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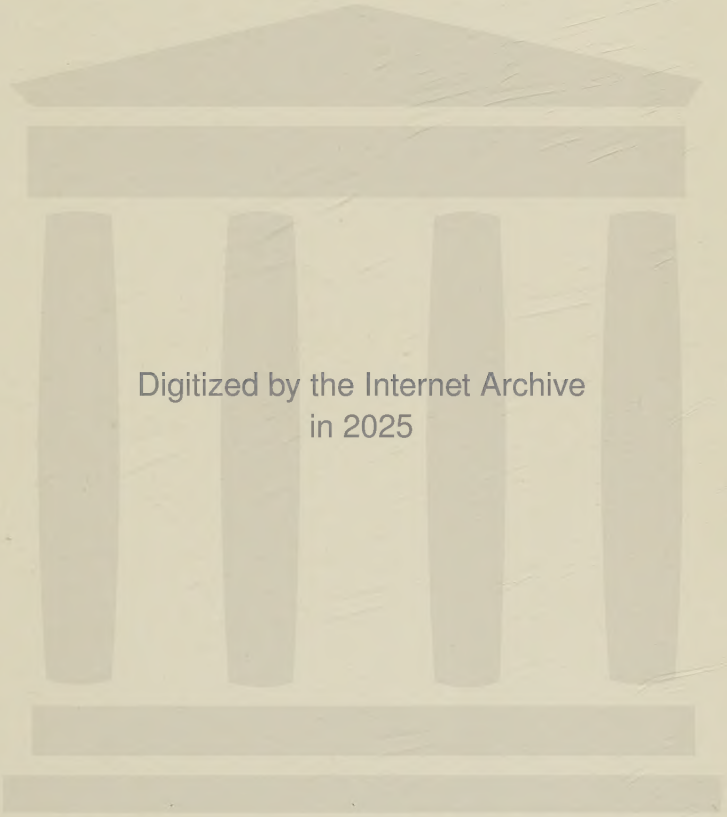
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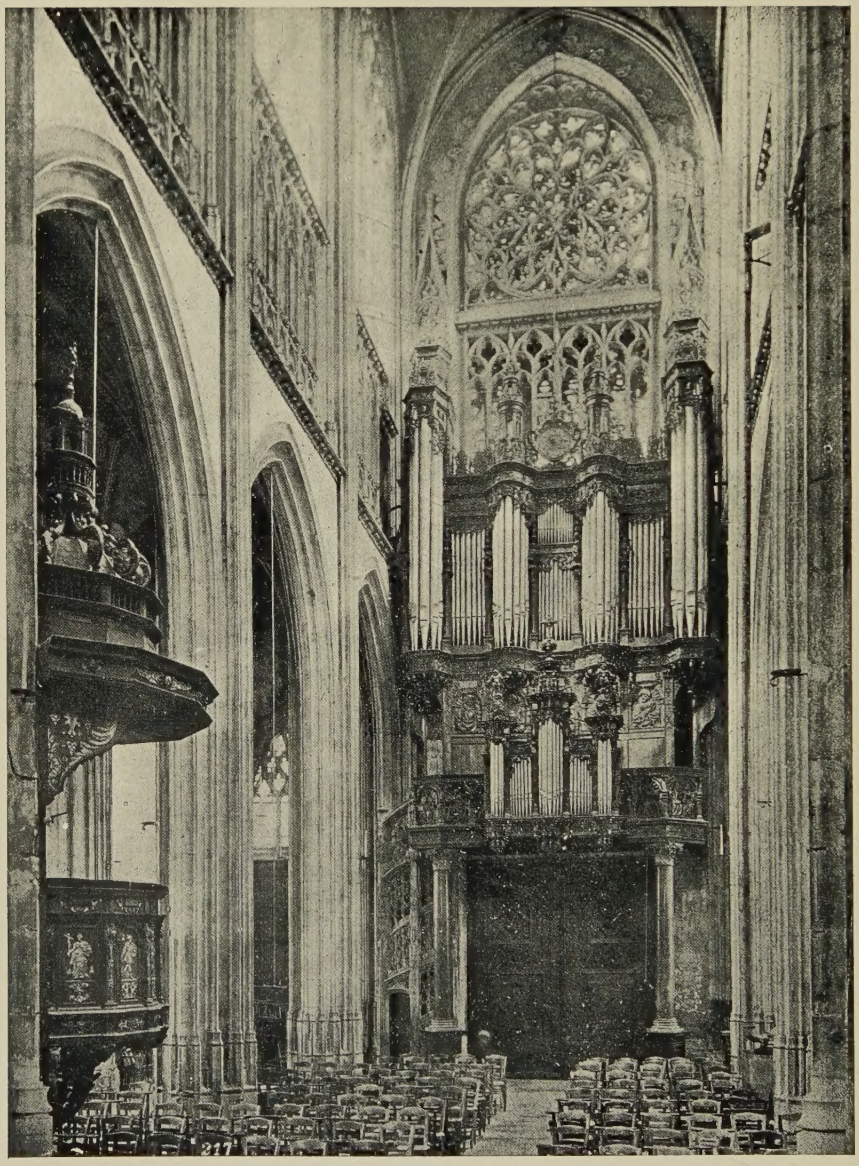

THE ORGAN AT SAINT-MACLOU, ROUEN

THE NEW ENCYCLOPEDIA OF MUSIC AND MUSICIANS

EDITED BY

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PREFACE

The original proposal for this work, as outlined by the publishers to the editor whom they had selected, was to make a one-volume abridgment of the six volumes of the well-known 'Grove's Dictionary of Music and Musicians', including the 'American Supplement' that was added in 1920. To this plan, however, there were many obvious objections, so that it was early abandoned in favor of what was believed to have promise of much greater permanent utility.

The conclusion reached was to draft an entirely fresh work of more inclusive character, aiming to combine as far as possible the essential values of the several lines of dictionary-making in the musical field which have hitherto been developed without being fully related to each other. This conclusion seemed the more inevitable because of the increase in the literature since 1904–10, when the revised edition of the original 'Grove's Dictionary' was issued. Since 1910, for example, no less than four editions of Riemann's monumental 'Musik-Lexikon' have appeared, the latest of which (1922) is so recent that its richness of information and suggestion has as yet not been utilized in any similar work in English.

It was evident that a comprehensive book of reference in a single volume of about a thousand pages was unpractical unless designed and executed with unusual care and system. The plan actually adopted involves some points that require statement in advance. It was decided to distribute the material in three distinct divisions, each with its own alphabet and each followed by an appendix giving additional data in shape for easy consultation. The first of these divisions deals rapidly with the forms and terms of musical art in both a descriptive and a historical way, followed by a survey of the vast field of bibliography as concerns the principal topics. The second division gives the essential biographical and statistical facts about some 7500 musicians of all countries who have been active during the past two hundred years, followed by a classified summary of the work of about 1000 others before the year 1700. The third division presents succinctly a large body of facts about the organizations and institutions in over two hundred cities and towns throughout the musical world, including some information not before thus gathered together, followed by a chronological list of operas and oratorios that have been produced in these and other places since 1900.

The decision to limit the detailed biographies to the period since 1700 was made with reluctance. Yet only thus could the book be made in any sense international or could emphasis be thrown, as was desired, upon musicians now living or who were at least born within the 19th century. Experiment showed that the main facts, with many complete lists of works, could be given without the use of perplexing abbreviations and yet including more than twice as many names as are found in the original volumes of the Grove series—more, indeed, than are usually included in such dictionaries in English. In such a plan, of course, there can be nothing to match the elaborate monographs on certain great composers that have given high distinction to dictionaries like those of Grove or Mendel. The light emphasis upon persons prior to 1700 is also a distinct loss, though it is likely that those wishing to explore this earlier part of music-history will naturally turn to a fuller record than any one-volume book can hope to give. As to the extent to which it has been practicable to make the present volume both interna-

tional and modern in its scope attention may be called to the statistical summaries inserted on the final page of the book.

The division that deals with terms and general articles has been made as full as seemed judicious in proportion to the size of the book as a whole. The limitation of space forbade the insertion of musical quotations and much other illustrative matter. No attempt is made to include the vast array of technical terms in several languages, except where transfers of usage demand a note on the international synonyms. Brevity has been secured at several points by massing together a multitude of small items in a single comprehensive statement, as, for example, in the case of the multifarious terms relating to performance. But pains is taken to define all the forms and varieties of musical expression and to describe a large number of instruments, including many outside the circle of advanced culture. Instrumental topics are made clearer by means of inserted illustrations. Throughout this division, as in that of the biographies, signs are added to show what subjects and persons are treated by articles in the Grove series.

The third division, relating to places and the enterprises associated with them, is in the nature of things somewhat of an experiment. Only slight efforts in this direction have been made in dictionaries hitherto. What might be called musical geography is as yet a feebly developed subject, though an immense amount of critical research has been expended upon the musical history of certain particular places and countries. In the space here available and in the time that could fairly be apportioned to this section of the total work it was impracticable to go much beyond bare enumerations and statistics. Yet even these will be found to exceed in range anything now readily accessible and to be full of suggestion for more adequate treatment in some future volume.

Similar remarks might be made about the summaries of facts in the three Appendices. All of these have been freshly compiled on a broader scale than anything elsewhere at hand in such form and have been brought down to date as far as possible. Throughout the entire work, indeed, it will be seen that facts are entered not only to the year 1923, but often to within a short period before actual publication.

It is wholly impossible to make due acknowledgment of all the sources whence material has been drawn. The system used included a fairly exhaustive survey of many great dictionaries, including especially those of Grove, Riemann, Baker and Eitner, and the constant use of a long list of histories, biographies and special treatises or periodicals. The editor has sought to be faithful, judicious and systematic in the exercise of his functions as collator, rearranger and explicator. But he is well aware how futile it is for any editor to hope to be either omniscient or impeccable in this or any other great field of lexicography. Happily, in carrying out the general plan and in giving it clear and tasteful typographical presentation he has been given the amplest and most sympathetic support from both the publishers and the printers. He has also had invaluable assistance from various friends, particularly from Mr. Charles N. Boyd of Pittsburgh, who volunteered to read the greater part of the proof.

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The various families of instruments are reproduced from photographs generously supplied by the Metropolitan Museum of Art, as also the cut of Apollo and the lyre.

Similar acknowledgment of indebtedness is due to G. Schirmer, Inc., for photographs of the lute, theorbo and tromba marina; to the Austin Organ Company for the photograph of the Rochester organ-console; and to the Century Company for permission to reproduce the cut of the keyboard from the *Century Dictionary*.

PART I

DEFINITIONS AND DESCRIPTIONS

APPENDIX A

BIBLIOGRAPHICAL NOTES

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The topics here presented include various general statements and historical summaries, notes upon forms and styles of composition and upon many technical points in theory and practice, and accounts of a large number of instruments and their parts. 'Terms of Performance' and 'Organ-Stops' are collected under those titles, usually without being included in the general alphabet. Considerations of space preclude extensive citation of authorities or the illustrations in musical notation that might be desired. But comprehensive bibliographies are given in Appendix A, and topics that are treated with more or less fullness in Grove's "Dictionary" are marked 'G.' or 'A.' ("American Supplement").

Very few abbreviations are used and these, it is hoped, will be self-explanatory.

A

A. The alphabetic symbol and name for a certain tone or note, and for the scale or key associated with it; see Notation and Pitch. *G.*

Standard A is a tone of reference whose vibration-number is 435, first proposed in 1859 and now in general use.

In many terms of performance, *a* is the Italian preposition for at, with, in, etc. (as *a tempo*, *a cappella*). As an abbreviation, *A* stands for *alto* and *a* for *arco*.

Abbreviations, in written or printed music, are mainly of three classes: (*a*) initials or short letter-groups (as *f* for *forte*, *dim.* for *diminuendo*); (*b*) numerals in place of words (as in time-signatures, in thorough-bass, etc.); and (*c*) graphic symbols belonging to the various systems of notation; see Notation. *G.*

Absolute Music. A term much used since about 1850 for music that is not connected by means of a title, motto, text or description with definite mental conceptions, whether pictorial, historical, fanciful or moral, but depends for its value and effect solely on its tonal material, form and procedure; opposed to *program-music* of every kind. Such music is necessarily instrumental. Also called *abstract* or *pure music*. *G.*

Absolute Pitch. The pitch of a tone when regarded or defined physically or acoustically (so as to be stated in terms of vibration per second) or when referred to a standard thus established; opposed to *relative pitch*. See Pitch and Acoustics.

What is called 'the sense of absolute pitch' is the power of determining by ear the pitch of tones with more or less precision. This power is often inborn (sometimes in those who are not specially musical), but it is also susceptible of cultivation. It is common among highly-trained musicians, especially orchestral players and conductors.

Academy. A term, derived from the famous meeting-place of Plato and his disciples near Athens, that has been variously used for musical organizations, institutions, edifices, etc. *G.*

These include:

(*a*) Social clubs for the promotion of practical music. Such clubs began to be extremely numerous in Italy in the 15th century (including many not devoted to musical interests), often under all sorts of fanciful names. They were often important, not only as means for developing technical expertness in singing and the use of instruments, but as steps toward the idea of the public concert and toward permanent institutions of a scientific or pedagogical character. A noted example in England was the *Academy of Antient Music*, started about 1710.

(*b*) More dignified and learned associations for promoting musical culture, having a membership somewhat limited to those of demonstrated ability, maintaining periodic discussions and proceedings that are often gathered into publications, and generally offering honors, medals or prizes for achievement in composition or research. A famous example is the *Accademia dei Filarmonici* in Bologna, founded in 1675. Many national *Academies* (as those of Paris, Berlin, London, Stockholm, etc.) belong to this class, though not usually devoted wholly or even primarily to musical interests.

(*c*) Institutions of education, often growing directly out of the above, such as are otherwise known as conservatories or music-schools. Noted examples are the *Royal Academy of Music* in London (founded in 1822), the *Königliche Akademie der Tonkunst* in Munich (founded in 1846), the *Philadelphia Academy of Music* (founded in 1870), etc. The *Accademia di S. Cecilia* in Rome is an instance of an organization exercising varied functions, including those of a learned society, those of a promoter of formal education through its music-school and those of a patron of operatic and other performances at the Augusteo.

(*d*) Organizations for the giving of operas and concerts. The official title of the Paris Opéra, for example, is the *Académie Royale de Musique*. In Germany choral societies commonly bear the name of *Singakademie*. The association formed in 1720 in London with Handel as composer and conductor was the *Royal Academy of Music*.

(*e*) A building devoted to opera or concerts, as the Paris Académie (Grand Opera House), the Academy of Music in New York, Philadelphia, etc.

(*f*) Occasionally, the title of a printed collection of music.

A Cappella. As a direction, either marking that which is to be sung 'after the fashion of a cappella or choir,' that is, without accompaniment, or, if accompanied, with the instruments merely doubling the voices. Hence descriptive terms like *a cappella music* and *a cappella style*, unaccompanied choral music, usually polyphonic, especially such as was characteristic of the 16th century in Italy, southern Germany and England; often called the *Palestrina style*. An *a cappella choir* or *chorus* is one formed for the cultivation of unaccompanied singing. *G.*

Accent. Stress or emphasis upon a beat, tone or note, especially the greater intensity by which one beat or tone is distinguished from others in its neighborhood. In recitative and some other dramatic declamation, as in Gregorian cantillation, the vocal accent is derived almost wholly from the words, so that it is literary rather than musical. But in modern music generally graduated and recurrent accents supply a primary element in construction, serving to gather or nucleate the fundamental time-units into small, similar groups which in turn may be united into units of a higher order. It is through the regular recurrence of accents that the progress of the musical development is made orderly and intelligible. See Measure and Rhythm. *G.*

Thus a *measure* is a group of beats or pulses held together and dominated by an *accent*, the place of which in notation is indicated by a *bar*. In a given piece or movement the type of measure adopted at first is usually maintained throughout and is indicated by the *rhythmic signature*. If the number of beats in each group is small, a single, *primary accent* is sufficient, but if they be four or more, this is often supplemented by *secondary accents*. The real measures may or may not begin with the primary accent, though in notation and in time-keeping they are habitually so considered. In performance the actual accents recur at uniform intervals of time throughout, unless some special effect in melody or expression calls for deviation. Hence the distinction between *regular* or *grammatical accents* and those that are *irregular*, *rhetorical*, *æsthetic* or *pathetic*. In cases where the primary or even a secondary accent is transferred to a beat ordinarily unaccented, the effect is called *syncopation*. Much of what is called expression consists of the dexterous proportional treatment of accents. Written music seldom indicates with fullness or precision the accentual procedure that a skillful performer instinctively adopts. In part-music of every kind the rhetorical

accents may not coincide in the several parts, but the grammatical accents fall strictly together.

The essential character of an accent varies. On a percussive instrument, like the piano, the characteristic stress is hammer-like or *initial* (strong at the outset). On the organ the more characteristic stress is *thorough* or *sustained*. But with the voice and many solo-instruments the stress may be also *median*, *swelled* or *pressing* (if strong in the middle) or *terminal* or *explosive* (if strong at the end). In all performance the management of the type of accent, as well as the placing of it, constitutes one of the subtlest devices of artistic effect.

The name *accent* is also used for certain harpsichord-effects; see Embellishments.

Accentus. In Gregorian music, a melodic figure or inflection at the end of a phrase in a monotoned text. *G.*

The chief varieties are the *immutable* (simply extending the monotone), the *medial* (falling a minor third), the *grave* (falling a fifth), the *acute* (falling a third on the penult and returning), the *moderate* (rising a tone on the penult and returning), the *interrogative* (falling on the penult and antepenult and returning) and the *final* (falling tone by tone through a fourth). A particular inflection is also more or less regularly used in the midst of phrases in reciting certain texts.

The term is also used collectively for those parts of the service that are recited by the priest; opposed to *concentus* (by the choir).

Accessory. Of a tone or note, same as *auxiliary* (q. v.). In organ-making, a mechanical part of the action, like a coupler, the tremulant, etc., controlled by a knob or lever as are the speaking-stops; an *accessory stop*. All such mechanisms are often called the *accessories*.

Acciaccatura. See Embellishments. *G.*

Accidental. See Notation. *G.*

Accompaniment. In general, a subsidiary or supporting part in a composition, proceeding at the same time with whatever is principal. If necessary to the intended effect, it is called *obbligato*, but if it may be omitted, *ad libitum*. The term is most used for the instrumental basis or background for a vocal or instrumental solo, or for a chorus, especially when set for a keyboard-instrument (like the piano or the organ) or for an instrumental ensemble (like an orchestra). But it may be extended to other combinations, as in a lyric piano-piece to whatever supports the chief melody or in a part-song to all others than the chief voice-part. So in a quartet-concerto the orchestra may be spoken of as *accompanying* the quartet. *G.*

The technical problems of accompaniment first became urgent about 1600, especially because then the organ began to be used with ecclesiastical song in something more than note-for-note duplication, because an effective tonal substructure was becoming imperative for the developing recitative and arioso in the infant opera and oratorio, and because purely instrumental forms with a predominating melody were beginning to be devised.

For a long time after 1600 accompaniments were habitually indicated by means of a bass-part and a system of numerals for the intended harmony, the actual treatment being left to the player's skill and ingenuity; see Basso Continuo or Thoroughbass. This skeleton system continued in use far into the 18th century, even after composers had begun to draft accompaniments in full.

With the profuse expansion of the opera in the later 17th and the 18th centuries many conventional types of accompaniment became common, such as rhythmically repeated chords, broken chords, arpeggios, etc. Arias were customarily divided into phrases that were separated by *ritornelli*, as well as prefaced by instrumental preludes and followed by codas. Recitatives were divided into those with a slight chordal support (*secco*) or with a developed accompaniment (*stromentato*). Though composers like Handel often gave their arias strong individuality by varied and telling accompaniments, it was not till late in the 18th century, when dramatic music escaped from its traditional routine and when the best ingenuity began to experiment with the small, but intense form of the song and the ballad, that accompaniments began to exhibit their full artistic possibilities. In this advance many factors co-operated, including the signal improvements in writing for the piano and for the orchestra. Every leading composer contributed something to accompaniment-literature. In the Wagnerian theory of the opera, finally, the accompaniment became supreme, since in it and through it is established the pervasive atmosphere of sentiment in which the entire lyric expression and action take place.

Additional accompaniments are those added to an existing work by another than the composer. Such accompaniments are necessary or desirable in the case of older works in which the instrumental parts are not fully written out (especially when indicated only by a basso continuo) or where the original scoring is not well adapted to modern usage or conditions. The method must vary greatly according to circumstances. Famous examples are Mozart's rescoring of Handel's *Messiah* and other works, Franz's versions of Bach's St. Matthew Passion, Magnificat and several cantatas, etc.

Accordatura. In stringed instruments of the lute- and viol-classes, the regular or usual series of pitches to which the strings are tuned; opposed to *scordatura*.

Accordeur. A set of tuning-forks giving the tones of the tempered scale, used as an aid to tuning.

Accordion. A portable free-reed instrument, invented in 1829 by Damian of Vienna. The reeds are mounted in two wooden blocks, with small finger-keys or studs for each hand, and between the blocks is a collapsible bellows, worked by the player's arms. By varying the pressure the intensity of the tone may be graduated. Each key controls two reeds, one sounded by compression, the other by suction. The small varieties are mere toys, but the large ones have considerable value. Compare the *concertina* and the *mouth-harmonica*. *G.*

Acoustics. That branch of the science of physics which deals with the phenomena of sound. The occasion of the sensation of hearing is ordinarily the impact on the ear of vibrations that are conveyed to it by the air. The ear reports these to the mind in terms of noise and tone just as the eye reports other vibrations in terms of light and color. The distinction between noise and tone is not absolute, but in general *tone* is sound whose vibrations are periodic and somewhat sustained, while *noise* arises from irregular, confused or spasmodic vibrations. *G.*

The vibrations of solids (the vocal cords or the strings of a violin or piano) are swinging or pendular motions. Those of the air are successive condensations and rarefactions. Within the ear both forms of vibration occur, the first in the ear-drum and its chain of bones, the second in the liquid of the labyrinth in which the terminals of the auditory nerve are immersed. The sensation of tone occurs only when the rate of vibration is more than 30–35 per second.

In analyzing a given vibration a distinction is made

between *nodes* (points relatively at rest) and *loops* (points relatively in motion or agitation).

Musical Acoustics is that part of the larger science which deals with sound-phenomena as employed in the practical art of music. It confines itself almost wholly to the study of tones and tone-production, the latter being effected through various materials, natural or artificial, having the property of elasticity. The topics in this field that call for emphasis here are (1) the essential characteristics of tones, by which they are defined and classified for artistic purposes, (2) the special systems of tones that music uses in forming melody and harmony, and (3) various points about tone-producing agencies (instruments), including the factor of resonance.

(1) Tones may be compared (*a*) in pitch, (*b*) in quality or timbre, (*c*) in loudness and (*d*) in duration. When assembled in music they have the general aspects of ' tune ' and ' time,' the former involving features of pitch and quality, the latter those of loudness (accent) and duration (metric units and patterns).

(*a*) *Pitch* depends on the frequency or rate of the tone-producing vibrations. If the rate is relatively quick, the tone is *acute* or ' high,' but if relatively slow, the tone is *grave* or ' low.' Any given tone can be designated by its *vibration-number* (the number of vibrations per second required to produce it) or by some technical name or description that connects it with the customary nomenclature of musical theory. In the latter case the pitch is defined by stating what is its acoustical relation to an accepted tone of reference or system of tones. Such relation is expressed either by the ratio between the vibration-numbers of the tones in question or by naming the ' interval ' by which the ear regards them as ' separated.'

The use of terms of space, like 'interval' or 'distance,' as well as 'high' and 'low,' is obviously metaphorical. Tones have no *location* except as represented by notes on a page or keys on a keyboard.

Common tones of reference are 'middle C' (theoretically 256 or 264 vibrations per sec.) and 'standard A' (435 vibrations, by international agreement).

The pitch-range or compass of the human voice (men and women) extends from about 40 to 2000 vibrations (including extreme cases). Ordinary chorus-music ranges from about 80 to 875 (low E to high A). The orchestra ranges from about 35 to over 4500 (double-bass to piccolo), which is also approximately the range of the piano and the organ.

Many remarkable cases of voices of wide range have occurred in the history of operatic singing. To these is now added that of an Austrian man who has command of a range of five octaves and a third ($f_3 — a^2$).

The *interval* (or relation) between tones having the same vibration-numbers is called that of the *unison* or *prime* (1:1 or 1/1). Such tones tend to blend into complete unity. If two tones have vibration-numbers in the ratio of 1:2 or 2/1, the interval between them is called that of the *octave*. Such tones seem to the ear repetitions or replicates, differing in plane or register rather than in character. Hence in classifying intervals it is usual to take only those less than an octave, since all larger ones can be reduced to these.

Within an octave the number of possible tones is theoretically infinite. But practical music undertakes to use at any one time only certain sets of tones having definite relations with each other. Such a set of tones, arranged in order of pitch, is called a *scale*. The total schedule of selected tones is called a *system*. See Scale and also under (2) below.

(*b*) *Quality*, *Timbre* or *Tone-Color* depends on the form of the tone-producing vibrations. Tones are rarely produced by simple or typical vibrations—those which, when plotted, have a uniform contour (what is called a curve of sines). The general motion to and fro is periodic, but the details within the period are usually highly complex, and this complexity persists in tones of a given character. Analysis shows that the complexity results from compounding or superimposing two or more simple vibrations. This is confirmed by the fact that a tone that the ear at first accepts as a unit can often be resolved into two or more component tones, and also by the fact that a tone of a given character can be synthetically produced by uniting two or more simple ones.

Hence arises the theory that differences of quality are due to varying unions of *partial-tones* (also called, less happily, *overtones* or *harmonics*). The differences depend on what partials are included and in what relative intensity or loudness. It appears, further, that the partials are regularly taken from a series whose vibration-numbers are proportional to the numbers 1, 2, 3, 4, 5, 6, 7, 8, etc. (i. e., with any fundamental tone, 1, may be grouped its octave, 2, its second and third octave, 4, 8, and certain other tones, 3, 5, 6, 7, etc.). The first eight partials are most important, but the character of many tones is due to the presence of higher partials.

(*c*) *Loudness*, *Intensity* or *Force* depends on the amplitude of the tone-producing vibrations and this in turn on the degree of energy in the force producing them. There is no practical way of defining the contrasts and gradations of force used in music except by such loose terms as *forte* and *piano*, *crescendo* and *diminuendo*, etc. Yet it is evident that relative loudness plays a large part in the complex artistic device of *rhythm*, which is common to both music, verse and dancing. In music, tones in succession are gathered into groups by means of *accent* or *stress* (relatively great loudness), and that which gives effect to nuances is largely a skillful distribution of different intensities.

(*d*) *Duration* is properly not a characteristic of tone, but one of its accidents. Yet in music both the absolute and the relative time occupied by tones is critically significant, since music is a time-art (like dancing and versification) and not a space-art (like sculpture and drawing). The *tempo* or *pace* of performance depends on the absolute duration adopted for the time-units in construction, and many effects are produced by studied gradations or contrasts in this absolute rapidity. Furthermore, the order and in-

telligibility of composition are conditioned upon the disposition of tones in somewhat regular plans of relative duration (various units being known as *beats* or *pulses*, *measures*, *phrases*, *sections* and the like), which together make up *meter*.

There is no consensus of usage as to the terms *rhythm* and *meter*. One reason is that the schemes on which music is constructed usually present an intricate blend of intensity- and duration-elements. Relative accent and relative quantity are used together as an organizing and vitalizing agency. Yet the two are not identical. Each may be regarded by itself. At first sight modern music appears to rest on schemes of accents rather than of quantities (more or less in contrast with what we know of ancient music). But even in modern music accentual patterns are quantitative because built on equal beats and measures, and the balance and flow of all the larger factors (themes, motifs, etc.) are strongly quantitative because depending on the interplay of longer and shorter tones. So it has become the habit to use the term rhythm for the total scheme of accents and quantities, often with more reference to the latter than the former. Yet there might be utility in limiting *rhythm*, *rhythmics* and *rhythmical* more generally to matters of relative loudness, and *meter*, *metrics* and *metrical* more to matters of relative duration. See Meter and Rhythm.

(2) The connection between tones as objective phenomena and the subjective experience of music as an art is made through the recognition of *tone-relationship*. The way in which this principle has been used has varied much at different periods and among various races. Yet some use of it is always and everywhere requisite to the practice of music as an art.

In general, the simpler the numerical ratio between the vibration-numbers of two tones the closer is their tone-relation. Aside from the relation of the unison (1:1), the simplest ratio is 1:2 (that of the octave) and to this follow 2:3, 3:4, 3:5, 4:5, 5:6 and 5:8—all of which are accepted in modern music as *consonances* or *concords*. Ratios containing 7, 9 or any higher number (except when reducible to simpler forms) are counted as *dissonances* or *discords*. In the formation of both melody and harmony consonances supply the element of relative completeness or finality, dissonances that of incompleteness or transition. The interplay of the two elements is necessary for both interest and strength in composition.

The relation expressed by the ratio 4 : 7 is anomalous in that it is harmonious to the ear, but not definitely included in the modern system. It doubtless often occurs in unaccompanied part-singing and string-music.

For both melodic and harmonic purposes modern music assumes one or more tone-series or *scale*. The most important is that whose general formula is

1 – 2 – 3 4 – 5 – 6 – 7 8

technically known as the *major diatonic scale*. This has gradually become primary in artistic usage because, in its ideal form, its tones are united by a high degree of consonance and at the same time offer convenient and somewhat varied consecutive steps. The most perfect 3-tone consonance is the triad 1–3–5 and precisely the same triad occurs in 4–6–8 and 5–7–9 (or 2). The tones 5 and 4 are the nearest relatives of 1 and each serves as the root or generator of a triad like the one belonging to 1. In consequence, even 7, which is the least directly related to 1, becomes a relative in the second degree. Parallel reasoning may be applied to the several forms of the *minor scale* as used in modern music. Through the combination of major and minor scales, and still more through the practice of *modulation* (the shifting of the tone-center from 1 to some other tone and then basing a new scale on that tone), *chromatic scales* of twelve tones to the octave appear. In such cases many of the tones are related to 1 only in a third or fourth degree. Yet the mind comes to feel the relationship and to use it artistically. Since chromatic scales are made up of tones somewhat equally spaced and since the maintenance of pure intonation in modulatory processes is difficult and instrumentally almost impossible, the compromise *scale of equal temperament* has secured wide acceptance. Here the mind comes to interpret a variety of interval-effects as, so to speak, symbolic of what they are not exactly and to accept them as representing what they only approximate. See Interval, Scale and Temperament.

The following table gives in order of pitch the tones within the octave that belong to the major and minor scales, the upward and downward chromatic scales, and also the equally-tempered scale. The ratio following the serial number is that of the tone to the starting-tone. The last two columns indicate the letter-names and the vibration-numbers assuming that the octave begins with *middle C* (= 264).

1	1/1	Unison or prime	C	264
1♯	25/24	Augmented prime	C♯	275
1♯ = 2♭		*1 tempered semitone*	*C♯ = D♭*	*279.7*
2♭	16/15	Minor second	D♭	281.6
2	10/9	Major second (small)	D	293.3
2		*2 tempered semitones*	*D*	*296.3*
2	9/8	Major second (large)	D	297
2♯	75/64	Augmented second	D♯	309.4
2♯ = 3♭		*3 tempered semitones*	*D♯ = E♭*	*313.9*
3♭	6/5	Minor third	E♭	316.8
3	5/4	Major third	E	330
3		*4 tempered semitones*	*E*	*332.6*
4	4/3	Perfect fourth	F	352
4		*5 tempered semitones*	*F*	*352.4*
4♯	25/18	Augmented fourth	F♯	366.7
	45/32			371.3
4♯ = 5♭		*6 tempered semitones*	*F♯ = G♭*	*373.3*
5♯	64/45	Diminished fifth	G♭	375.5
	36/25			380.2
5		*7 tempered semitones*	*G*	*395.6*
5	3/2	Perfect fifth	G	396
5♯	25/16	Augmented fifth	G♯	412.5
5♯ = 6♭		*8 tempered semitones*	*G♯ = A♭*	*419.1*
6♭	8/5	Minor sixth	A♭	422.4
6	5/3	Major sixth	A	440
6		*9 tempered semitones*	*A*	*443.9*
6♯	125/72	Augmented sixth	A♯	458.3
	225/128			464.1
7♭	7/4	Minor seventh	B♭	462
7♭	16/9	" " (small)	B♭	469.3
6♯ = 7♭		*10 tempered semitones*	*A♯ = B♭*	*470.4*
7♭	9/5	Minor seventh (large)	B♭	475.2
7	15/8	Major seventh	B	495
7		*11 tempered semitones*	*B*	*498.4*
8	2/1	Perfect octave	C	528

See diagram under Scale.

(3) No adequate statement is here practicable of the acoustical principles involved in making musical instruments. But certain fundamental points may be noted.

Tone-producing vibrations are mostly those induced (*a*) in stretched strings or cords, (*b*) in flat tongues or reeds, fixed at one end, (*c*) in confined portions of air. The first is illustrated in the violin (sounded by friction), the guitar (sounded by plucking) and the piano (sounded by striking); the second by the oboe and clarinet, the reed-organ, certain stops in the pipe-organ (' the reeds '), and also, though not so obviously, by the human voice and by most of the ' brass ' in an orchestra or military band; and the third by most of the stops of a pipe-organ (the ' flue-stops '). Other types are stretched membranes (as in drums of all kinds), solids of varied shape (as in bells), etc.

(*a*) A stretched string, when displaced by any impulse, tends to vibrate both as a whole and in its aliquot parts, so as to yield a fundamental tone and several upper partials. The pitch varies with the string's mass, length and tension, a heavy, long or loose string giving a relatively low tone, and vice versa. A stringed instrument is said to have *fixed intonation* when each string yields but one tone (as in the piano), but *free intonation* when a single string can be made to yield more than one tone by ' stopping ' (shortening its effective length) by the finger or similar agency (as in the violin, lute, harp, etc.). The quality or timbre of the tone is influenced by the nature of the string itself, the nature of the sounding-agent (whether bow, finger, plectrum or hammer), by the place on the string where the latter agency comes to bear and especially by the general structure of the instrument with reference to resonance (see below), since all these factors affect the number and balance of the upper partials. All instruments that are played with a bow have the advantage that the tone can be not only prolonged at will but varied in force and character while continued.

(*b*) In reed-instruments the vibratile element is a solid strip or flap of some elastic material (wood, metal, a fold of flesh, etc.). Except in a limited way (especially in organ-pipes and the voice) pitch and quality are not so much determined by the reed itself as by the body of air contained in whatever tube or other cavity which is immediately connected with the reed and its setting. This class of instruments, therefore, merges acoustically with the next.

The voice, as a reed-instrument, has the signal peculiarity of having a vibratile element that is highly variable as to mass, length and tension, the vocal cords being membranous folds or flaps subject to much muscular manipulation. In this case both pitch and part of quality are fixed by the reed, though quality is greatly modified by the form of adjacent cavities.

(*c*) In wind-instruments like the flute and the organ (flue-stops) the vibratile element is a condensed stream of air directed against a sharp edge in such way that the stream is set into vibration (in and out as respects the edge). The pitch and quality of the resulting tone are fixed by the pipe or tube with which the sounding-orifice is connected, pitch depending on the effective length of the pipe or tube and quality on the material, shape and proportions of the latter. Wind-instruments sounded by means of a conical or cupped mouthpiece (like horns and trumpets) are properly reed-instruments, since the initial vibration occurs in the player's lip, but their acoustical action is on the whole similar to pure wind-instruments except that the tones actually used are not the fundamental of the tube, but upper partials of that tone.

All wind-instruments, like bow-instruments, yield tones that can be prolonged and varied while continued. Most of them are actuated by the breath, though some (pipe- and reed-organs, accordions, etc.) by air artificially stored under compression.

All important instruments make use of the principle of *resonance*. This is the induced or sympathetic vibration of solids and of limited bodies of air in response to tone-producing vibrations in their neighborhood. This secondary vibration blends with the primary, broadens its sonority, perhaps modifies its pitch as well as its quality, and becomes the generator of the final tones sent out to the hearer.

In some instruments there are specific resonators for individual tones (see Marimba), but in most cases the resonator is general, adapted to seize and ennoble many different tones, singly or in combination. Thus the violin-body, with the air which it contains, serves as resonator for the entire tonal scope of the instrument. Thus the soundboard of the piano acts still more astonishingly in conjunction with the strings. Thus in the voice the cavities of the pharynx, mouth, nose and head, as well as the cavity of the chest, are adjustable resonators for the tones produced in the larynx. See Resonance, Soundboard, etc.

Act. One of the major parts into which, for both artistic and practical reasons, a dramatic work, like an opera or operetta, is divided. Short works have but one act or at most two, while longer ones have from three to five. Each act is usually somewhat divided into *scenes*, but the pauses between the latter are brief and incidental, while those between acts often allow room for an intermezzo, entr'acte, act-tune, ballet or other divertissement—even (in the early days of the opera buffa) for a secondary play, intercalated with the drama proper. See Opera. *G.*

Action. In keyboard-instruments, the general term for the entire mechanism whereby the muscular acts of the performer are translated into motions and adjustments within the instrument so as to cause the desired tone-production. The term is also sometimes extended to the mechanical appliances of instruments without a keyboard (like the harp, those of the wood-wind group, etc.). *G.*

In the piano the action includes the complex system of levers, weights, springs and checks which the key operates in forcing the hammer against the string—a system that is now marvelously strong, rapid, sensitive and noiseless. Differences in the type of piano are suggested by prefixing *grand*, *upright* or *square*. Varieties of general design are marked by prefixing *English*, *Viennese*, *French*, etc., or the maker's name. An action that allows duplicating the stroke without fully releasing the key (and dropping the damper) is called *repeating*.

In the organ there is a separate action for every keyboard, each called by the latter's name (*great-action*, *swell-action*, *pedal-action*). The mechanism by which the stops are manipulated is the *stop-action* or *piston-action*. The character of the transmitting-mechanism is shown by prefixes (*tracker-action*, *pneumatic* or *electric action*).

With reference to operation any keyboard-action may be *easy* or *hard*, *prompt* or *slow*, *quiet* or *noisy*, *responsive*, etc.

Act-Tune. See Entr'acte and Incidental Music. *G.*

Acute. In acoustics, denoting a pitch or tone with relatively quick vibrations; high; opposed to *grave* or *low*. *G.*

Ad libitum. In a concerted passage or piece, an indication that a part for a voice or instrument is suggested, but not absolutely required for the intended effect, so that it may or may not be used at discretion; opposed to *obbligato*. Also the part itself that is thus suggested. *G.*

Adagio. An indication of slow tempo; see Terms of Performance. Also a work or movement in such tempo and usually in a dignified or pathetic style. The diminutive *adagietto* means either in a tempo rather faster than adagio or a short adagio. *G.*

Adaptation. See Arrangement.

Æolian Attachment. A set of harmonium-reeds inserted in a piano, with a bellows operated by a special pedal.

Æolian Harp. A mechanical device in which moving air produces tonal effects from a set of stretched strings. It usually consists of a board carrying several light gut-strings (supported on bridges), rather loosely strung and tuned in unison. When set in an air-current the upper partials of the strings are called out with shifting effects of weird melody and harmony. *G.*

Æolian Mode. See Mode and Gregorian Music. *G.*

Æsthetics, Musical. A term not as yet accurately defined in ordinary usage, though its general meaning is fairly clear. Properly, it is the science of music on its psychical side and considered mainly as a receptive experience rather than as a form of action. While acoustics regards the physical phenomena of tones in their relations, combinations and means of production, and while the several branches of 'theory' regard the principles and processes involved in making or composing music, musicals æsthetics regards the phenomena of appreciation, delight and interpretation as provoked by the impact of music upon the human spirit. It seeks to analyze the ways in which tone-forms affect and impress the hearer's mental faculties—this being the receptive side of music-psychology, correlative to the creative side. It further considers music comparatively as one of the major fine arts, not only defining its similarities and differences in relation to them, but examining in detail the specific operations of the judgment as to 'beauty' and 'taste' as they arise in the presence of musical objects. It naturally takes up various problems in the interpretation or valuation of musical experiences—as to whether and in what sense they can be said to convey 'meaning' and 'message,' as to the scope and effectiveness of music as 'suggestion' (pictorial, dramatic, fanciful or otherwise), as to music's power to effect significant emotional or volitional changes in the recipient, etc. It is evident that every general theory of fine art, to be adequate, must include an intelligent and sympathetic discussion of musical art. It is also evident that any comprehensive survey of the fields of psychology and of philosophy cannot well afford to overlook the singularly varied and vivid data of musical experience. Hence references to aspects of musical æsthetics have been common in philosophical writings of the German school since the time of Herder.

Aevia (a bastard word made up of the vowels of the word 'alleluia'). In Gregorian music, a name or indication of an Alleluia, or its musical setting, used as an acclamation or response. *G.*

After-Note. See Nachschlag.

Agnus Dei. The last division of the musical Mass, including the Dona nobis. It accompanies the actual participation.

The text is 'Agnus Dei qui tollis peccata mundi, miserere nobis, dona nobis pacem' (or, in the Requiem Mass, 'lux æterna dona eis').

Agogics. A term used by Riemann (1884) for the process and result of modifying strict tempo to bring out the full expression of a phrase. The so-called *tempo rubato* is an illustration of an agogical impulse.

Agraffe. In piano-making, a perforated metal-stud through which the string passes and which prevents the latter from being forced off the bridge by the hammer-blow.

Agrémens. See Embellishments. *G.*

Air. A rhythmical melody, usually formed on the pattern of lyric verse (in symmetrical phrases or 'lines' and often in equal strophes or stanzas); a tune or song. Hence any vocal solo or song-like instrumental piece. The solos in operas, oratorios and similar large works are usually called by the Italian term *aria*. In part-music, also, the principal or predominating melody (usually the upper part in modern music) or the voice-part carrying that melody. *G.*

The purpose or class of an air may be defined by qualifiers, as *Air de Ballet*, *National Air*, etc.

Air-Column. The body of air enclosed in the tube of a wind-instrument (including an organ-pipe) and thrown into vibration when the instrument is sounded. The pitch of the tone produced in a given case depends upon the effective length of this column, that is, the distance between the points where it is closed by a plug or interrupted by an orifice. A closure or stoppage establishes a node in the vibration, and an open-

ing, whether in the end or the side, establishes a loop. By varying the pressure of blowing the column may be made to vibrate either as a whole, giving its fundamental tone, or in one of its aliquot parts, giving one of the harmonics of that tone.

Alberti Bass. A type of accompaniment in similar broken chords for the left hand that came into vogue from the works of Domenico Alberti of Venice (about 1735). *G.*

Albumblatt, Album-Leaf. A short instrumental piece of lyric character, such as might be written impromptu in a musical album or souvenir-book. *G.*

Aliquot-Tones. In acoustics, same as *harmonics* or *overtones*, so called because caused by the vibration of the vibratile body in its halves, thirds or other aliquot parts, as well as entire.

Aliquot piano, a form of piano, invented by Blüthner of Leipzig, in which sympathetic strings are added from tenor *g* upwards, for 3 octaves tuned an octave higher than the tones reinforced and then in unison.

Allegro. An indication of rather rapid tempo; see Terms of Performance. Also a work or movement in such tempo and in a brisk, lively style. The diminutive *allegretto* means either in a tempo somewhat slower than allegro or a short allegro. *G.*

Alleluia [Heb. *hallelu-jah*, ' praise ye Jah ']. In church-music, an acclamation appended to a Psalm or other item in the ritual, or the musical setting thereof. In old music the final syllable was often extended into a melodic coda or *jubilatio*. In some cases the word was represented by its vowels (*a-e-v-i-a*).

Allemande. See Dances. *G.*

Alpenhorn, Alphorn. A wooden trumpet, 3–8 ft. long, used by Swiss herdsmen for melodies and signals. *G.*

The so-called *Ranz des Vaches*, associated with the alpenhorn, is a traditional calling-melody, the form of which varies in different cantons.

Alphabetic Notation. See Notation. *G.*

Alt, Altissimo. Tones or notes lying in the octave above the range of the treble staff are said to be *in alt* and those in the second octave above to be *in altissimo*. *G.*

Alteratio. In mensural music, the customary doubling (in performance) of the time-value of the second of two similar notes, so as to fill out the triple measure of *tempus perfectum*. *G.*

Alternativo. In old dances, a subordinate, contrasting section, used in alternation with the chief section; also called *trio*, because often written for three parts. *G.*

Alto. In general, the voice or voice-part next above the tenor (hence called ' high,' from the Latin *altus*); the *contratenor* or *counter-tenor* (hence also called *contralto*). In the early development of part-singing, the highest part for men's voices; but, as the mixed chorus became recognized, the lowest part for women's or boys' voices. In the latter case, low voices are now often divided into altos and contraltos, the second being the lower; see Voice. Also any instrument whose range corresponds to that of the alto voice (usually second or lower with reference to one of higher range), as the *alto-viol* (*viola*), the *alto-horn*, the *alto-trombone*, etc. *G.*

For *alto-clef*, see Notation.

Ambrosian Chant or Music. See Gregorian Music. *G.*

Amen. An acclamation in the Hebrew ritual [' so be it,' ' verily '], appearing in the doxologies appended to Psalms 41, 72, 89 and 106 (marking the ends of ' Books ' I–IV). Thence it passed into Christian usage, especially as a form of congregational assent after prayers and praises. In modern church-music it is used as a conventional conclusion for hymns, anthems, etc. *G.*

The word has been often taken as the text for an extended chorus, especially during the 16–18th centuries (as by Handel at the end of *The Messiah*); note also the burlesque chorus in Berlioz' *Damnation de Faust*. Several short settings have had wide use, such as the so-called *Dresden Amen* (used in Wagner's *Parsifal*) and Stainer's *Sevenfold Amen*.

For *Amen-cadence*, see Cadence.

American Organ. The English name of certain types of reed-organ (q. v.). As contrasted with the earlier *harmonium*, it was distinguished by being sounded by suction instead of by compression of the air. *G.*

Amusement. A short, easy and entertaining instrumental piece; a *bagatelle* or *divertissement*.

Amusia. A pathological condition in which the ability is lost of appreciating, producing or notating musical tones or effects; the loss of musical faculties. Cf. *tone-deafness*.

Analytical Program. A program for a work or concert with explanatory notes as to technical structure, themes and treatment or as to origin, history, topic, plot, allusions, etc. *G* (Analysis).

The earliest clear example is one by John Thomson for a Reid Concert in Edinburgh in 1841, followed by many by Ella for his concerts in London from 1845. Since 1850 such programs have been common, especially in connection with important series of symphony-concerts. Somewhat related are the many *Führer* or *Guides* prepared for extended works, such as those of Wolzogen and others for the Wagnerian operas, with the handbooks giving sketches of miscellaneous works of a class (as of operas, oratorios, cantatas, symphonies, etc.).

Andamento. In fugue-writing, a subject or theme of exceptional length, usually in two sections or strains (as in Bach's organ-fugue in G min.). Also sometimes used for an extended episode. *G.*

Andante. An indication of moderate tempo; see Terms of Performance. Also a work or movement in such tempo and in flowing style. The diminutive *andantino* means either in a tempo rather slower (but sometimes quicker) than andante or a short andante. *G.*

Anemochord. A keyboard application of the principle of the Æolian harp, the air-current being supplied by a bellows: invented by J. J. Schnell of Paris in 1789. The compass was five octaves and there were three strings to the key. A similar pneumatic piano was made by Herz in 1851 under the name *piano éolienne*.

Anglaise. See Dances. *G.*

Anklang. A Javanese instrument consisting of sets of graduated bamboo-tubes of peculiar shape, mounted on a frame. The tubes are in groups of three (made to vibrate sympathetically in harmonics), the fundamental tones forming a scale. It is played by shaking or striking one group after another.

Answer. See Fugue. *G.*

Antecedent. See Canon and Fugue.

Anthem. In general, any detached choral piece, as an *anthem of rejoicing* or a *national anthem*. Specifically, in Protestant church-music, a Biblical text, liturgical formula or metrical hymn, set for a choir as part of a service. The word is derived from *antiphon* and the form is analogous to that of the *motet*, though in technical treatment anthems are less restricted than motets. *G.*

In the Anglican Church an anthem is regularly provided for after the third collect in both Morning and Evening Prayer, and, where a choral service is maintained (as in cathedrals), it is a constant item in both these services. Hence a large literature of anthems has accumulated since the 16th century, written in diverse styles, from the strictly and severely contrapuntal to the freely lyric and dramatic, and designed for various forces—choral, solo and sometimes orchestral. Some are for double choir and are more or less antiphonal. An anthem or section for chorus is called *full*, one for solo-voices is called *verse*. Some are *a cappella*, but an organ-accompaniment is usual.

The use of anthems is common in all English and American Protestant churches, but is not liturgically defined by rubric or fixed usage except in the Anglican Church. The term is often extended to brief responses or to hymns, if sung by the choir. Occasionally anthems are made congregational exercises, led by the choir.

In the Lutheran Church, as in the Roman Catholic, the usual name for an exercise analogous to the anthem is *motet*. If the terms are contrasted, motet means a form more contrapuntal in structure and often also one based on a Latin text.

The anthem belongs to the free or variable side of the liturgy. When the text is that of a prescribed and invariable exercise (like the Gloria in Excelsis or the Te Deum), it is better called a *canticle*. When musical settings are made for the chief exercises for a whole order or office (like Morning or Evening Prayer or the Holy Communion) they form a *service*. In this an anthem may be inserted, but, being variable, it forms no permanent part of the 'service' as such.

Anticipation. In harmonic and contrapuntal writing, the sounding in advance of an accent of a tone, temporarily dissonant, that belongs to the chord under the accent. Such melodic prolepsis is common in the part having the chief melody, but may occur elsewhere and in more than one voice-part at once. Opposed to *retardation* and *suspension*. See Suspension and under Syncopation. *G.*

The term is rarely extended to the proleptic enunciation of a figure or phrase in advance of its normal place and amid harmonies to which it is not germane.

Antiphon. In medieval liturgies, both Eastern and Western, a sentence or verse (usually from the Psalms) used in close connection with some exercise (before or after, or as a refrain). The musical setting of such ejaculations or responses, especially when associated with the regular recitation or cantillation of the Psalms, usually at first took on a form somewhat adapted to the melodies with which they were to be used. In some cases an antiphon belonged to a special office as a whole (or one of its divisions) and thus tended to greater extension and independence, and it may be that such expanded antiphons gave rise to the anthem as used in England (the word *anthem* being derived from *antiphon*). *G.*

Choral singing is *antiphonal* when two parts of the choir sing alternately, as in the Anglican chanting of the Psalms (see Cantoris and Decani) and in many passages in works for double chorus. It is *responsorial* when the officiant and the choir sing alternately.

Antiphonal, Antiphonary, Antiphoner. A service-book containing the antiphons required for the Roman Catholic Mass or for Breviary services. That for the Mass early came to be known as the *Gradual*, the term *Antiphonal* then being reserved for that for the Breviary offices. The term is sometimes loosely applied to any collection of ritual music. *G.*

Apollo-Lyra. See Psalm-Melodicon.

Apollonicon. A form of orchestrion, made by Flight & Robson of London in 1812–17 and for about twenty years somewhat regularly used for public concerts, the chief leading performer being Thomas Adams. It had about 1900 pipes and many stops manipulated from five keyboards. *G.*

Apotome. In Greek theory, the interval left when a *hemitone* is subtracted from a *tone* ($\frac{9}{8} \div \frac{256}{243} = \frac{2187}{2048}$). This larger hemitone was sometimes called *chromatic* in distinction from the smaller or *diatonic* (or *limma*). It is slightly larger than the modern *semitone* ($\frac{16}{15}$).

Appoggiatura. See Embellishments and also under Suspension.

Arabesque. An ornamental passage developed around or out of a central theme—analogous to the architectural decoration thus named. Occasionally also used for a piece in ornate or fanciful style. *G.*

Archlute, Archilute. A double-necked bass-lute; see Lute and Theorbo. *G.*

Aretinian Syllables. The traditional syllables used in *solmization* (q. v.), so called because attributed to Guido d'Arezzo (11th cent.).

Arghool. An Arab reed-instrument of the chalumeau- or clarinet-class, having two tubes tied together side by side. Sometimes both have finger-holes, making two melodies possible, but often one serves only as a drone. *G.*

Aria. In general, any vocal melody or tune; an air or song. In the 17th century the term came to be specifically applied to the extended and somewhat formalized solos in the opera, the oratorio and similar large forms, the mature conception of the aria in this sense being reached gradually through experiments with free *recitative* (or dramatic declamation) and the vague and unsettled type known as the *arioso*. From the later 17th century arias were usually in *da capo form*—a first section, a second in contrast and then a repetition of the first. The successive phrases were often separated and thrown into relief by instrumental *ritornelli* or interludes, besides having an introduction at the opening

and a coda at the close. The diminutive is *arietta*. *G.*

During the prevalence of the Neapolitan type of opera in the 18th century certain varieties of aria were technically differentiated, including the *aria cantabile*, with a simple, flowing outline (largely diatonic), the *aria di portamento*, with wider latitude of motion in skips and more varied dynamic effects, the *aria di mezzo carattere*, with still less restriction and uniformity in style, the *aria parlante*, with emphasis on declamatory effects based on a vigorous dramatic text (including special forms, like the *aria agitata* and the *aria infuriata*), and the *aria di bravura* or *d'agilità*, with emphasis on all sorts of vocal difficulty and display. A favorite special form was the *aria d'imitazione*, in which the accompaniment vied with the voice in imitating or suggesting sounds like bird-songs, running or falling water, martial noises and the like. In some cases the *aria all'unisono* appeared, the accompaniment doubling the voice almost or quite without harmony. The *aria senza accompanimento* was rare, but occasionally introduced. These technical distinctions remained in force till almost 1800 and their influence is traceable in dramatic practice till much later.

There were also conventional rules as to how arias were to be distributed among the several singers and as to how they were to be systematically varied in the plan of each act. Under this mechanical arrangement of the so-called *concert-opera* the whole work came to be usually a mere series of set arias, each preceded by a recitative. Once or twice in an extended work there was commonly a duet or *double aria* for the leading singers.

In the transformation of style effected by Gluck about 1775 and with the rise of new types of opera after 1800 the function of the aria came to be conceived much more elastically. The number of arias in a work became less, but their intrinsic value as parts of the drama was increased. They continued to serve as the chief means for bringing out the individuality of the principal personages, for displaying the lyric interest inhering in moments of intense sentiment and passion, and for developing the emotional value of crises in the plot. In all these ways they still afford rich opportunity for singers to reveal and deploy their artistic power. But in the modern opera and oratorio these results are sought without adhering to fixed types of structure.

It may be added that after 1800 the dramatic aria was somewhat affected by two new influences that drew it in opposite directions. The one was the simple *romanza* or folk-song—already recognized in the singspiel and the ballad-opera. The other was the elaborate *scena*, which is substantially a monodrama, so independent and self-determined as to stand alone. Both of these types found place in modern opera.

Arioso. A form of vocal solo intermediate in character between the recitative and the full aria—not as irregular and declamatory as the one and not as lyrically and melodically developed as the other. Also a passage of such character occurring in a recitative or even in an aria, occasioned by some special feature in the text or situation. The term is sometimes extended to a cantabile passage or work for instruments. *G.*

Arpanetta. See Spitzharfe.

Arpeggio. The process or result of playing a chord on any instrument after the style common on the harp, that is, with the tones in quick and even succession (from below upward) instead of simultaneously. It is usually indicated by a wavy line to the left of the notes. *G.*

On the piano or organ, as on the harp, an arpeggio may be confined to either hand or taken by both either simultaneously or in succession. As a rule, an arpeggio should begin with the beat belonging to the chord as such. Sometimes an arpeggio is *inverted* or *reversed* (begins at the top).

Where an accompaniment-figure is made out of chord-tones in succession or a melody is similarly constructed, it is said to be *arpeggiated*.

The value of an arpeggio lies in its individualizing the chord-tones and its adding a slight element of suspense in their disclosure.

Arpeggione. An instrument of the viol-class, invented in 1823 by G. Stäufer of Vienna, having a body somewhat like a guitar and six strings stretched over a fretted fingerboard (tuned e_2-a_2-d_1-g_1-b_1-e). Also called *guitar-violoncello*.

Arrangement. The process or result of readjusting a work for performance by different artistic means from that originally intended. Thus a vocal work can be adapted to instrumental performance or vice versa, a solo made into a quartet, a dramatic, orchestral or chamber-work put into form for the piano or the organ, etc. Somewhat akin to these are *variations* (as of a popular air), *elaborations* (as of a Gregorian melody or a chorale), *transcriptions* (as when a song or dance is taken for free original treatment on an instrument), etc. But the word is most used for relatively close or literal renderings of the substance and form of a work with only those modifications demanded by the limitations or peculiarities of the medium in view. In this sense the process is somewhat analogous to literary translation. *G.*

Common illustrations are the vocal or piano-scores made of operas and oratorios, the piano-versions of symphonies, overtures and other orchestral works, and transcriptions for military band of either vocal or orchestral pieces. As fine illustrations of method, see the list of examples by famous composers of arrangements of their own or others' works compiled by Parry in Grove's *Dictionary*.

Ars Antiqua, Ars Nova. Terms applied to two contrasted schools or tendencies in composition at the beginning of the Renaissance. The one, associated with Paris in the 12–13th centuries, emphasized merely a developed form of *organum* or *conductus*, the voices moving together syllable by syllable in contrasted formation, while the other, associated with Florence from the 14th century, was the first step in the development of that freer part-writing which later characterized the Italian madrigalists. This Florentine movement seems to have been an indirect successor of the Troubadour movement and it became the forerunner of the liberated secular style of the 16th century.

Arsis. See under Foot. *G.*

Articulation. See Vocalization.

Art-Song, Artistic Song. See *Kunstlied* under Volkslied and also under Song.

Associations. Societies of musicians for various purposes have been numerous since as far back as the 15th century (without mentioning the minstrel-bands and various guilds of earlier date). As a rule, however, they were at first only local in scope rather than national or otherwise comprehensive. A few of the Academies, though originally local, gradually took on a national (even international) importance, while other societies have acquired a like comprehensiveness. During the 19th century the formation of bodies of wide scope became notable, so

that music as a professional interest is now represented and promoted in several countries by organizations analogous to those otherwise influential in the scientific, literary and artistic worlds generally.

These associations have had varied aims. Some have been artistic (to encourage composition or performance in certain fields), some scholarly (to promote historical or theoretical research, discussion and publication), some pedagogical (to advance standards of teaching and to improve the status of teachers), some protective in a trade-sense (to guard the legal and personal interests of practical musicians, especially of orchestral players), some special or departmental (for example, to advance intelligence and methods in fields like church-music, school-music, choral societies, the opera, criticism, instrument-makng, etc.). Their aims have been variously pursued, as through stated meetings, conventions, festivals, the publication of journals or volumes of proceedings, the establishment of funds for prizes, scholarships, pensions and the like. Membership has sometimes been limited to a comparative few who are specially qualified (so that inclusion is counted an honor) or extended to hundreds and thousands of mere adherents of and contributors to the cause represented. They have also been variously governed and directed, as by a relatively permanent central board or by officers who are frequently changed.

No complete register of such associations is practicable. But some conspicuous examples of different kinds in several countries may well be cited.

The only broadly international body that has been attempted is the *Internationale Musik-Gesellschaft*, founded in 1899 at Leipzig to promote scholarly research in all branches of musical knowledge by maintaining a monthly *Zeitschrift* and quarterly *Sammelbände*, by encouraging the formation of national Sections and local Groups, and by holding occasional Congresses (such as occurred in 1904 at Leipzig, in 1906 at Basel, in 1909 at Vienna, in 1911 at London and in 1914 at Paris). More than fifteen national Sections were established, including nearly the whole of Europe and also the United States. In 1914 the convulsion of the World War brought the Gesellschaft to an end. In Germany its place was taken by the *Institut für musikwissenschaftliche Forschung* (Bückeburg), started in 1916, and the *Deutsche Musik-Gesellschaft* (Berlin), started in 1918. The French, English and Italian Sections, as well as those of Scandinavia, also continue active in some form, though there is no international combination.

Of more than national scope are the *Cäcilienverein*, founded in 1867 at Ratisbon by Franz Witt for the promotion of Catholic music in the Palestrina style, with branches in many parts of the world; the *Wagner-Verein*, founded in 1883 at Bayreuth for the support of the Wagner Festivals, with contributors in all countries; the *Deutsche Sängerbund*, founded in 1862 to unite the interests of German singing-societies (men's voices) in Germany and elsewhere (nearly 6000 organizations); and the *Internationaler Musikpädagogischer Verband*, founded in 1903 at Berlin and holding congresses in 1903, '04, '06, '08 and '11 at Berlin, with a more ambitious meeting in 1913.

Among the many national associations in different countries the following may be named:

In Austria the *Tonkünstler-Societät* (1771–1871); the *Gesellschaft der Musikfreunde* (1812); the *Oesterreichischer Tonkünstlerverein* (1885); and the *Oesterreichischer Musiker-Verband* (1896).

In England the *Musical Association* (1874); the *Incorporated Society of Musicians* (1882); the *Plain-Song and Mediæval Music Society* (1888); the *Union of Graduates in Music* (1893); the *Society of British Composers* (1905).

In France the *Association des Artistes Musiciens* (1843); the *Société des Compositeurs de Musique* (1862); the *Société Nationale de Musique* (1871).

In Germany the *Allgemeiner Deutscher Musikverein* (1859); the *Allgemeiner Deutscher Musikverband* (1872); the *Gesellschaft für Musikforschung* (1868); the *Evangelische Kirchengesang-Verein* (1883); the *Verband der Deutschen Musiklehrerinnen* (1897); the *Genossenschaft Deutscher Tonsetzer* (1898); besides unions of orchestral conductors, directors of conservatories, professional critics, etc.

In Holland the *Maatschappij tot Vevordering der Toonkunst* (1840), including the *Vereeniging voor Noord-Nederlands Muzikgeschiedenis* (separated in 1868).

In Italy the *Associazione dei Musicologi Italiani* (1908).

In Russia the *Imperial Musical Society* (1859, on the basis of an earlier *Symphonic Society*, founded in 1840); this has local branches throughout the country.

In Switzerland the *Schweitzerische Musik-Gesellschaft* (1808); the *Allgemeine Musik-Gesellschaft* (1812); the *Schweitzerischer Tonkünstler-Verein* (1900); and the *Schweitzerischer Musikpädagogischer Verband* (1913, out of earlier bodies).

In the United States the *Music Teachers' National Association* (1876); the *American Guild of Organists* (1896); the *National Federation of Musical Clubs* (1897); the *Music Supervisors' National Conference* (1907); the *National Association of Organists* (1908); the *Musical Alliance of America* (1917); and the *Society for the Publication of American Music* (1919).

An extensive list of Associations in many countries is given in Riemann's *Musiklexikon* under 'Vereine.'

Attacco. A figure or short phrase used as a theme or basis for imitation. In fugue-writing, a short subject; opposed to *andamento*. In free imitation, a brief figure taken for treatment in each fresh section (to give variety and individuality), as in a motet or glee. *G.*

Attack. In general, the method or manner in which a tone or phrase is begun. It is often specifically confined to a beginning that is firm, clear-cut and precise, or, where several performers are involved, simultaneous and united. Thus, in singing the *attack* of the tone implies correct control of both breath and the organs of phonation and resonance, and in orchestral technique the acquirement of absolute unanimity of *attack* is of fundamental importance. *G.*

Attendant Key. A key (tonality) that bears close relationship to another. Thus with any key are associated the keys of its dominant, subdominant and relative minor (or major), and to a less extent some other keys (as the relative minors of the dominant and subdominant). See Key and Relative.

Aubade. A morning-song; opposed to *serenade*. Also used of a lyric instrumental piece of similar character. *G.*

Augmentation. That variety of melodic imitation in which the time-values of the notes of the subject of theme are systematically lengthened (usually doubled); opposed to *diminution*. *G.*

Augmented. See Chord, Interval and Triad. *G.*

Aulos. The Greek name for the flute, however constructed and played. Music for the flute was *auletic*, and a flute-player an *aulete*. *G.*

Authentic. In medieval music, denoting a mode, scale or melody whose ambitus (compass) lay between the final and its octave; opposed to *plagal;* see Gregorian Music. The term is still somewhat used for a melody or phrase whose range is mainly between the key-note and its octave. In ordinary four-part harmony two voice-parts are usually authentic and two plagal. In harmony, an *authentic cadence* is one in which a dominant chord leads into a tonic chord; opposed to *plagal, deceptive, interrupted,* etc. See Cadence. *G.*

Auto-Harp. A semi-mechanical zither, having no distinction between melody- and accompaniment-strings, but fitted with several dampers that can be used to silence all strings except those of a particular chord. By means of these a series of harmonies can be produced in arpeggio by sweeping the finger or a plectrum across the strings. Melody-notes can be made obvious either by ending the arpeggios upon them or by special emphasis.

Automatic Appliances. Devices of this class are almost wholly for producing concerted music without the detailed effort of either a single performer or a group of performers. Some are truly automatic in that, once set in motion, they proceed without further intervention, but many are semi-automatic in that their action may be modified by various means as it proceeds. *G.*

The more important classes of mechanical processes are the following:

(*a*) Revolving barrels or cylinders, actuated by a handle, treadle, weight or clock-work, which have on the surface projecting pins, staples, etc., that engage and actuate levers in the playing-action proper. The pins are so disposed on the barrel as to select the desired keys in the action in precisely the right order and time-sequence. The playing-action varies. In the barrel- or hand-organ it opens valves to admit compressed air (from a bellows) into one or more sets of organ-pipes or harmonium-reeds. In various types of mechanical pianos it trips levers that throw hammers against a set of strings. In music-boxes it twangs the graduated teeth of a metallic comb. The barrel may be large enough to include more than one tune in a revolution, may revolve spirally so as to utilize successive revolutions, or may be shiftable so as to present more than one set of pins; and in some cases the barrels are interchangeable.

Music-boxes are notable because they use a peculiar tone-producing element (the metallic comb, with its sympathetic vibrations). Barrel-organs have at times been useful in supplying a small stock of tunes for church-services. Hand-organs and street-pianos are familiar sources of popular amusement. Orchestrions of various degree have sometimes given fairly effective reproductions of elaborate orchestral pieces. Of several inventions in the piano-class Debain's *piano mécanique* (from about 1850) had special significance. In this removable planchettes were used so that numerous pieces might be played at will.

(*b*) Perforated paper-rolls, connected with a system of pneumatics, have recently proved extraordinarily effective as the basis of many automatic instruments. A strip of paper, often of great length, is made to pass over a tracker-bar that contains small openings for all the keys (or other parts) to be affected. These openings are connected by tubes with small pneumatics located in a vacuum-chamber, the air-pressure of which is reduced by an exhaust-bellows. When a perforation or slot in the paper-roll corresponds with an opening in the tracker-bar the air enters and opens the appropriate pneumatic. Each pneumatic is so related to the playing-mechanism that the action of the former operates the latter. This system has had numerous and varied applications.

The early *piano-players* were independent instruments that could be moved up to a piano-keyboard so that the keys could be depressed by finger-levers in the machine. These have generally given place to *player-pianos,* in which the player-action is contained within the piano-case and actuates the hammer-action more directly. The same principle has been extensively applied to pipe-organs (including ingenious devices for controlling registration). It has also been used for sets of bells.

In general, this system has signal advantages. An indefinite number of different rolls may be used, which can be manufactured in quantity and provided with marks and directions enabling the user to modify and enrich the interpretation by manual adjustments affecting speed and intensity. So successful has been the principle, both artistically and commercially, that in America it has affected the whole piano-making industry. The business of making player-rolls has acquired independent importance and a vast literature of music in this form has been built up, including contributions of special renderings by famous artists.

(*c*) The phonograph in its musical applications belongs to a wholly different class from the foregoing, both because based on a record of tones as actually performed and because the reproduction is not by means of a recognized musical instrument. The basal *record* is a series of indentations made in some suitable material by a stylus connected with a sensitive receiving-diaphragm, these indentations corresponding with the tone-vibrations affecting the diaphragm. When this indented record (or a replica of it) is passed under another stylus (called a *needle*) connected with a reproducing-diaphragm, sounds approximately like the original ones are produced. The precision and effectiveness of the method are often extraordinary, and it is particularly serviceable for vocal effects quite beyond the capacity of other automatic devices. The records are now usually made on circular disks of hard rubber, in the surface of which they are cut in a close spiral. In the reproducer these discs are revolved by clock-work under a stylus ingeniously combined with devices for magnifying and refining the tone. As with the player-piano, a significant literature of vocal and instrumental records has been accumulated that has both artistic and historical value.

(*d*) Many other automatic inventions might be mentioned. Many of these utilize electrical

currents either to make records of effects or to actuate reproducing-mechanisms. Here belong various experiments designed to secure a permanent record of extempore performances, most of which have been superseded by applications of the principles of the player-roll or the phonographic record. Here also may be named some elaborate efforts to produce orchestral or vocal timbre synthetically by tuning-forks or strings thrown into vibration by electrical currents (as in Cahill's ' telharmonium ').

In a class by itself is the use of wireless telegraphy to disseminate actual music performed at a central station so as to be received and listened to anywhere throughout an area of enormous extent, which began to attract general attention in 1922.

Auxiliary. Of keys and scales, same as *attendant*. *Auxiliary tones* or *notes*, in embellishments and the like, are those unessential to the harmony or accessory to principal and essential tones or notes.

Ave Maria. An acclamation based upon the salutations in Luke i. 28, 42, or a versified rendering or paraphrase thereof. Both the Latin formula and its derivatives have been used as texts for numerous musical settings in various forms. The original formula became a regular antiphon in the Breviary in the 16th century.

Avoided Cadence. See Cadence.

B

B. The alphabetic symbol and name for a certain tone or note, and for the scale or key associated with it; see Notation. The German name for the same tone or note is *H*, the name *B* being used for the English *B-flat*. *G.*

As an abbreviation, *B.* stands for *bass* or *basso.*

Bachelor of Music (Mus.B.). See Degrees.

Backfall. In organ-making, a lever (pivoted at the center) designed to transform an upward motion into a downward or vice versa.

Bagatelle. A short and light piece for piano or other instrument; a trifle. *G.*

The term was first used by Beethoven (opp. 33, 119, 126 and without opus-no.).

Bagpipe, Bagpipes. A wind-instrument of the reed-class, known in ancient and medieval times in many parts of Europe and still popular in folk-music in Italy, France and especially Great Britain (Scotland and Ireland). Its name comes from the leather-bag that serves as an air-reservoir, into which air is blown either by the breath or by a small bellows worked by the player's arm. With the bag are connected the pipes, including 2–3 *drones* (sounding fixed tones) and a *chanter* (fitted with finger-holes, so as to yield a melody). The drones are variously tuned, but in any case furnish a stationary harmonic basis. The chanter has 6–8 finger-holes, usually so disposed as to yield a scale of an octave or a ninth, the pitches being traditional or capricious rather than acoustically regular. The reeds in the drone are single, but in the chanter double. Music for the bagpipe includes pibrochs, reels, strathspeys, etc. *G.*

Balafo. See Marimba.

Balalaika. A form of guitar common in Russian folk-music since the early 18th century (apparently derived from the earlier *domra*) and also found among the Gipsies. The body is now usually triangular, with a long, fretted neck and 2–3 strings of gut or metal. It is made in at least four sizes, forming a family.

Balanced Pedal. See under Pedal.

Ballabile. A term for any piece of dance-music, especially when inserted in an opera. *G.*

Ballad, Ballade, Ballata. Originally, a song or melody meant to accompany a dance; a dance-song. But the term has been largely transferred to any folk-like song, especially one that tells a story and that appeals to popular sentiment. The text may be descriptive, amorous, religious, political, satirical, comic, etc. In connection with the rise of the art-song, however, the term came to be used specifically (as by Zumsteeg, Schubert and Loewe) for a narrative song of decidedly dramatic character. During the 19th century choral *ballades* gradually became frequent, and also (from Chopin onward) *ballades* for piano and for orchestra. Neither the form nor the style of the latter is fixed enough for definition, except that there is usually an emphasis on lyric narrative. *G.*

Ballad-Opera. The English term analogous to the German *singspiel;* a musical play consisting chiefly of ballads or folk-songs (as in Gay's *Beggar's Opera*, 1728). Such plays had immense popularity in England during the later 18th and earlier 19th centuries. They were the forerunners of what is now the popular operetta or the higher sort of vaudeville. *G* (English Opera).

Ballet. Originally, at the end of the 16th century, a light, gay part-song or madrigal designed as a dance-tune or in that style; often called a *fa-la*, because having a refrain or passage sung to those syllables. In the 17th century the term came to denote in France a dance-spectacle with music for stage-presentation, somewhat akin to the English masque, or a dance-number inserted in an opera or appended after the action. With the rise of the so-called 'grand' opera in the early 19th century the ballet became a separate divertissement, danced by a special corps of dancers, inserted between the acts of an opera, but often without close connection with the latter's plot or subject. For this the composer of the opera sometimes wrote special music. The name *ballet* was then applied either to the spectacle as a whole, to its scheme as a dance or to the dancers collectively. Recently, through the efforts of French and Russian composers in the first instance, the term has come to be used often for a pantomime with music intended for independent stage-presentation, involving much dancing and mimetic action, usually without words that are sung or spoken, but with more or less of a prepared program. *G.*

The trainer of a ballet is called the *balletmaster*, one of the dancers a *ballerina* (f.) or a *ballerino* (m.), the dancing-force the *corps de ballet*, etc.

Band. In general, any company of instrumentalists, such as an orchestra or similar ensemble. Specifically, a company of players organized to assist in civic, military or naval functions, like the *town-* or *city-bands* long common in Germany and elsewhere, and the *military* and *naval bands* maintained in all countries. Such bands, if meant to perform in the open air, are usually made up mostly of metal-instruments and hence called *brass-bands*. Also applied with a prefix to designate a group or section of an orchestra, as *string-band*, *wood-band* or *wood-wind*, etc., as well as to any company of players all using the same instrument, as a *band of bell-ringers*, a *Russian horn-band*, etc. Usually opposed to *choir* and *chorus*, though the latter is sometimes termed a *band of singers*. *G.*

The conductor is called the *bandmaster*, the players *bandmen* or *band'smen.*

Bandola, Bandora, Bandura [also with the stem *pand-* or *mand-*]. An instrument of the lute-family, long associated with folk-music in

many parts of Europe, having an oval body and a relatively short neck, with about 12 strings, half of them open (fixed intonation) and half susceptible of stopping. In large varieties the strings may number as high as 30. The strings are usually of wire and are sounded by means of a plectrum. cf. *bissex.*

The modern *mandolin* (diminutive of *mandola*) is a member of the general group, though without the open strings.

Bandonion. A free-reed instrument, similar to the concertina, but shaped more like an accordion. It was invented about 1830 by Uhlig of Chemnitz and named from Band of Crefeld, who was the selling-agent. See Harmonicum.

Banjo. An instrument distantly related to the guitar, probably of African origin (where the name *bania* occurs in Senegambia for a similar form) and a favorite among the Negroes in America. It is peculiar in having a body consisting of a circular hoop with a front or belly of stretched parchment or skin (like a drum-head) and an open back. The neck is long (usually without frets) and there are 5–6 strings (rarely more), of which one, shorter than the rest, serves as the melody-string. This latter is placed next to (outside of) the lowest or bass-string, so as to be played with the thumb (whence the name *thumb-string*). The accordatura varies more or less according to the player's fancy. *G.*

Bar. See Notation and Measure. *G.*

Barcarole. A boat-song, such as is sung by the Venetian gondoliers, or an instrumental piece in similar style; a *gondellied* or *gondoliera.* It is usually in easy sextuple rhythm, with a pulsing accent as of lapping water or a swaying boat. *G.*

Bard. Among Keltic peoples in Gaul and Britain, a poet-singer or minstrel holding a communal or tribal position of honor and influence. The bardic order continued powerful in Ireland till about 1690 and in Scotland till about 1750. In Wales the title of *bard* is still conferred as a supreme honor at the Eisteddfodau. The typical bardic instrument is the harp. *G.*

The Keltic *bards* are analogous to the Scandinavian *skalds.* It is possible that they may be the source or pattern of the *jongleurs* employed by the Trouvères, as of other traveling-minstrels in the Middle Ages.

Baritone, Barytone. The voice or voice-part intermediate in range and quality between the bass and the tenor; see Voice. Also an instrument whose range corresponds to that of the baritone-voice; specifically, (*a*) the *viola di bordone* or *baryton*, a viola da gamba with sympathetic strings, widely used in Germany in the 17–18th centuries, and (*b*) the *euphonium* or *bass-saxhorn*, common in military bands. *G.*

Baroxyton. A metal-instrument with cupped mouthpiece, invented by Červeny of Königgrätz in 1853, having a wide scale and a compass of over two octaves (*D* to f^1).

Barré. In lute- and guitar-playing, the simultaneous stopping of several or all of the strings by laying the forefinger across them, so as to raise their pitch a semitone or at one—a sort of *capotasto* (q. v.).

Barrel-Organ. See under Automatic Appliances.

Baryton, Barytone. See Baritone. *G.*

Bass, Basso. The lowest variety of the adult male voice or its voice-part, or any part at the bottom of the harmony; see Voice. Also any instrument whose range corresponds to that of the bass-voice, including the *bass-viol* (or *double-bass*) the *bass-trombone*, the *bass-clarinet*, the *bass-drum*, etc. *G.*

For *bass-bar*, see Viol and Violin; for *bass-clef*, see Notation; for *basso continuo*, see Thoroughbass; for *basso ostinato*, see Ground-bass.

Bassanello. One of the variants of the old double-reed instruments of the pommer- or bombard-class; it was made in bass-, tenor- and discant-sizes.

Basse Danse. See Dances.

Basset-Horn. A tenor-clarinet, now seldom used. It is analogous to the cor anglaise or English horn in the oboe-family. *G.*

Bass-Horn. A wind-instrument with a cupped mouthpiece (on an S-crook), a wooden body and a brass bell, invented about 1800 by Alex. Frichot of London; also called *basson russe* or *Russian bassoon.* See Serpent and Ophicleide. *G.*

Bassoon. The bass of the oboe-family of wood-wind instruments. Its long tube is bent upon itself for compactness and to bring the finger-holes within easy reach, and the mouthpiece is carried on a curved tube projecting from the side (the peculiar appearance of the whole occasioning the Italian and German names *fagotto* or *fagott*, a bundle of sticks). It replaced the old bomhart or bombard in the 16th century and its invention is often ascribed to Afranio of Ferrara (c. 1525). Through gradual improvements it has become one of the most valuable instruments in the modern orchestra, supplying a bass for the entire wood-wind division, blending richly with the tones of the strings and the brass, and giving valuable effects in independent passages because of its penetrating and individual quality. Its compass is about three octaves or even more. *G.*

The total length of the tube, from mouthpiece to bell, is over 90 inches, the central portion being a wooden cone gradually expanding to the bell. The number of finger-holes is usually 15–20.

A *double-bassoon* or *contrafagotto* is occasionally used, sounding an octave lower.

For *basson russe* or *Russian bassoon*, see Bass-Horn.

Bathyphon. A metal-instrument with a clarinet-mouthpiece and a low compass, invented in 1839 by Skorra and Wieprecht of Berlin and for a time used in military bands.

Baton. The stick or wand with which a conductor directs a chorus, orchestra or band, primarily to indicate rhythm and tempo. Also loosely applied to a conductor's method or style of interpretation. See Conducting. In notation, the name (*bâton*) of a sign for a rest of one or more measures. *G.*

The general use of a *baton* dates from the early 19th century, after the custom of using the harpsichord in

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the orchestra died out. A cappella singing, however, had long been led in many cases by means of a roll of paper (the *sol-fa*).

Battement. See Embellishments.

Batterie, Battery. The name of special instrumental effects, as (on the harpsichord) a chord quickly repeated for emphasis or a series of broken chords, or (on the guitar) striking the strings instead of twanging them, or (on the snare-drum) a rapid roll. Also collectively for the percussive section of an orchestra or band. *G.*

Battuta. Literally, a beat or pulse, but usually the down-beat marking the measures; hence *a battuta*, in strict rhythm (opposed to *colla parte*), or *in ritmo di tre battute*, the measures grouped in threes, etc. *G.*

Beaked. Denoting a mouthpiece that resembles a bird's beak, as in the clarinet, recorder, flageolet or other wind-instrument with a straight tube that is held vertically.

Beat. One of the units making up a measure or musical 'foot'; a *pulse* (both terms being derived from the analogy of the heart-beat). The distinction between measures and types of rhythm lies in the number of beats held together in groups by means of primary and secondary accents, and by the placing of accents in the group. See Accent, Measure, Rhythm and Time. Also a motion (usually of the hand) by which the tempo and measure is indicated, a chief accent being marked by a *down-beat*, a secondary accent by a *side-beat* and unaccented pulse by a *up-beat* (if preceding a down-beat) or a repetition of the motion just made—the whole action being the act or process of *beating* or *marking time*. Another similar process is that of mentally or vocally *counting time* (numbering the beats in a measure from 'one' onwards). Also applied to one or two forms of *trill;* see Embellishments. *G.*

Beats. In acoustics, the pulsating sound made when two tones that are not quite in tune are sounded together. As the two tones are made to approximate, the beats grow slower and when the two are 'in tune,' they disappear. *G.*

Bebization. See Solmization.

Bebung. In clavichord-playing, a slightly wavering tone-effect effected by rocking the finger on the key so as to impart a pulsating pressure to the tangent, at the same time prolonging the tone. Also applied to analogous effects on other keyboard-instruments and to the *vibrato* imparted to a string on the violin or similar instrument by rocking the finger in 'stopping.' *G.*

Bel Canto. The vocal method or style associated with the singing of the Italian school, especially of the 17th–18th centuries, in which beauty and finish of tone and delivery were more prized than declamatory or dramatic effect.

Bell. A metal instrument, variously shaped and hung, sounded by striking, especially one in a church-tower to mark the hour or to announce services. Church-bells are regularly shaped like an inverted circular cup, but with a flaring mouth, having a pendent clapper inside or a hinged hammer outside (or both). If hung on a pivoted beam with a wheel attached, a bell may be swung until sounded by the falling of the clapper against the rim, and is then said to be *rung*, whereas if it remains stationary and is struck by clapper or hammer, it is said to be *tolled*. In any case, a given bell yields but one tone, the pitch and quality of which varies with the alloy of the metal, the size and weight and especially the relative thickness of the *sound-bow* (the thickened part of the rim). To secure melodic effects, several bells of graduated size are united in a *peal*, *chime* or *carillon*, the number ranging from 3 to 50 or more. *G.*

Change-ringing is the process of sounding a set of bells in regularly-changing order without regard to a set tune, while, with a set covering an octave or more, tunes may be rendered as far as the actual scale permits. *Bell-ringing* as an art has been specially cultivated in the Low Countries and in England. The art and the whole body of knowledge connected with it is *campanology* (from the Latin *campana*, whence also the architectural term *campanile*). The use of large bells has also been notable in Russia.

Bell-ringing has been variously effected, sometimes (where several bells are sounded by swinging) by having a ringer for each bell, sometimes by some sort of barrel-mechanism, automatically operating, and sometimes by means of a keyboard or lever-board. The player is called a *bell-ringer* or *carillonneur*. A piece especially adapted to bells is sometimes called a *carillon*.

Bell-founding is a specialized industry. The main constituents of *bell-metal* are copper and tin (roughly in the ratio of 3 to 1), though some zinc, lead, iron and even other metals have also been used. Bells as found in the ethnic field are of various composition, as well as of various shape.

Sets of small bells have been used for amusement or concert-purposes, often with much effect. In some cases a group of players has been tried, each sounding but one or two bells. In others, the series is so mounted as to be operated by a single player, sometimes by means of a keyboard. Recently fine results have been secured by sets of metal-tubes used as bells in church-towers, as an orchestral accessory and especially as an organ-stop. Single bells have long been used for occasional effects in operas and orchestral works. Any sort of mechanical device for such purposes is termed a *glockenspiel* or *bell-piano*.

The term *bell* is also used for the flaring mouth of any wind-instrument, whether small (as in the clarinet) or large (as in the horn and other brass-instruments).

Bellows. See Organ and Reed-Organ, also under Bagpipe. *G.*

Bell-Piano. See Glockenspiel.

Belly. The front of any instrument of the lute- or viol-classes, that face of the resonance-box over which the strings are stretched. Also, in the clavichord, harpsichord and piano, the *soundboard* (q. v.). *G.*

Benedicite. A canticle, or its musical setting, early adopted for church-use and used in the Anglican liturgy as an alternative for the Te Deum in Morning Prayer. *G.*

Its text comes from the Greek expansion of Dan. iii, where it is ascribed to Shadrach, Meshach and Abednego (whence often called 'The Song of the Three Children'). The first words are 'Benedicite, omnia opera Domini'; each sentence ends with the hortation 'Laudate eum, etc.'

Benedictus. The section of the musical Mass that follows the Sanctus and precedes the Agnus

Dei, being a hymn of adoration after the consecration of the Elements. *G.*

The text is 'Benedictus qui venit in nomine Domini', with the Hosanna repeated from the Sanctus.
Also a canticle or its musical setting, the text taken from the Song of Zacharias in Luke i. 68–79, used in the Morning Prayer of the Anglican Church.
The text begins, 'Benedictus Dominus Deus Israel.'

Berceuse. A cradle-song or lullaby, or an instrumental piece in similar style. *G.*

Bergamasca, Bergomask. A dance or dance-tune named from Bergamo (Italy), though not always in a form like local dances there. *G.*

Vocal *bergamasce* are known as early as 1569 and an instrumental one from 1642 (Uccellini's Sonatas), but in the latter the name is apparently applied to the basso ostinato of the piece.

Bergkreyen, Bergreihen. Originally, dance-tunes from the Erzgebirge (Saxony), but at the time of the Reformation such tunes fitted with either secular or sacred words (various collections from 1531 onward).

Bible-Organ, Bible-Regal. A small portative organ, made to close up in covers like those of a book. See Regal.

Bichord. Denoting an instrument with two unison-strings for each tone or key, as in various forms of lute, in many old keyboard-instruments, etc.; cf. *trichord.*

Bicinium. A composition for two voices; a vocal duet (usually contrapuntal). *G.*

Binary. Denoting anything consisting of two parts or elements; specifically, *binary measure*, a measure or foot with two beats (*duple rhythm*), and *binary form*, either a form of composition divided into two contrasted sections (as in many dances) or one based upon two principal themes (as in sonata-form).

Bind. Usually same as *tie*; sometimes same as *slur* or *brace*. See Notation. *G.*

Bird-Song. Though many animals have voices analogous to that of man, none produce vocal effects of a highly musical character except certain of the birds. The oscines or singing-birds comprise thirty or more species. In these, as in some others, there is a remarkable development of a lower larynx or syrinx, including parts of both trachea and the upper bronchi. Within the syrinx are vibratile membranes analogous in function to the vocal cords in man, controlled by muscles that often allow a wide range of pitch in the tones produced. Some birds confine themselves to a few calls that are repeated without much change. Others not only use a variety of melodies spontaneously, but have more or less readiness in imitating or parodying melodies that they hear. The analogies with human song are often extraordinary, though not easy to reduce to musical notation because of the acuteness of the pitch and the frequency of small intervals. These phenomena may have had influence at times upon figures and embellishments in florid vocalization. Throughout the 18th century the so-called *aria d'imitazione* was often applied to ornate effects simulating bird-song. Instrumental writing has also often sought to suggest the warblings and calls of birds either for their tonal value or as an element of pictorial suggestion.

Bissex. A form of guitar, invented in 1770 by Vanhecke, having 12 strings, half of which ran over the fingerboard and half were open; cf. *bandola.*

Biwa. A Japanese lute or mandolin with 4 strings, played with a plectrum.

Black. In notation, denoting a note with a solid head (as opposed to one with a *white* or open head); see Notation. On the keyboard, denoting a key or digital in the rear or upper rank, topped with ebony or stained like it; see Keyboard and note under White.

Block. See *reed-pipe* under Pipe.

Blocking. A derangement in the action of a harpsichord or piano in which the jack does not carry the spine past the string or the hammer does not recoil after striking, in either case producing a dull thud instead of a tone.

Blower. Specifically, one who operates the feeders that supply air to the bellows of an organ; also a machine, usually hydraulic or electric, that performs the same function.

Bluette. A short and playful comedy; also a light or trifling piece for the piano.

Boat-Song. See Barcarolle, Gondoliera, etc.

Bob. In English bell-ringing, the name for changes rung on an even number of bells—*bob minor* for six, *major* for eight, *royal* for ten, *maximus* for twelve. *G.*

Bobization, Bocedization. See Solmization.

Bockstriller. An instrumental effect consisting of the interrupted iteration of a single tone.

Body. In most instruments, the main portion of the structure, such as the resonance-box of any member of the lute- or viol-families, or the central tube (apart from the mouthpiece, the bell, etc.) of both wood- and brass-instruments, the tube of an organ-pipe from the mouth upwards (opposed to the *foot*), etc.

The term is also loosely applied to the general sonority or resonance of a tone.

Bogenflügel, Bogenklavier. A keyboard-instrument with strings sounded by the friction of revolving wheels or little bows, so as to simulate the tone of a violin; a violin-paino.

Examples are Heyden's *Geigenclavicymbal* (1610), Gleichmenn's *Claviergambe* (1709), Hohlfeld's *Bogenklavier* (1754), Meyer zu Znonow's and Kunze's *Bogenflügel* (1790, '95) and Rollig's *Xänorphika* (1797).

Bolero. See Dances. *G.*

Bombard, Bombart. The older type of oboe, made in several sizes, shading into the shawm. This group of instruments constituted the nucleus of the early orchestra, before the full recognition of the superiority of the violin and its relatives. Also called *pommer.* *G.*

The modern *bassoon* is essentially a *bass-bombard* with the tube doubled on itself.

Bombardon. A bass-instrument of the trumpet- or saxhorn-families, much used in military bands. *G.*

Bonang. A Javanese instrument, consisting of a graduated set of small gongs mounted on a circular frame, within which the player sits or kneels; sometimes called a *gong-piano.*

Bones. The popular name for small clappers of bone, ivory or wood held in pairs between the fingers and sounded by twisting or shaking the hand; also called *knicky-knackers* (probably derived from the French *nacaire*).

Book. See Libretto.

Boot. See *reed-pipe* under Pipe.

Bourrée, Boutrade. See Dances. *G.*

Bout. In instruments of the viol-class, an inward curve in the side of the body to facilitate the access of the bow to the string. In the violin-family the two opposite bouts are sharply separated sections of the ribs bent inward elliptically; together they form the waist.

Bow. The implement by which the tone of instruments of the viol- or bow-class is produced. In its modern form, which is due to the epochal improvements of Tourte late in the 18th century, it consists of a highly elastic and slightly incurved *stick* of lancewood or snakewood and a flat bundle of horse-hairs (usually over 100), stretched from the bent *point* in the *head* of the stick to the *nut* (an adjustable block controlled by a thumb-screw) in its *heel.* The fricative capacity of the hairs is increased by rubbing rosin or colophony on them. The bows for the viola, 'cello and double-bass are progressively shorter, stouter and heavier than that for the violin. That for the double-bass is of the general type of all those used until about 1780 for the violin and other members of the viol-family. *G.*

The right hand of the player is often called the *bow-hand* or *arm* (unless he be left-handed) and the method of applying the bow to the strings by the collective term *bowing.* This latter includes the choice of up- or down-strokes in the rendering of a given passage, and is also used for the marks showing the handling preferred. Instruments played by means of a bow are *bow-* or *bowed instruments:* occasionally also called *fricative.*

In bells, the thickened ring just above the rim, the part against which the clapper or hammer strikes and by which the tone and tune are largely determined: also called the *sound-bow.*

Bow-Zither. See Zither.

Brace. See Notation. *G.*

Branle, Bransle, Brawl. See Dances. *G.*

Brass. Denoting any one of the various solo metal-instruments used in bands or orchestras or such instruments collectively, irrespective of the composition of the metal used. The *brass* or *brass-wind* in an orchestra comprises the horns, trumpets, trombones, etc. A *brass-band,* such as used for military purposes, includes a variety of metal-instruments (such as cornets, horns, trumpets, saxhorns, saxophones, euphoniums, bombardons, trombones, etc.), with a considerable section of wood-wind instruments (flutes, clarinets, etc.). *G.*

Bratsche. The German name for the *tenor-viol* or *viola.*

Bravo (' well done! '). An exclamation of approval and applause. *G.*

Bravura. Daring, dash or display; as *aria di bravura* or *bravura-air,* an aria demanding brilliant vocalization. *G.*

Break. In the voice, the pitch at which one register or quality is exchanged for another, whether instinctively or deliberately, or the imperfect tone produced when the transition is abrupt or badly managed. Also extended to a similar point of transition or transitional tone in the scale of an instrument (especially in the clarinet and certain organ-stops). It is also applied to any poorly-produced tone in the voice and in several instruments.

Breath-mark, Breathing-mark. In vocal music, any sign inserted in the score to indicate the proper place for taking breath.

Breve. See Notation. *G.*

Alla breve, originally an indication or name for a slow quadruple rhythm, but now usually used for a broad duple rhythm, the beats in either case being marked by minims.

Breviary. In the Roman Catholic Church, the service-book containing the prayers, lections, antiphons, responses and hymns for the Canonical Hours observed throughout each day; analogous to the *Horologion* of the Greco-Russian Church and (in part) to the *Morning Prayer* and *Evening Prayer* of the Anglican Church. From the Breviary come many texts much used for musical setting.

Bridge. In a stringed instrument, a support that lifts the strings from the body, while transmitting their vibrations to the latter and at the same time defining their vibrating-length (at one end); specifically, in the harpsichord and piano the straight or curved transverse bar over which the strings pass to the wrest-pins, and in the violin and similar instruments the thin wedge set upright on the belly above the tailpiece and carrying the strings on its arched upper edge in such a way that all can be reached by the bow. *G.*

In the piano the strings are held in place on the bridge by small metal pins. In the violin, etc., the bridge has two feet, the treble-foot standing nearly over the soundpost.

Brindisi. A convivial or drinking-song. *G.*

Broken Music, including *broken chords* and *broken octaves.* Terms describing effects in which chords and octaves are arpeggiated or otherwise melodized, instead of played simultaneously. *Broken cadence,* same as *interrupted cadence*; see Cadence.

Brunette. A light popular song with a refrain, sometimes with dancing, such as was common in France in the 17th century. *G.*

Buccina. A Roman trumpet, usually with a tube bent in a circle. *G.*

From the term comes the German *posaune* (*busaun*). The Scandinavian *lure* may have been an imported *buccina.*

Buffo, Buffa. Denoting that which is humorous or comically grotesque, as an *opera buffa* or an *aria buffa.* One who takes humorous parts is

often called a *buffonist* or a *buffo-singer*. The French form is *bouffe*. Opposed to *serio*.

Buffonistes. A term applied to the partisans of the Italian opera buffa, when it was first introduced at Paris in 1752, precipitating a warm dispute (the so-called *guerre des buffons*) which led to the establishment of the French light opera (*opera bouffe* or *comique*) in distinction from the serious or tragic opera. Those who opposed the innovation were called *antibuffonistes*. See under Rousseau and Opera.

Bugle. An instrument of the trumpet-class, but with a relatively short tube; a *buglehorn*. Its traditional use is to give infantry-signals. It is usually pitched in C and has 8 tones, but in 1770 and also in 1810 keys were added, giving several more tones (*key-bugle* or *Kent-bugle*). After a time its place in military bands was taken by the cornet. *Valve-bugles* have also been made; and the higher saxhorns are often called *bugles*. *G.*

Bundfrei. Same as *fret-free*; see Clavichord and Fret.

Burden, Burthen. The reiterated refrain of a popular song. Also applied to a ground-bass or basso ostinato and to the drone of a bagpipe (or its sound), in both cases because of their continued or persistent sounding. *G.*

Burla, Burlesque, Burlesca, Burletta. A broadly humorous stage-piece, often with more or less music; a farce, extravaganza or travesty. Sometimes also a short and humorous instrumental piece. *G.*

Button. In the concertina or accordion, one of the keys or studs that open the valves of the reeds. In the violin and similar instruments, the knob at the bottom to which the tailpiece is attached.

By-Note. A tone or note that is not essential to the main structure of the melody or harmony, such as the auxiliary tone in an embellishment or as a passing-note. The term may be applied specifically in the melodic effect of moving one step up or down from a principal tone and immediately back again, the tone transiently touched thus by a sort of side-step being properly a *by-note*.

C

C. The alphabetic symbol and name for a certain tone or note and for the scale or key associated with it; see Notation. *G.*

Since on keyboard-instruments generally the scale produced by using only the white (lower and wider) keys is a major scale, which is the chief scale of modern music, and since the key-note or tonic of this scale is given by the key named *c*, the key and scale of *c* has been generally taken as *typical* or *standard* (because on the keyboard produced by using the 'naturals', often called the 'natural' key or scale).

Middle C (so called usually because the *c* lying in the middle of the keyboard) is a frequent tone of reference for pitch-relations. In theory, its vibration-number has been taken as either 264 (largely in German treatises) or 256 (the so-called 'philosophical pitch,' because the fourth power of 2); see Pitch. The older clefs were mostly *c-clefs* and regularly designated a staff-degree as belonging to a tone of medium pitch called by this letter—which may be the source of the term *middle c*.

As an abbreviation, *C.* or *c.* stands for *capo* (as *D.C., da capo*), *cantus* or *canto* (as *c.f., cantus firmus*), *col* (as *C.B., col basso, C. 8va, coll'ottava, C.A., coll'arco, C.L., col legno*), *come* (as *C.S., come sopra*) or *contra* (as *C.B., contrabasso*).

Cabaletta. Properly, a song or piece with a triplet-figure in the accompaniment (as of a cantering horse), but often applied to a short cavatina. *G.*

Cabinet. The exterior case of an organ or piano. The term *cabinet-piano* has been used for two or three forms of piano, as for early types of the upright variety or for an instrument suited for a small room (*cabinet*); and *cabinet-organ* is a name for portable reed-organs or harmoniums. Also *cottage-piano, cottage-organ.*

Caccia. A hunting-song (usually a 2-part canon) such as became common in Italy in the 14th century. The term may be the source of the English *catch*. *Alla caccia*, in the style of hunting-music (usually with horns).

For *corno di caccia*, see Horn; and for *oboè di caccia*, see Oboe.

Cachucha. See Dances. *G.*

Cadence. In general, the characteristic outline or movement of a vocal or instrumental piece or of its closing strain. Specifically, the harmonic formula by which a phrase or line is ended, so as to give a sense of temporary or complete finality; a *close*. *G.*

In modern usage, a *cadence* is called *authentic, perfect* or *complete* when a dominent triad or seventh-chord is followed by a tonic triad; *plagal* or *Amen-*, when a subdominant triad leads into the tonic; *avoided, broken, deceptive, false* or *interrupted*, when the final chord in one of the foregoing (usually the first) is not tonic; and *imperfect* or *half-*, when a tonic chord (or some other) leads into the dominant, producing only a temporary finality. *Mixed cadence*, a cadence combining two of the preceding forms, as in the sequence of subdominant, dominant and tonic.

In medieval music, a *clausula* or *close* was regarded melodically rather than harmonically, its character being determined by the motion of the leading voice and the tone to which it leads. The *clausula vera* ended with the final of the mode, other forms being called *ficta, media*, etc.

Cadenza. In vocal music, a florid passage in a song or aria, usually at or near the end. In the 18th century such passages were often extemporized or interpolated by singers, especially in operas. In instrumental works, especially concertos, an analogous passage by the soloist, the material usually being derived from the passages preceding and worked out either contrapuntally or with reference to a display of virtuosity. *G.*

Cadenzas for concertos are often written by others than the original composer. They are more common after the first main division than later.

Calandrone. A small chalumeau or shawm used by Italian peasants.

Calascione, Colascione. An Italian form of lute or guitar, with but 2–3 strings, played with a plectrum; cf. *tambura*. *G.*

Calata. See Dances.

Call. In military or naval music, a signal or order, as by bugle, trumpet or drum, for some duty or manœuvre. *G* (Military Signals).

In English bell-ringing, *call-changes* are those rung in accordance with calls by a leader or by a written order instead of in numerical sequence. *G.*

Calliope. A rude form of pipe-organ sounded by steam instead of compressed air.

Camera. In various expressions (with *alla, da* or *di*), denoting for the chamber or room, that is, secular; opposed to *chiesa*, for the church; as *alla camera, musica di camera, sonata di camera*, etc. See Chamber-Music. *G.*

Campanology. The whole body of knowledge about bells and bell-ringing, including the industry of bell-founding, the art or practice of ringing chimes and carillons and the comparative study of bells as used in different countries. *G.*

Canarie. See Dances. *G.*

Cancel. See *natural* under Notation; also a piston in organ-combinations.

Cancrizans. See Canon. *G.*

Canon. A form or method of composition in which a melody as given by one voice or voice-part is imitated tone by tone or interval by interval by a second voice or by three or more others. The leading part is called the *dux, antecedent* or *subject*, and the imitating part the *comes, subsequent* or *answer*. Imitation of this exact kind is called *canonic*, whether or not carried out in full. Canonic imitation is an essential factor in fugue-writing. As in other contrapuntal forms, the leading part begins in advance of the imitation. *G.*

A canon or a piece of canonic writing, with reference to the number of parts engaged, is *2-part, 3-part*, etc.; with reference to the pitch-relation between dux and comes, *at the unison, at the octave, at the third*, etc.; and with reference to the method of imitation, *direct* (like the dux), *inverted* or *by inversion* (upward steps transformed into downward and vice versa), *by reversion, retrograde* or *cancrizans* (backwards), *by both inversion and reversion* (both upside down and backwards), *by diminution* (each note of the dux represented in the comes by one half as long), *by augmentation* (each note in the dux represented by one twice as long); etc.

A canon is said to be *infinite* or *perpetual* when the dux returns into itself, without a close. This is the type used in the *round* or *catch*. An *enigmatic* or *riddle-*

canon is one of which only the dux is given, without indicating precisely how the imitation is to be effected.

With many fine vocal canons a harmonized instrumental accompaniment is supplied. So, in instrumental works, canonic passages may be harmonically supported.

Canon. In the Greco-Russian Church, an extended canticle made up of 9 (or 8) *odes*, each in several stanzas and with its own melody; see Ode. In the Roman Catholic Church, the invariable or central part of the Mass, beginning with the prayer of consecretion (*Te igitur*).

Canonical Hours. In both the Eastern and the Western Churches, a system of times of worship (every third hour) covering the entire day, the service-books for these being the *Horologion* and the *Breviary* respectively.

The Hours (beginning at midnight) include *Matins*, *Lauds*, *Prime*, *Terce*, *Sext*, *Nones*, *Vespers* and *Compline*—eight in all, but Matins and Lauds are often counted as one.

The strict maintenance of the system is possible only in monasteries or other large foundations. In other cases the morning and the evening offices are more or less combined.

Canonici. A name used of Pythagoras and his followers, who emphasized mathematics and theory in Greek musical discussion; opposed to the *harmonici* (Aristoxenus and his followers), who made more of taste and actual praxis.

Cantata. Originally, a composition to be sung; opposed to *sonata* (a piece to be ' sounded ' on an instrument). But the term early assumed specific meanings, denoting usually a vocal work with instrumental accompaniment, made up of several successive movements or numbers (such as recitatives, arias, duets, choruses and the like) and adapted by limited length and moderate technical demands for presentation in a concert or in connection with church-services. In modern usage, the term shades off into the short oratorio, the choral ballade, the lyric scene and even the unacted operetta. The essential characteristic is the arrangement in sections of varied form and the predominance of lyric and epic material. *G.*

The term first appears in the early 17th century (from 1620), but in the odd form *cantada*. At first one or two solo-voices were used in alternate recitatives and ariosos. In what came to be called the *cantata da camera* the topic was secular, but in the *cantata da chiesa* sacred. The addition of the chorus was more frequent in the latter. Throughout the 17th and on into the 18th centuries the Italian cantata gave many composers the chance to use the new operatic methods of expression on a small and unstrenuous scale, as well as with many texts quite unsuited for the stage. This development was somewhat parallel with that of the *sonata da camera* and *sonata da chiesa*.

Meanwhile in Germany a special type of church-cantata gradually took shape, also seeking to use varied vocal procedures in successive movements, but as a regular feature in services and so with reference to a worshiping congregation. The chorus was here prominent and in many cases the congregation was expected to join in singing the melody of well-known chorales. The accompaniment might be for the organ or for the organ and something of an orchestra. The usage originated in the musical observance of days like Christmas, Easter and Whitsunday, but soon spread to other days, until toward the end of the 17th century complete series or cycles of cantatas began to appear for every Sunday and other marked day of the Lutheran calendar. In this development certain poets, like Neumeister and Picander [C. F. Henrici], played an important part, supplying cantata-texts made up of selections from the Bible, versified prayers, meditations, etc., usually elaborated after the sentiment of the prevailing Pietism of the age. As the purpose was to make that which could be imbedded in a regular church-service, the Lutheran cantata may be called *liturgical* (in the broad sense). Its musical treatment naturally ran along lines consonant with existing church-music (the chorale, the motet and the polyphonic organ-piece). It does not readily lend itself to transference to other surroundings (as to a concert-program).

Another 18th-century type was the *occasional* cantata, intended to dignify the birthdays, weddings or funerals of eminent personages, to present homage to patrons, to celebrate military successes, etc. These were the forerunners of the *national* cantatas and festal odes in cantata-style that are still common.

The cantata took on several new tendencies in the 19th century. The influence of romanticism supplied much new material for secular cantata-texts of a strongly dramatic, fanciful or even fantastic kind. The rise of choral societies of all sorts provided a diversified and extensive field for composers and performers. And, on the side of the sacred cantata, the religious sentiment of different communions expressed itself particularly in the multiplication of short oratorios on Biblical, devotional and meditative subjects. This latter movement has been and is conspicuous in Protestant churches in England and America.

Cantate Domino. A canticle, or its musical setting, the text taken from Psalm 98, that is used in the Evening Prayer of the Anglican Church as an alternative for the Magnificat. *G.*

The text begins, 'O sing unto the Lord a new song' (Cantate Domino canticum novum).

Cantatorium. A musical service-book, like an antiphonary or gradual.

Canticle, Canticum. In general, any Psalm or hymn used in a church-service. Specifically, a non-metrical text from the Bible, or its musical setting, rubrically prescribed or permitted as a part of regular services. *G.*

In the Eastern and Western Churches the *cantica majora* include the Songs of Mary, Zacharias and Simeon (Magnificat, Benedictus and Nunc Dimittis) from Luke i-ii, and the *cantica minora*, certain Old Testament Psalms not included in the Psalter (from Ex. xv, Deut. xxxii, I Kings ii, Is. xxvi, xxxviii, Jon. iii, Hab. iii and Dan. iii [Greek version]). In the Anglican church the term is extended to the Gloria Patri, the Gloria in Excelsis, the Te Deum and such Psalms as the Venite, the Cantate, etc.

The Latin name of the Old Testament Song of Songs is *Cantica Canticorum*. From this numerous texts for music have been derived.

Cantilena (literally, as a diminutive, a small song). Originally, a vocal melody taken by itself, as the cantus firmus of a contrapuntal piece, a vocal exercise or solfeggio, or a popular canzona or chanson; later extended to any vocal solo, as in an opera. In modern usage, a graceful, flowing melody, usually for the voice (as in a ballad), but also sometimes instrumental. *G.*

The term is also used descriptively, of a smooth, connected style of performance.

Cantillation. In general, the act or process of singing. Specifically, such vocal rendering of a prose text as is practiced in the ritual of the Synagogue, the Greco-Russian, Roman Catholic and Anglican Churches and occasionally elsewhere. It is essentially a form of declamation, but with the broad, sustained vocalization and the obvious melodic motions of song, though without either the fixed intervals or the tendency to fixed

rhythm and meter of the latter. Often also applied to chanting.

It is likely that the general style of Synagogue cantillation (as applied to the lessons, prayers and other ritual exercises) embodies an ancient tradition, that from which the usage of the Byzantine Church and of the Gregorian system was developed. Gregorian cantillation early tended to crystallize into a definite and precise body of unrhythmical melodies which could be noted down and thus maintained intact. But ideally cantillation is a free art, dependent largely upon the genius and impulse of the singer.

In the Synagogue a cantillator is called a *cantor*.

Cantor. In general, a singer, especially in some official sense. Specifically, in the Synagogue, the one who takes those parts of the service as are cantillated, but in the Lutheran and Anglican Churches, the choirmaster or precentor, and, in many German schools, the music-master. The term corresponds to *maestro di cappella* or *maître de chapelle*. *G.*

In many German towns the office of *Cantor* is civic (as in the famous Thomasschule in Leipzig and the Kreuzschule at Dresden), involving duties in the town-churches and the town-schools.

The term *Cantoris* ('of the precentor') is used in England to designate the left or north half of the choir; opposed to *Decani* ('of the dean'). *G.*

Cantus, Canto. A general term for song or melody. Specifically, either a principal, leading melody that serves as a subject or theme, or (with qualifying words) some particular style or form of vocal music.

In the development of contrapuntal music the *cantus firmus* (or *cantus*) or *canto fermo* was the name for the thread of given melody (taken either from the established plain-song or from popular song) around which other melodies were woven so as to make a choral texture. Hence extended to any subject taken for contrapuntal treatment and even to the chief melody in harmonic composition. As designating a voice or voice-part, *cantus* originally meant the tenor, but later the treble or soprano.

Cantus planus or *Gregorianus* is the style or body of unrhythmical song traditionally associated with the musical ritual of the medieval Church; plain-song or Gregorian music. This is essentially unisonal, though its melodies may be contrapuntally or harmonically treated. As composition arose upon this as a basis part-music was called *cantus figuralis, figuratus* or *mensurabilis*, figurate or mensural music—the former term emphasizing the freer movement of the added parts and the latter the fact that they now needed to proceed with time-regularity (according to some system of note-values).

For *cantus fictus*, see Musica Ficta.

Canzona. Properly, an Italian folk- or popular song; cf. the French *chanson*. From the 16th century the term was extended both to secular part-songs (shading off into those called *madrigals*) and to various instrumental pieces in which the melody or the movement had a popular quality. The diminutive *canzonetta* or *canzonet* means a short or slight canzona.

Instrumental *canzone* first appear in Italy in 1543, being apparently suggested by French chansons (from 1530).

Capotasto. In all varieties of lutes and viols, the ridge at the top of the fingerboard over which the strings pass on the way to the tuning-pegs and by which their effective length at the upper end is determined. Also a separate attachment that can be pressed down upon the strings below this ridge so as to raise their pitch a semitone or more. See Nut and Barré. Commonly corrupted into *capodastre* or *capo d'astro*. *G.*

Capo tasto bar, in piano-making, a bar or ridge over which some of the strings are stretched on the way to the wrest-pins, serving to define their effective length at the front end and give a firmer bearing. It was introduced in 1843 by Antoine Bord of Paris.

Cappella, Chapelle, Kapelle, Chapel. Originally, in church-building, a recess or other small sanctuary set apart in honor of a saint, or a small church; also an oratory or other place of worship in a castle or palace. In cathedrals and monasteries, also extended to the room or space set apart for the singers; the *choir* as a part of an edifice. Thence it passed, specifically, to the singers themselves as a body; a *choir*. As it became frequent for royal, noble and wealthy personages to maintain musicians (singers or instrumentalists) in their retinue, the term was transferred to any such musical establishment, and has even passed to other groups of musicians, statedly engaged (as at an opera-house). *G* (Chapelle).

The leader of a *chapel* or *choir* in any such sense is called the *maestro di cappella, maître de chapelle, kapellmeister* or *choirmaster* (sometimes also *cantor* or *precentor*). In Germany *kapellmeister* is also freely employed for the conductor at a theater or in any kind of concert.

Kapellmeister-Musik is a term, usually derisive, describing music made to order (as by the leader employed by a patron or in connection with theatric routine), rather than under free artistic impulse. The 'Philistines' against whom Schumann directed his satire were partly those pedantic and perfunctory writers who turned out only such music. cf. *schablone*.

For *a cappella*, see the term.

Capriccio, Caprice. Originally, an instrumental piece in free imitation, like a fantasia or ricercar; in modern usage, one in a free and vivacious style, often like a scherzo. The diminutive is *capriccietto*. *G.*

Carillon. A set of bells or chime. But *carillon* is usually restricted to bells that are fixed and sounded by hammers, while *chime* means bells so hung that they can be swung; a carillon, also often contains many more and smaller bells than most chimes; see Bell. Also a piece played on a set of bells or one in a similar style. *G.*

In the Low Countries, where carillons are common and the art of playing them is highly developed, a professional player is called a *carillonneur*.

The term is extended to various instruments like the bell-piano, the glockenspiel, etc., in which small bells or metal strips are sounded by means of a keyboard.

Carmen. In some early vocal music, the name for an upper voice-part, above the tenor, usually taken by a solo-voice; cf. *Air*.

Carol. Originally, either a ring-dance or a song to go with it. Specifically, especially in England, festal songs, usually of a popular and often jovial character, associated with Christmas or Easter (occasionally with some other day or with a season). Christmas carols are also often called *noëls* (or *nowels*). *G.*

The typical *carol* differs from a hymn in its ballad-like style, in the frequent inclusion of purely fanciful references and often in the use of nonsense-syllables in refrains. It is likely that carol-singing, as practiced in England, contains some vestiges of the old mystery-plays and of the pagan celebration of Yule-tide.

A *carol-service* is a Christmas or Easter service consisting mainly of the singing of carols and similar songs.

Cassation. A term used in the 18th century for an instrumental piece in several movements, more or less like the *serenata* or *divertimento*. *G.*

The word properly implies a going out (as into the open air) or a farewell. As one or more of the movements are often marches, the word may be related to *cassa* (drum). It has also been referred to the German *Gasse*, as if it meant 'street-music.'

Castanets. Pairs of small clappers of bone ivory or wood, made with rings so as to be slipped over the thumb and fingers and clicked or snapped together in the rhythm of dance or song. *G.*

The term comes from their resemblance to an opened chestnut-bur or shell. Their use is characteristic of Spain and southern Italy.

Castrato. An adult male singer whose boy's voice has been made permanent by the surgical operation of castration; also *evirato* or *musico*.

Artificial male sopranos and altos were somewhat frequent from the 17th century and in the 18th several of the most famous operatic singers were of this class.

Catch. A 3- or 4-part round or canon for similar voices, originally written out as a single continuous melody, each successive singer 'catching' his entrance at the proper point. Later various droll effects became common, like puns and unexpected words produced by the juxtaposition of the parts. *G.*

Catches and rounds were popular in England from 1600 onward and the singing of them is still common in conjunction with glees and part-songs.

See also *Scotch Catch*.

Caters. In English bell-ringing, the name for changes rung on nine bells. *G.*

Catgut. The common name of the material from which the strings of many instruments (like the violin, the harp, etc.) are made; see under String.

Cavalquet. A trumpet-piece used by cavalry when traversing a town.

Cavatina (diminutive of *cavata*, a song). A song or aria, less elaborate than the full aria and in one part or section, though sometimes extended to *da capo* arias of moderate extent. Occasionally used for a song-like instrumental piece or movement. *G.*

Cebell. A term used by early English writers for a dance or set of variations resembling the gavotte. *G.*

Cécilium. A free-reed instrument, invented by De Crousard of Paris about 1865. It was shaped like a 'cello, but played by means of a keyboard (left hand) and a bellows-handle like a bow (right hand). Its compass was about 5 octaves.

Celesta. A keyboard-instrument, invented by Auguste Mustel of Paris in 1886, having steel-strips over resonance-boxes in place of strings and a hammer-action like a piano. It has been much used by French composers, as also in operas or ballets by Tchaikovsky, Puccini, Mahler, Rich, Strauss, etc. *G.*

'Cello. Common abbreviation for *violoncello*.

Cellone. An instrument of the violin-family intermediate in range and tone between the 'cello and the double-bass, the accordatura being G_3-d_2-a_2-e_2. It was devised by Alfred Stelzner of Dresden about 1895 as a companion of his *violotta* (q. v.).

Cembalo. See Dulcimer. Also an abbreviation for *clavicembalo* (harpsichord); see the words. *Cembalist* was long the usual name for a harpsichordist, especially in the 18th-century orchestra, and was later used for pianists. The *cembal d'amour* was a form of clavichord, invented by G. Silbermann early in the 18th century, having tangents striking the strings in the middle, so that both halves vibrated. *G.*

Cento. A medley of pieces from various sources; see Pasticcio.

Cervalas. See Racket.

Chaconne. See Dances. *G.*

Chair-Organ. See *choir-organ* under Organ. *G.*

Chalumeau. See Shawm and Clarinet. Also the chanter of the bagpipe. *G.*

The term is applied to instruments with single and with double reeds, related respectively to the clarinet and the oboe.

Chamber-Music. In general, music suited to a private room or a small hall; opposed at first to music performed in a church or an opera-house. Hence came terms like *cantata da camera*, *madrigale da camera* and *sonata da camera*, which were not only essentially secular and designed for few voices or instruments, but apt to have a somewhat distinct form. Also extended to all music produced in a private way under a patron. Hence the titles for various court-directors (as, in France, *Maître de la Musique de la Chambre du Roi*) or for singers or players retained or nominated (as, in Germany, *Kammermusiker*, *Kammersänger* and *Kammerkomponist*).

In modern usage, music for a small number of soloists or, especially, for a group of instrumentalists like a string-trio, quartet or other ensemble, with or without the piano. Though equally applicable to many forms of vocal music, the term is not usually so extended. *G.*

Any group of such *chamber-musicians* may be called a *chamber-ensemble*, though usually designated as a trio, quartet, quintet, etc.

Concert-pitch was early called *chamber-pitch* (*Kammerton*) because first defined in chamber-music.

Chamber-organ and *chamber-piano* are terms somewhat used for relatively small instruments.

Change. In harmony, same as *modulation*. In the voice, same as *mutation*. In English bell-ringing, the general name for any order used in ringing a chime other than the direct order of pitch. *G.*

Change-ringing consists in varying the order systematically according to some principle. Three bells are capable of 6 changes, six bells of 720, etc. Changes on four bells are called *singles*, on five *doubles*, on six *minor*, on seven *triples*, on eight *major*, on nine *caters* (*quaters*), on ten *royal*, on eleven *cinques* and on twelve *maximus*.

One who helps in ringing a chime or peal is called a *change-ringer*.

Changing-Chord, Changing-Note. In harmony, a chord or note under an accent that is dissonant and requires resolution; also called *nota cambiata* or *cambita*.

Chanson. A song or ballad, usually for a single voice and often with a refrain, but also ex-

tended to part-songs. The French equivalent of the Italian *canzona*, the German *lied* and the English *song*. The diminutive is *chansonette*. The term is now sometimes applied specifically to a salon-song of popular type. *G.*

A composer of chansons is a *chansonnier*.

Chant. In general, a song of any kind. Specifically, in ecclesiastical music, a form of musical declamation applied to a prose text, as of the Psalms. The distinctive feature is a monotoned recitation, but with certain inflections or other melodic developments according to custom. The term is most frequent for the form in vogue in the Anglican Church, but is often used for that of the Gregorian system. *G.*

The typical *Anglican chant* is a 7-measure phrase, divided into two parts (one of 3 measures, the other of 4), each of which begins with a *reciting-measure* or *recitation* and passes into a rhythmical *cadence* (the first cadence being called the *mediation*). The reciting-measure may be prolonged to fit the text, but is not supposed to be shortened. The form is therefore essentially a rhythmical one, but with two possibilities of unrhythmical expansion. The setting is normally for four voices. The process of adapting a given text to the form is known as *pointing*. A *double chant* is one of twice the above length. A chant is *changeable* if it can be sung either in major or in minor.

The *Gregorian chant* (as in a melody used over and over for successive verses) consists of two *reciting-tones* or *recitations*, preceded by an *intonation*, separated by a *mediation* and followed by a *cadence*, all these latter being melodic, but not strictly rhythmical. It is normally sung in unison.

A collection of chants is called a *chant-book*.

Melodic motion or progression that is even or on a monotone may be called *chantwise*.

Chanter, Chaunter. In the bagpipe, the pipe with finger-holes on which melodies can be played; opposed to the *drones*. *G* (Chaunter).

Chanterelle. In instruments of the lute- and viol-families, the string of highest pitch. *G.*

Chantey. A sailors' work-song, used to accompany and even regulate action in hauling, lifting and the like.

Chapel. See Cappella. *G.*

Among many famous Chapels or musical establishments special distinction belongs to the Papal Chapel (in the Sistine Chapel) at Rome, the Imperial Chapel at Vienna, the Royal Chapel at Paris and the Chapel Royal at London, but at particular times various others have gained great importance. With many of them choir-schools (*schola cantorum*) have always existed.

Character. In notation, any conventional mark, symbol or sign. Also a personage in a drama or opera.

Also the sum of the qualities, properties and values in certain elements of artistic structure and effect that give them individuality as compared with each other and enable them to impart beauty and significance to musical expression or discourse. Character in this sense, as applied to factors in musical composition, is obviously parallel to ' meaning ' as applied to the words of language. It may be predicated of tones, intervals, chords, tonalities, rhythmic or metric patterns, forms, etc.

Tone-character may be synonymous with timbre or tone-color. The two may also be quite distinct, as when the *character* of the tonic of a scale is compared with the *character* of the dominant. In the same way intervals have physical character according as they are major, minor, etc., but also a distinct sort of *character* when occurring in varying relations of tonality.

Chord-character may be regarded in the same way. It has its physical or technical side and it has what may be called its more æsthetic side, which becomes evident as triads, seventh-chords and their inversions and modifications are associated together in the harmonic apparatus of a tonality.

The same line of analysis is applicable to the *character* of melodic figures, of forms of imitation, of modulations, of rhythmic and metric patterns, of many definite forms, etc. Each of these has certain physical aspects that can be defined and named. Each has also a *character* derived from relations with others of the same class, or even with some of another class, which can be felt, but which are not easily defined.

It is largely in the perception and use of these character-values that musical development takes place, both in the advance of sensitiveness in the student or listener and in the power of creation in the composer or of representation in the performer.

At times, also, emphasis has been laid upon an asserted *character* in particular keys (tonalities of particular pitches). This, however, is not obvious or generally accepted.

Characteristic Piece. A term somewhat loosely applied, especially in piano-music, to pieces expressive or suggestive of a mood, sentiment, event or situation (and therefore emphasizing ' character ' rather than form). See Program-Music. *G.*

Characteristic Note, Tone. Same as *leading-tone*, under Scale.

Chatzozerah. The long, straight trumpet of the ancient Hebrews, using for signaling and (at least in later times) in connection with the Temple ritual. It was probably always made of metal. Opposed to the curved *shofar*.

It seems that this is the only Hebrew instrument of which we have an indisputable pictorial representation. It is figured on the Arch of Titus in Rome in commemoration of the capture of Jerusalem in 70 A. D.

Check. Specifically, in piano-making, the projecting member of the key-action designed to catch the hammer as it rebounds after striking the string. *G.*

In pipe-organs, a transverse bar under the keys of the pedal-keyboard designed to hold them immovable when not in use; a *pedal-check*.

Chef. A leader or conductor, as *chef d'attaque*, concertmaster, *chef de ballet*, ballet-master, *chef du chant*, chorusmaster, and *chef d'orchestre*, orchestral conductor.

Cheng. A Chinese reed-instrument, consisting of a gourd with a short mouthpiece and a series of 12–24 small bamboo-pipes fitted with free reeds, the sounding of the pipes being controlled by finger-holes in the pipes.

The chance introduction of this instrument into Europe (by way of Russia) in the late 18th century seems to have led to the application of the free-reed principle in the harmonium, accordion, etc., as well as in the pipe-organ.

Cherubic Hymn. In the Eastern Church, a hymn (or bidding) that is said to have been introduced by Justinian (6th cent.) and is sung before the Great Entrance in the Liturgy.

It begins " Let us who mystically represent the Cherubim, now lay aside all worldly cares."

Chest-Register, Chest-Tone, Chest-Voice. In vocalization, the form of tone-production or its

result in which the vocal-chords vibrate fully and the tone is reinforced by the resonance of the chest-cavity (best exemplified in tones of low pitch); opposed to *head-register*, *tone* and *voice*. See Vocalization. *G.*

Chest. See *wind-chest*, under Organ.

Chest of Viols. The old name for a graduated set or 'consort' of viols (trebles, tenors and basses), so called because such sets were often made to be kept in a chest or closet. *G.*

Chiavette. A system of clefs used in the 16th century to indicate certain transpositions of pitch similar to those now indicated by a change of key-signature. *G.*

Chica. See Dances.

Chiesa. In various expressions (with *da* or *di*), denoting for the church, that is, sacred; opposed to *camera*, for the chamber. So *musica da chiesa*, *sonata da chiesa*, etc.

Chime. A set of bells; a peal or carillon; see Bell and Carillon. *G.*

Chinese Crescent or Pavilion. See Crescent. *G.*

Chin-Rest. An oval ebony plate commonly attached to the lower edge of a violin-body so as to fit under the chin of the player.

Chirogymnast. Any apparatus for training the muscles used in keyboard-playing; see Chiroplast.

Chiroplast. A device, invented by Logier in 1814, for holding the hand in keyboard-playing in a level position; also called *wrist-guide*.

It was for a time emphasized as an aid to teaching and was imitated or modified by Stöpel, by Kalkbrenner (as 'guide-main') and by Herz (as 'dactylion'), as well as recalled in some later appliances.

Chitarra, Chiterna. See Lute and Guitar. The diminutive is *chitarrina* and the augmentative *chitarrone*. For the latter, see *bass-lute* and *theorbo* under Lute. *G.*

Choir. A group or company of singers; a chorus. Specifically, the singers of an organized choral society or those designated to sing in church-services; see Cappella. The term is also extended to the subdivisions of a large chorus (the *first* or *second choir*, the *male* or *female choir*, etc.) and to the sections of an orchestra (the *string-choir*, the *brass-choir*, etc.). From the fact that the space in front of the altar in a cathedral or church is where the singers are stationed that part of the building is technically known as the *choir* and the seats for the singers as *choir-stalls*. In other cases, where the choir is placed elsewhere, the term *choir-gallery* occurs. *G.*

In the Anglican Church, the two sides of the choir are known as *cantoris* ('of the precentor'), on the left or north, and *decani* ('of the dean'), on the right or south.

In the development of the liturgical system of the medieval Church the function of the choir was regarded as clerical or ministerial, so that the singers were either actually or virtually in orders. Hence came the usage of employing only men and boys. The Reformation Churches, however, tended to regard the choir more as a specialized branch of the congregation. Hence in many cases they have used choirs composed of both men and women.

Choir-singing and *choir-music* make up the most conspicuous division of church-music. In the period beginning with the 15th century it was developed mostly in the a cappella and contrapuntal form (what is now often called 'the Palestrina style'). From the early 16th century the forms known as the motet and the anthem, often with organ-accompaniment, gradually became prominent, leading a century later to the church-cantata, especially as developed in the Lutheran Church. Choir-music in the Greco-Russian Church has had a highly characteristic evolution of its own, quite dissociated from the use of the organ.

The trainer and director of a choir is called *choir-master*, *choir-director*, *choir-leader*, *cantor* or *precentor*. The word *chorister* properly means *choirsinger*, but is also applied to a leader. Where the choir is known as a *chapel*, the forms *maestro di cappella*, *maître de chapelle* and *kapellmeister* are also used. A choir in which the soprano and alto parts are assigned to boys is often called a *boy-choir*. For choir-boys cathedrals and large churches often maintain a *choir-school* or *maîtrise* under the direction of the choirmaster.

Old spellings are *quire*, *quirister*.

Choir-Organ. A division of the pipe-organ. See Organ. *G.*

Choir-Pitch. See Pitch.

Choragus, Choregus. One who leads a choir or chorus. *G.*

Specifically, an official instituted at Oxford University in 1626 to direct musical exercises—an office now long obsolete. The term has occasionally been used at other academic institutions.

Choral. Denoting that which pertains to a choir or chorus; as *choral service*, one at which all or most of the exercises are sung, *choral society*, one organized for the practice and performance of chorus-music, whether secular or sacred. For *choral note*, see Notation and Gregorian Music. A *vicar choral* is an ecclesiastic in minor orders assigned to duty as a singer.

The terms *choral fantasia* or *choral symphony* denote instrumental works in which a chorus is used. A *choral festival* is one in the program of which chorus-music is prominent.

Choral, Chorale. In Gregorian music, any part of the *concentus* or choir-exercises. In Protestant music, especially in the Lutheran and Reformed Churches, the musical setting of a metrical hymn or Psalm; a hymn-tune or psalm-tune, normally for the congregation.

The original Protestant chorales were adapted from existing secular songs or drafted in similar style, adapted to metrical texts having a definite stanza-form and with various verse-patterns held together by rhyme-schemes. Their rhythm might be duple or triple (at first more often the latter). For a century or more considerable variety in the use of long and short notes continued. But in the 17th century it became customary to rearrange them mostly in notes of the same length, but with a long note or a pause at the end of each line or phrase. Though at first the tempo and style was energetic and perhaps brisk, it then became the usage to sing them slowly and massively. This came to be regarded as the characteristic chorale-style.

Chorales were at first sung in unison. But parts were soon added, though for the choir rather than the congregation. The melody remained in the tenor till late in the 16th century, but was then gradually transferred to the treble or soprano.

A collection of chorales is called a *Choralbuch*. As organ-music developed in the 17th century, *chorale-preludes* and *interludes*, *chorale-elaborations* and *chorale-variations* became common.

As the church-oratorio and cantata developed in Germany, the chorale was almost always prominent, not only in supplying themes for choral treatment, but also more or less by itself, so that the congregation might join in the work.

The traditional chorale of Germany and of the Re-

formed Churches, with its stately movement and solid harmony, stands in some contrast with the part-song hymn-tune now common in England and America, though the two types shade into each other. See Hymn and Tune.

Chord. In harmony, any simultaneous sounding of two or more tones of different pitch (usually at least three), but, more specifically, the simultaneous sounding of tones standing in certain recognized pitch-relations with each other. *G.*

Chord-building is the process or result of forming chords from a given tone or *root*. The typical method is to proceed by thirds from the root, a 3-toned chord being called a *triad*, a 4-toned chord a *seventh-chord* (*sept-chord*) or *chord of the seventh*, a 5-toned chord a *ninth-chord* or *chord of the ninth*, etc. Any tone in either a major or a minor scale may be taken as root and the resulting chords, normally made up of the tones of the same scale, are known by the name of the root. Triads are further defined as *major* or *minor* according to whether the lower third is major or minor, and as *augmented* or *diminished* according to the kind of fifth made by adding the two thirds together. Seventh-chords are also distinguished as chords of the major or the minor seventh according to the kind of seventh involved.

If in actual use the root of a chord is at the bottom of the harmony, the chord is said to be in its *fundamental position* (*a-position*), but if any other of its tones is at the bottom, to be *inverted* (if the third, in the *first inversion* or *b-position*, if the fifth, in the *second inversion* or *c-position*, if the seventh, in the *third inversion* or *d-position*). This method of nomenclature serves well up to a certain point. But how to extend it so as to include various extreme harmonic cases is much disputed.

Typical chords are those made up from the tones of a diatonic major or minor scale, but if other tones than these are used (but without modulation) the chords are said to be *altered* or *chromatic*. In all such cases the typical structure may be regarded as modified for melodic reasons.

A chord is *incomplete* if one of its tones is omitted; *equivocal* or *doubtful* if its key-relation is uncertain; *transitional* or *transient* if it occurs in the process of modulation; *dependent* or *tendency-* if containing a seventh or other dissonance that requires resolution in a subsequent chord.

In the history of composition chords were first recognized and considered mostly as incidents in the conjoint progression of several voice-parts, that is, as an aspect of counterpoint. But they soon began to be regarded also as tonal units of a kind different from those associated with a purely melodic point of view. This special conception permeates the modern science of harmony, though necessarily bound up with the older emphasis upon voice-part motion. It is particularly noticeable in composition for the piano, where chords are often juxtaposed as progressive or contrasted tonal items, without elaborated articulation through connecting voice-parts. In recent styles, also, there is remarkable attention to the peculiar tonal character or color of every chord that can be derived from or associated with a tonality or chain of tonalities. *Chord-character* and *chord-color* are thus made analogous to tone-character and tone-color.

For many purposes it is desirable to employ some abbreviated notation for chords as such. The earliest system was that of the *basso continuo*; see Thorough-bass. This is still used for various purposes. Another that is common employs a Roman numeral to designate the location of the chord-root in the scale (I to VII), using a large capital if the chord be major and a small capital if it be minor and also adding a ° if it be diminished, a + if it be augmented and a subjoined 7 if it be a seventh-chord, often also with superior figures to indicate inversions. Another system employs an initial to indicate the root in its scale-position (D for *do*, R for *re*, etc.), using large and small capitals as above and also the subjoined 7, but indicating the inversions by adding small letters (*b*, *c* or *d*). Riemann has advocated a further system, based on his doctrine of *phones* (q.v.).

Chord-bar. In the auto-harp, one of several dampers that may be pressed down upon the strings so as to silence all but those giving the tones of particular chords.

Chordometer. A device for measuring the thickness of strings; a string-gauge.

Choreography. The art, process or result of indicating the steps and evolutions of dancing by means of symbols; dance-notation. Also called *orchesography*.

Chorister. One who sings in a choir or chorus; a choir-singer. In England the term is often used specifically of a choir-boy. Also sometimes applied to a choir-leader or precentor. Once written *quirister*. *G.*

Chorus. A company of singers or choir, properly including three or more parts (varieties of voice) and with more than one voice to a part. Also music intended for such a body of voices. In popular usage, the refrain of a song. *G.*

Old polyphonic music was chiefly 3-part, 4-part or 5-part, though works were written for many more voices, usually arranged in groups. The typical form of modern chorus-music is for four parts (soprano, alto, tenor and bass, or for two sopranos and two altos or two tenors and two basses), but various other dispositions are common. A chorus for two groups of singers in some contrast and alternation is a *double chorus*.

As regards the number of voices to a part, a madrigal, glee or part-song is often distinguished from a *chorus* by being meant for but one or two voices to the part.

In the opera there is a sharp distinction between the soloists (or chief performers) and the *chorus*.

The trainer of an operatic chorus (and sometimes of a choral society) is called a *chorusmaster*, but the leader in a chorus-concert is usually called a *conductor* or *director*.

Christe eleison. The second phrase of the Kyrie in the musical Mass (sometimes set as a distinct section).

Chroma. A name once used for a small difference of pitch (as a semitone) or for a sign of such a difference (that is, an *accidental*). Also a name for a quaver or 8th-note (*chroma simplex*) or a semiquaver or 16th-note (*chroma duplex*).

Chromatic. In modern usage, denoting a tone, interval, scale or chord deviating by a small interval (usually a semitone) from the typical major or minor form; also the sign indicating such a deviation; opposed to *diatonic*. A *chromatic tone* is therefore one foreign to the typical series. *Chromatic alteration* is the process or result of modifying whatever is the typical form or process. *Chromatic signs* (*accidentals* or *chromatics*) include the sharp, the double-sharp, the flat, the double-flat, the natural and the sharp-natural or flat-natural, when any of these are applied in the body of written music (not in the key-signature). *G.*

It should be noted that speaking of a tone or a chord as 'chromatically altered' is unfortunate, since if a tone or chord is 'altered,' it becomes a new tone or chord. What is meant is that the pitch of the tone or the form of the chord is altered. In written music, therefore, an accidental 'alters' the pitch-meaning of a staff-degree, not the note or tone.

For *chromatic genus*, *tetrachord* in Greek theory, see Greek Music.

Chrotta. See Crwth.

Church-Modes. See Mode.

Church-Music. Music associated with stated services of Christian worship. *G* (Cathedral Music).

It is likely, though not certain, that early Christian music derived something from the Jewish synagogues, but its technical form was undoubtedly settled in accordance with Greek (Byzantine) usage. On this Oriental basis was gradually built up the rich and stately Gregorian system (officially regulated from the 7th century, if not earlier), which has remained the basal style of the Roman Catholic Church, as well as an analogous system in the Greco-Russian Church. From about the 14th century the unisonous cantillation of Plain-Song was supplemented by choral polyphony, at first crude and angular, but by the 16th century developed into a dignified and expressive style of purely vocal composition (the *a cappella* or Palestrina style). This type still persists in both East and West, though in the West there has been added more or less use of the organ, especially in connection with choir-music in styles freely adapted from secular sources, while in Russia it has taken on forms that are highly individual, but without the organ.

Protestant church-music (from the middle of the 16th century) developed somewhat diversely in the three main branches of the general movement. The Lutheran and Anglican Churches both maintained for about a century much of the musical usage of the Medieval Church, including some Gregorian melodies and some polyphonic choir-music (the latter being especially cultivated in England). But both of these and also the Reformed Churches of Switzerland, the Rhine Valley, the Low Countries and England early began to magnify the congregational singing of hymns or Psalms in metrical forms. This has remained ever since throughout the Protestant world a characteristic type, though with marked differences in different countries and communions. With it became associated in Germany and England a fresh evolution of choir-music, not based so much upon medieval principles of melody and counterpoint as upon the new principles of composition that appeared in the 17th century, and including a free use of the organ. These new types were variously expanded in the 18–19th centuries.

The effort is often made to find an objective statement of what constitutes sacred or churchly music as opposed to secular music, that is, to state what forms or styles (apart from any words that may be used) have an essentially religious character. In view of the fact that so-called church-music has again and again made use of secular material and the forms of secular writing, it would seem that no hard and fast line can be drawn. Even plain-song, which is to-day the style furthest removed from popular feeling, was probably derived from the popular song of classical times. The question properly belongs under the head of character rather than form (see Character). Skillful treatment on the part of composers and performers may impart to a great variety of forms a quality and a power of suggestion that make them serviceable in religious connections. When so treated, such forms may gradually become customary and traditional in the church. But this transference from the secular to the sacred field can take place only through the agency of musicians who are earnestly religious in sympathy. And it cannot be extended over the whole range of secular music, since, for example, music that is instinct with the spirit of riotous hilarity or erotic excitement is hardly susceptible of adopting ecclesiastical dress without an air of mockery.

Cimbalon. See Dulcimer.

Cinque-Pace. See Dances. *G* (Sink-a-pace).

Cinques. In English bell-ringing, changes rung on eleven bells. *G.*

Cipher. The common term for the irregular sounding of an organ-pipe, due to some mechanical fault or derangement.

Circle of Keys. See Key.

Circular Canon. Either an infinite canon or one in which the dux ends a semitone above or below the point where it began and is then repeated (so that after twelve repetitions it reaches the octave of its original pitch). See Canon. *G* (Canon).

Cithara, Cither, Cithern, Cittern, Citole. English forms of the common medieval name for an instrument of the lute-class, made in various shapes, sizes and stringings. From the same root come *gittern*, *guitar* and *zither*—the last now applied to an instrument of another class. *G.*

All these terms are derived from *kithara*, the name of the Greek lyre, which was neither a lute nor a zither.

City-Organist. A title for the organist employed by a municipality to play in the city-churches or the city-hall. See Cantor and Town-Musician.

Clang. A technical term for a tone as made up of a fundamental and partial-tones (or harmonics); a tone physically or acoustically regarded; see Phone.

The term is taken from the German *Klang* and was first used by Tyndall. Hence come *clang-color* and *clang-tint* as names for timbre or quality.

Clapper. The pendent tongue of a bell. Also sometimes applied to a fixed hammer.

For *clappers*, see Bones.

Claque. A body of persons employed in a theater or opera-house to stimulate applause and other expressions on the part of the audience.

This curious institution, notably prominent in Paris, is widely exemplified in some form elsewhere. In its typical form it is organized by the management, sometimes in careful consultation with the author and players, but occasionally it represents the partisans of particular players or those hostile to the play. Notable instances of analogous demonstrations in the history of the opera are the contests in Handel's time at London, the Guerre des Buffonistes and the Gluck-Piccinni controversy at Paris, and the treatment of Wagner's works in many German cities.

Clarinet, Clarionet. The modern representative of the family of wind-instruments made of wood and sounded by means of a mouthpiece with a single reed. It consists essentially of five parts (mouthpiece, socket, right- and left-hand joints and bell), traversed by a wind-way of uniform bore (cylindrical) and with 18 side-holes, largely controlled through keys. *G.*

Its differentiation from the earlier *chalumeau* is usually assigned to Denner of Nuremberg about 1700. It did not become a fixed component of the orchestra until the time of Haydn and Mozart. From that time, however, it acquired extreme importance because of the varied quality, the extensive range and the notable expressiveness of the tones possible to it. With the flutes, the oboes and bassoons, the clarinets join to make up the wood-wind division in the orchestra. They are also extensively employed in military bands, where in a measure they take the place of violins in the orchestra.

The clarinet-tone owes its peculiarity largely to the fact that it includes only the odd partials. Two registers are distinguished as 'chalumeau' and 'clarinetto,' the former secured by a moderate wind-pressure, the latter by increasing the pressure (overblowing) so as to produce upper-partials. The range accessible is more than 3½ octaves, the pitch depending on that adopted for the given instrument. The typical orchestral clarinet is pitched in C, but instruments in various other pitches are common, especially in bands. The system of holes and keys (and of the fingering) was reorganized in 1843 by Klosé of Paris so as to parallel the Boehm system on the flute.

Large varieties of the clarinet are the *basset-horn*

(tenor) and the *bass-clarinet* (an octave lower than the usual clarinet). The *saxophone* is a metal-instrument fitted with a clarinet-mouthpiece and with a system of holes and keys like a clarinet.

Music for all the clarinets is written as if the instrument is pitched in C.

The manipulation of the reed by the player's breath and lips requires care. False handling is liable to produce a squawking tone or 'couac.'

Clarino, Clarion. Terms variously used for forms of the trumpet or bugle. *G.*

Classical. A term variously used as regards composers, works and styles. In general, it denotes that which has gained competent artistic recognition in such a way as to be in some degree a standard or model; opposed to that which is transiently popular and that of which the artistic value is undetermined or disputed, as well as that which is mediocre or inferior. Often also, specifically, denoting music which represents the period or style of Haydn, Mozart and others of the Viennese group who adopted and established in general recognition the forms and methods of the Mannheim instrumentalists; opposed to *romantic* (as denoting a group and style of a later time and not localized). Hence the terms *classical period*, *classical style* and *classical school*, as opposed to *romantic period*, *style* and *school*. *G.*

The distinction between *classical* and *romantic* is difficult to define with precision. In its specialized meaning *classical* connotes a strict regard for form and regularity, an emphasis on objective beauty or charm, an avoidance of intense, strained or pathetic sentiment, even a studied and conventional elegance or polish, and a liking for topics derived from classical literature. By contrast, the tendency of the *romantic* artist is to subordinate everything in style and method to the expression of subjective feeling or of what captivates the imagination, to seek for what is new and strange and often to magnify extremes in various ways.

In popular usage, *classical music* is usually that which is supposed to interest musicians and connoisseurs more than others.

Clavecin, Clavicembalo. See Harpsichord. *G.*

Clavichord. A keyboard-instrument much used in the 16–18th centuries and, with the harpsichord, one of the precursors of the piano. Its essential principle was akin to that of the monochord, so that it may be called a keyboard-polychord. *G.*

Externally, it was a shallow, rectangular box, in most instances not too large to be readily carried from place to place. When in use it was placed on a table or other support. Its shape became the prototype of the modern square-piano.

Internally, it had a keyboard on one of the long sides, the number of keys ranging from about 20 in the earlier examples (about 2½ octaves, but with little more than a diatonic scale) to 4–5 octaves in the time of Bach. Back of the keyboard and parallel to it the strings were stretched over a soundboard. These were of metal, not differing greatly in length or size. In later specimens they were often made in pairs or threes, to increase the volume of tone.

The action was extremely simple. At the rear end of each key there projected upward an upright plate or wedge of brass, called a *tangent*, so set that when the key was depressed the edge of the tangent was driven against the proper string or strings and held there. The impact started the vibration and this could be somewhat prolonged and made slightly tremulous by rocking the finger on the key (see Bebung). The stroke of the tangent divided the string into two parts, one of which was free to vibrate, while the other was silenced by a damper-strip. The peculiarity of the instrument lay in the fact that the pitch of the tone was fixed by the point on the string at which the tangent was adjusted to strike rather than by the string's length. Hence it followed that, to reduce size and weight, an instrument could be made so that two keys might use the same string and produce two different tones. In this case the action was called *gebunden*, in other cases *bundfrei*. As soon as the key was released the tone was silenced by the damper-strip.

The tone of the clavichord was weak and metallic, but it was capable of considerable delicate gradation of intensity and expressiveness. Hence, and because of its cheapness and portability, it became a common instrument for private use. It was ill-adapted to concert purposes. By composers it was often preferred to the more powerful, but stiff-toned harpsichord. Both gradually disappeared as the piano came into favor late in the 18th century.

Clavicylinder. A keyboard-instrument, invented by Chladni about 1800, the tone of which was produced by the friction of a revolving cylinder against strips of glass or metal; also called *euphon* or *euphonium*.

Clavicytherium. A name for an upright variety of spinet or harpsichord. *G.*

Clavier. A keyboard or an instrument with a keyboard. *G.*

In the 18th century the term was used either for the clavichord and harpsichord indiscriminately or for the clavichord distinctively. It was for a time transferred to the piano and persists in the German *Klavier*.

In modern usage, it occurs as the name for a keyboard adapted to a set of bells or similar device, and for one made for finger-practice only.

Claviharpe. A keyboard-harp, the strings being sounded by finger-like hooks on depressing the keys and damped on releasing them. In shape it somewhat resembles an upright-piano. It was invented by Christian Dietz of Paris about 1815.

Clef. See Notation. *G.*

Click. The sound made in depressing or raising a key on the Virgil Practice Clavier. Also see under Phonetics.

Cloiture. A term proposed by Karl Stamitz (18th cent.) for an instrumental concluding-piece in a concert; opposed to *overture*; cf. *prelude* and *postlude*.

Close (noun). See Cadence. *G.*

Close Harmony, Close Position. See Harmony.

Close Play, in lute-playing, was a method or style in which the fingers were kept close to the strings, instead of being snapped away freely. Also called *Covert Play*.

Coach. See Trainer.

Coda. A concluding phrase or section in a vocal or instrumental work (usually the latter) which is not strictly necessary for completeness, but which serves to extend and dignify the ending. In large works it is often expanded to considerable dimensions. The diminutive is *codetta*. *G.*

A *coda* may occur at the end of a principal section or even of a smaller dvision. *Codetta* is also somewhat used for a slight extension of a phrase or figure, as in transitional tones appended to a fugue-subject.

Collegium Musicum. A name once often adopted in Germany, Switzerland and Sweden by social clubs for the practice or hearing of music (akin to the early Italian *accademie*), especially where such clubs grew up in academic institutions.

In several cases clubs of this name have given rise to large permanent organizations for concert-giving. The Gewandhaus Concerts in Leipzig (1781) are an illustration.

Colophane, Colophonium. See Rosin. *G.*

Color. In general, of a tone, quality or timbre; as *tone-color*, *klang-color*, etc. Also extended to the instrumentation of a passage or work, to the disposition of voices and instruments in a concerted work and to organ-registration.

In organ-music of the 17th century the term was applied to a style of writing or playing in which decorative notes or passages abounded; cf. *coloratura*.

In early notation, differences of color were used to indicate contrasts between *tempus perfectum* and *imperfectum* (triple and duple rhythm) or corresponding distinctions in note-values. The modern white notes were first used thus in color-contrast with the standard black notes.

Color-Music. A term used for music intended to be accompanied by the display of color-effects (as in Scriabin's *Promethée*).

The idea of such a combination was first foreshadowed in the experiments of Castel in 1725.

Coloratura. In vocal music, a general term for decorative effects like trills and graces, rapid runs or other melodic figures and the like, introduced by composer or singer for display. A singer who is expert in such devices is called a *coloratura-singer*. Also extended occasionally to similar decorations in instrumental music. *G.*

Comb. See under Music-Box.

Combination. In organ-playing, the general term for the particular selection of stops used for a piece or passage. *G.*

Certain groups of stops are often controlled by a special *combination-pedal* or *piston*. To *set* or *change a combination* is to arrange or alter the stop-selection.

Combination-Tone, Combinational Tone. In acoustics, the additional tone generated by the combined vibrations of two distinct tones that are sounded simultaneously.

Such tones are of two kinds. Those more usually regarded are at a lower pitch than the generating tones, being produced by the coincidences between the two sets of vibrations. Thus two tones a fifth apart generate the lower octave of the lower tone. Such additional tones have been called *Tartini's tones* (because first described by him) or *difference-tones*. But there are also combination-tones that are at a higher pitch than the generating tones, being produced by the coincidences of the respective upper-partials of the latter. Thus two tones a fifth apart generate the upper octave of the upper tone. For these *summation-tones* the term *multiplication-tones* has been suggested by Riemann. In general, the pitch of the first type is found by subtracting the vibration-number of the lower original tone from that of the higher, while that of the second type is found by multiplying the two vibration-numbers together.

Comedy, Comic. Terms used of dramatic works in which the plot and incidents are more or less humorous or laughable; opposed to *tragedy* and *tragic*. As applied to the opera, both the *opera buffa* and the *opéra bouffe* are distinctively comic, if not broadly jocose or grotesque. But the French *opéra comique* is a work that is entertaining because of its wit or satire or because of its realistic portrayal of actual life. See Opera. *G.*

Comes. See Canon and Fugue. *G.*

Comma. In acoustics, the difference between the large and small whole-tones ($\frac{9}{8} \div \frac{10}{9} = \frac{81}{80}$), or the difference between an octave and the sum of six whole-tones ($= \frac{531441}{524288}$). The first is called the *Didymic* or *syntonic comma*, the second the *Pythagorean comma* or *comma maxima*. *G.*

Common Chord. A major or minor triad.

Common Meter or **Measure.** In hymnody, an iambic stanza-form having the syllable-scheme 8-6-8-6, with alternate rhymes.

This acquired its name from its being the well-known 'ballad-meter' of England and hence more used than any other in metrical Psalms and hymns. Abbreviated *C.M.*

Common meter double (*C.M.D.*) has two quatrains instead of one. *Common long meter* or *Hallelujah meter* (*H.M.*) has one quatrain as above with 8–8 or 4–4–4–4 added. *Common particular meter* (*C.P.M.*) has the syllable-scheme 8–8–6–8–8–6, with rhymes in each pair of 8s and between the 6s.

Common Measure, Common Time. Popular names for duple or quadruple rhythm (usually the latter). *G.*

The sign is often erroneously supposed to stand for 'common'; see Notation.

Communion Service. The common name for a musical setting of the Anglican office of the Holy Communion (analogous to the Catholic Mass). *G.*

Compass. The range or extent in pitch of which a voice or instrument is capable or within which are comprised the tones of a composition, performance or theoretic tone-series; sometimes called *diapason*. In Gregorian music, technically called *ambitus*. *G.*

Complement. In harmony, the difference between any interval and an octave. This is the same practically as the *inversion* of the interval.

Compline. The last of the Canonical Hours (9 P.M.). Sometimes called *completorium*. *G.*

Composed-through. See Durchkomponiert.

Composition. The general term for the art, process and result of fitting tones together so as to produce music; see under Theory. One who exercises the art is a *composer*, and what he produces is a *composition*, *work* or *piece*. *G.*

Artistic creation in music, as in other fine arts, involves two stages or aspects that may be distinguished, even though in practice they may be intimately blended. One is the primary mental experience, often called *invention* or *inspiration*, in which a tonal conception becomes more or less defined in the composer's thought. The other is the realization of this in actual tones (or the symbols for them), which is the translation of that which is conceived into actual fact. Many technical factors in this realizing process may be further differentiated and separately regarded, such as the elementary schemes of 'tune' and 'time' assumed and adopted, a doctrine of 'form' (the partition and disposition of the successive stages or parts), a use of the principles of tone-combination usually comprised under 'harmony' or 'counterpoint', an application of some practical features of 'vocalization' or 'instrumentation' (or both), and, if the composition is reduced to writing, a use of 'notation'. When *composition* is pursued as a study, all these factors are in some way taken up and considered with reference to the acquisition of skill or 'technique.'

Historically, the *art of composition* is often said to begin only when something more than a single line of melody was deliberately undertaken—that is, about 1200. This view emphasizes the point that the distinctive property of 'music' is the artistic employment of

tones in their mutual relations and usually in simultaneous combination. Yet all melody rests upon the unconscious recognition of these relations and combinations. The defining of this epoch, therefore, is more for convenience than essentially valid.

Compositions may be variously classified—as to form (dances, songs, sonatas, operas, etc.), as to purpose (for the church, the salon, the concert-room or the stage), as to style (lyric, comic, polyphonic, 'program', 'ultra-modern', etc.), as to the forces or implements used (for chorus, solo, piano, organ, orchestra, etc.), and so on.

Composition-Pedal. Same as *combination-pedal*; see Organ. *G.*

Compound. For *compound interval*, see Interval; for *compound measure*, *rhythm* and *time*, see Rhythm; for *compound stop*, see Organ and Stop. *G.*

Concento, Concentus. Harmony or concord, or music in which it is exemplified. *G.*

Specifically, *concento* is used as the opposite of *arpeggio*, denoting the simultaneous sounding of the tones of a chord. *Concentus* is the opposite of *accentus*, denoting the portion of a choral service that is sung by the choir.

Concert. Originally, the union of several voices or instruments (usually the latter) in musical action; a *consort* or *ensemble*. Also extended to a particular group or combination of instruments; as a *consort*, *concert* or *chest of viols*. More specifically, a gathering of musicians for the performance of music for the entertainment of an audience, especially one that is open to the public for an admission-fee. Also applied to the program for such a performance. This meaning is still further restricted so as to limit it to a performance where the program is made up of several distinct elements or numbers; in this sense opposed to a *church-service*, an *opera* and an *oratorio*. *G.*

Music intended or suitable for performance in a concert is *concert-music;* usually opposed to *salon-music*, *church-music* and *stage-music*. A place for concerts is a *concert-hall* or *concert-room*. One who arranges business details connected with concerts is a *concert-manager*. One who takes part in a concert (usually as a soloist) is a *concert-performer*, *concertist*, *concert-singer* or *concert-player*. The list of works performed make up the *concert-program*.

The special institution or usage of the *concert* appeared late in the 17th century and became general by the middle of the 18th. Prior to this operas had begun to be given in public opera-houses in Italy from 1637, and a variety of entertainments had been privately provided by wealthy patrons or at courts. But the first concerts in the technical sense seem to have been those in London from about 1675 that were arranged by John Banister and Thomas Britton. Notable steps in advance were the starting in Paris in 1725 of the Concerts Spirituels (so called because given on Sundays, when the Opéra was closed), the many oratorio-performances of Handel in London from 1739, and the activities of various Collegia Musica in Germany, Switzerland and Sweden. Equally important, though under private auspices, were the intensified development of certain Kapellen, such as those of Frederick the Great at Potsdam, of the Elector Palatine at Mannheim, of Prince Esterházy at Eisenstadt and Esterház, etc. The vogue of the choral concert was stimulated in England by the Handel Commemorations (from 1874) and in Germany by the founding of the Berlin Singakademie (1790). Meanwhile concerts by instrumental soloists or virtuosi had steadily become more common, preparing the way for the numerous performances of noted violinists and pianists that were conspicuous throughout the 19th century. To these in time succeeded concerts by vocal soloists. See under Virtuoso.

The concert is one of the means by which musical literature is made known or put into circulation. From the educational point of view, its function is parallel to that of the opera-stage and in a way comparable to a gallery of pictures or a museum, since through it works and performers are brought to public attention. Furthermore, as in the case of the opera, the concert as an institution reacts powerfully on musical progress, since style is constantly affected by what the public and the critics approve or disapprove. From the point of view of the composer and the performer (especially the latter) concert-giving is indispensable to the fullest success.

Concertante. Originally, a work for solo-voices or instruments, or for these with an ensemble like an orchestra, in which the several solo-parts are made prominent. The term is now mostly used descriptively of passages or sections in a concerted work in which solo-parts are conspicuous. *G.*

Concerted, Concertato. Denoting music for several voices or instruments, as in part-music, choruses, chamber-music and orchestral music, or any combination of voices and instruments.

Concert-Grand. A grand-piano of the largest size, suitable for use in concerts.

Concertina. A free-reed instrument, invented by Wheatstone of London in 1829 as a variant of the accordion, which it resembles except in having hexagonal ends, studs in place of keys and a refinement of reed-action. *G.*

Concertinas have been made in several sizes, with a total range of nearly 7 octaves. Various elaborate works have been written for the instrument in conjunction with orchestra, chamber-ensemble or piano.

Concertmaster. Specifically, in an orchestra, the leader of the violins. *G.*

The concertmaster assists the conductor in drilling the players, often acting as assistant-conductor. Sometimes the leaders of the first and second violins are respectively called the *first* and *second concertmasters*.

Concerto. Originally, a concerted work for voices and instruments or for several instruments. Specifically, in modern usage, an elaborate work for a solo instrument with orchestra. The diminutive is *concertino*. *G.*

Like the term sonata, *concerto* has had several stages of meaning. It first appears as the name of motets with organ (the Gabrielis, 1587, Banchieri, 1595, Viadana, 1602). Hence came the *concerto da chiesa* or *ecclesiastico*. Even in Bach's time *concerto* still persists for that otherwise known as cantata. Parallel with this was the vocal *concerto da camera* (Arrigoni, 1635). But the latter term early began to be common for various forms of chamber-music for a small group of instruments. The modern usage of a work for a solo with ensemble first appears late in the 17th century (G. M. Bononcini, 1677, Torelli, 1866). Such works were closely associated with the advance of violin-virtuosity in the 18th century. They were also written for many other instruments. The terms *double* or *triple concerto* (one for two or three soloists) and *concerto grosso* (one for a chamber-ensemble) were early adopted in some form, combination with the orchestra belonging with both.

The modern type of concerto dates from the time of the Mannheim school and of Mozart. It is virtually a three-movement sonata, but with a somewhat special distribution of sections in all movements so that the soloist shall appear alone at intervals and also in conjunction with the orchestra, usually with passages for the orchestra alone. The classical procedure is to provide two or three solo-passages in the first movement, at least one of them culminating in a *cadenza* (provided, improvised or interpolated), in the second

movement to use the solo-instrument largely in decorative embellishment and in the third movement (usually a rondo) to recur to the alternating form of the first movement, but with greater conciseness. Among later writers the form is less regularly conceived, adopting more the freedom of the fantasia.

Concert-Piece, Concertstück. A concerto, but usually without regularity in regard to number or form of movements. Also applied to any work specially intended for concert-use, even when for a solo-instrument without orchestra. *G.*

Concert-Pitch. See Pitch. *G.*

Concord. Same as Consonance. *G.*

Concussion-Bellows. See Winker.

Conductor. One who directs a chorus or orchestra. In modern usage he usually does this with a baton, though sometimes only by hand-motions. *G.*

The primary purpose of *conducting* is to indicate tempo and rhythm and to secure unanimity. In the old a cappella church-music the leader often guided the singers by means of a roll of paper (the *sol-fa*). Throughout the 17–18th centuries the harpsichord was regularly used with the orchestra and the composer (or other leader) not only filled out the basso continuo upon it, but controlled the whole by his playing. The use of a baton gradually came in after about 1800.

The established method of indicating rhythm is to mark the first beat or pulse of each measure by a *down-beat*, the last beat or pulse by an *up-beat* and intermediate beats or pulses by *side-beats*. Subdivisions of any beat or pulse are marked by repetitions of the original motion. A conductor is therefore often loosely called a *time-beater*.

But the higher function of a conductor is to interpret the intention and spirit of the music. Most of his direction in this regard must be given verbally in rehearsal and through drill under criticism. In performance, however, various points of expression are commonly indicated by movements of the hand or body. And the conductor's conception may be conveyed by general attitudes and a diffused magnetic impression.

The modern notion of minute attention to the details of orchestral performance seems to have taken its rise in the Mannheim orchestra under Stamitz about 1750.

The music for a conductor's use is called a *conducting-score* or *conductor's part*; see Score. It is placed on a *conducting-stand* or *desk*. But many modern conductors lead even the most elaborate works absolutely from memory.

The conductor of a church-choir is usually called a *choirmaster* (or similar term) and that of a military band a *bandmaster*. In the Chapel Royal of England the conductor and trainer is the *master of the children*. In Germany the standard term for concert- and theater-conductors is *Kapellmeister* and in France *chef d'orchestre*.

Conductus. A term occurring in the early history of polyphonic writing, apparently meaning a work or style in which subjects were drawn from secular music or freely invented (instead of being taken from Plain-Song), or perhaps a form of writing in which the voices moved simultaneously from syllable to syllable (as in a modern hymn-tune). *G.*

Conical Mouthpiece. See Mouthpiece.

Conjunct. Denoting a melody or voice-motion that passes from one degree of the scale to the next above or below (without skips); opposed to *disjunct*.

In Greek theory, a tetrachord was said to be *conjunct* when its first tone was the same as the last of another tetrachord, but *disjunct* when they did not thus overlap.

Consecutive. See Parallel. *G.*

Consequent. See Canon and Fegue.

Conservatory. An institution where the science and art of music is taught as a technical specialty; a music-school. *G.*

The Italian *conservatorio* means 'nursery' or 'orphanage' (somewhat analogous to *seminario*, a 'seed-bed' or 'plant-nursery'). The term acquired a musical association in the 16–17th centuries from the fact that the boys at the four orphanages in Naples were given musical instruction as an occupational education. The same was true of four charitable institutions in Venice (though the name there was *ospedale*) and of one at Palermo. Quite parallel with these were the many choir-schools attached to cathedrals and other ecclesiastical foundations (called *scholæ cantorum* or *maîtrises*) and such more general schools as the Thomasschule at Leipzig and the Kreuzschule at Dresden. In all these music was taught in order that the scholars might serve as choristers while children and as active musicians later. Until the end of the 18th century more detailed professional training was always secured by the individual instruction of a master to whom the pupil stood in a relation like that of apprentice.

The first institution for collective instruction in the modern sense was the École Royale de Chant et de Déclamation set up in Paris mainly to train singers and instrumentalists for the Opéra and which in 1795 became the Conservatoire Nationale de Musique. Its initial organization was due to the genius of Bernard Sarrette. Its early policy was also influenced by a desire to train players for the bands of the national army. Its influence was seen in the starting of somewhat similar schools at Bologna (1804) and Milan (1807), in the consolidation of the Naples schools into the Collegio Reale di Musica (1808), and in the founding of schools at Prague (1811) and Vienna (1817), at Brussels (1813), The Hague (1826) and Liège (1827), and also in London (1823).

The Leipzig Conservatorium, established in 1843 by Mendelssohn, was from the first rather more distinctly professional in that its object was musicianship in a broad sense, with an emphasis on instrumental music quite as much as vocal, on discipline in composition and on the equipment of those who were to become teachers. Its influence tended to heighten the dignity and power of conservatories as centers for the diffusion of information and enthusiasm as well as for the acquisition of personal skill. It marked the beginning of a more obviously educational ideal in conservatories and music-schools generally. Its influence was profound throughout Germany, Scandinavia, England and America.

Throughout Europe the multiplication of important institutions has been conspicuously due to municipal or governmental enterprise. Each large city and country has felt a pride in organizing technical instruction in music as in other branches of culture. The subventions and prestige thus provided have made most of these enterprises permanent and independent. This policy of public sustentation has been only slightly applied in England and is almost unknown in America. In these latter countries, as also in Europe generally, music-schools of every degree are continually being undertaken as private business ventures. Some of these have gained standing as conservatories of high rank.

There is only a general consensus as to the contents and method of instruction. In the vocal department appear topics like voice-building, solfeggio, solo-singing (for concert or the stage) and chorus-singing; in the instrumental field the playing of the piano, the organ, the violin and usually a long list of orchestral instruments; under the head of 'theory', harmony, counterpoint, form and higher composition; and more or less in the way of music-history, acoustics, æsthetics and the art of teaching as applied to music. As compared with the methods of other academic institutions, there is usually meager emphasis upon a comprehensive curriculum (as necessary for graduation), on topics of scientific or scholastic interest and on mental breadth and ability in non-musical branches of knowledge. On the other hand, the prevailing method of intensive personal instruction secures certain results in individual

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development quite out of the reach of the collective methods common in other forms of education. A significant factor in the conservatory-system is the widespread custom of more or less open performances of standard works by members of the teaching-force or other competent artists. These recitals and concerts supply acquaintance with some parts of music-literature as well as standards of technique and interpretation. Another stimulating factor is the rather general practice of offering medals and scholarships for competition. Sometimes the latter provide means for study within the institution and are competed for in advance; sometimes they provide for post-graduate study elsewhere. Most conservatories have considerable collections of music in particular departments. Some have notable libraries of both music and books about music. A few have museums of instruments.

The more important institutions will be found listed in Part III.

Console. The case or desk containing the keyboards of a pipe-organ and the mechanism immediately associated therewith, especially when detached from the general organ-case. *G.*

Sometimes a console is *movable* from place to place, even at a considerable distance from the organ proper, all connections being made through a cable of electric wires.

Consonance. In harmony. any combination of tones that is not only smooth, but in some degree complete and final; also called *concord*; opposed to *dissonance* and *discord*. *G.*

The *perfect* consonances are the unison, octave, fifth and fourth; and the *imperfect* the major and minor thirds and sixths. The minor seventh fails of being a consonance because it lacks finality or equilibrium.

Consort. The old English form of *concert*; especially used of a set or group of players (an ensemble) or of a set of instruments (see *chest of viols*).

Continuo. See Thoroughbass.

Contra-. A prefix in many terms, usually denoting that which has a lower range or pitch (especially an octave lower than the ordinary form); as *contrabass*, *contrafagotto*, etc. Also *double-*.

Contralto. The lowest female voice or its voice-part; see Alto and Voice. *G.*

The term is now often used interchangeably with *alto*. But originally *contralto* was the low female part that stood in contrast (counter) to the *male alto*. Occasionally, also, *contralto* means a *low alto* as opposed to a *high alto*.

Contrapuntal, Contrapuntist. See Counterpoint.

Contrary Motion. See Motion. *G.*

Contredanse. See Dances. *G.*

Copla. (i.e., *couplet*). See under Villancico.

Copyright, Musical. Copyright protection as regards printed works of music does not differ essentially from such protection as regards other printed works. But in the case of music there have always been difficult questions over the *right of performance* as distinct from the *right of publication*. To these is now added a perplexing series of questions about the *right of mechanical reproduction*. International copyright dates from the Berne Convention of 1886. *G.*

Cor, Corno. See Horn.

Cor Anglais. See *English Horn* under Oboe. *G.*

Corda, Corde. See Terms of Performance.

Cordonophon. A keyboard-instrument, exhibited in Paris in 1890, having a graduated series of bronze cylinders sounded by hammers and with a compass of 2 octaves.

Cornemuse. A type of bagpipe popular with the peasantry of France and Flanders, as well as in parts of Italy. *G.*

Cornet. (*a*) An old wind-instrument with a cupped mouthpiece and a wooden tube, either straight or curved, provided with finger-holes; see Zinke. From the large or bass variety (*cornon*) was derived the *serpent*, and several of the older organ-stops were made to imitate cornet-tones. (*b*) A modern member of the horn- or trumpet-family, with a cupped mouthpiece, a rather short conical tube of brass and three valves with pistons; a *cornet à pistons* or *à bouquin*. In military bands this has largely taken the place of the true trumpet, though inferior in tone. Also called *cornopean*. *G.*

Coronach. A Keltic funeral-song, dirge or lament, or an instrumental pibroch of similar character. *G.*

Cotillon, Cotillion. See Dances. *G.*

Cottage-Organ, Cottage-Piano. See Cabinet. *G.*

Couac. The harsh sound produced on the clarinet when the reed is out of order or is improperly manipulated; also called *goose*. *G.*

Couched Harp. A spinet or harpsichord. *G.*

Coulé. See Embellishments.

Count, Counting. As rhythmic units (pulses) are called *beats*, because often marked by a motion, so they are also called *counts*, because marked by numbers audibly or mentally repeated. Hence keeping the rhythm is called *beating* or *counting time*. See Beat.

Counter-. A prefix denoting a voice or voice-part set in contrast with some other; as *counter-tenor* (i. e., *alto*) or *counter-subject* (a figure or theme accompanying a main theme).

The name *counter* has been popularly used for a tenor-part sung an octave high by women's voices.

Counterpoint. In general, the art, process and result of fitting two or more melodies together simultaneously; *polyphony*, *part-writing*. In a broad sense, all musical composition may be regarded either vertically or horizontally (with primary attention to the chords or other tone-combinations that succeed each other or to the threads of melody that run through these). The former method is *harmonic*, the latter *contrapuntal*. The science and discipline emphasizing the former is *harmony*, while the science and discipline emphasizing the latter is *counterpoint*. The two can never be dissociated wholly, but historically and pedagogically they may well be distinguished. *G.*

The ancient and medieval conception of music was essentially vocal and therefore melodic. The Gregorian system, which was evolved out of ancient methods of song for application to ecclesiastical needs, was a system of melodic declamation either by a single voice or a group of voices in unison. Its modes or scales, its inflections and other accepted formulæ were all based on melodic relations. It is likely that harmonic notions were unconsciously at work within this system, as also in much popular music that is no longer extant. But these remained comparatively dormant until long after

part-music had been undertaken and pushed to a high degree of elaboration.

The initial experiments in part-writing or the simultaneous combination of tones must have been chiefly carried on by actual voices. The use of instruments of all kinds was still very immature and there were no instruments convenient for such harmonic effects as the later keyboard made possible. All early efforts in the direction of composition (in the narrower sense) were vocal or choral. Hence came the traditional usage of speaking of the threads of composition, even when later worked out instrumentally, as *voices* or *voice-parts*. Hence, too, procedures were estimated primarily according to their practicality and effectiveness for the singing-voice.

Experiments looking toward a practical art of part-writing accelerated the reduction of time-values to a system (see Mensural Music) and also great improvements in notation.

From the 10th century, and more positively from the 13th, progress in part-music went on with special fruitfulness in the region that is now northern France and Belgium, with the parts of England then closely affiliated with these. Here was laid the foundation of what came to be called the Flemish, Gallo-Belgic or Netherland school of composition.

In various ways the object of effort was to arrive at a satisfactory method of adding one or more parts to some melody assumed as subject or *cantus firmus*. This latter was taken either from the Gregorian melodies of the church or from current secular song. Through the several processes called *organum, faux-bourdon, discant* and the like principles as to the mingling of consonances with dissonances and as to voice-leading were gradually established that gave a considerable degree of freedom in the new art and disclosed something of its possibilities as a positive extension of musical resources.

Very early the value of *imitation* became clear. This combined the unifying element of repetition with the progressive or unfolding element of advance or construction. All the fundamental varieties of the process were mastered and extensively applied during the 14–15th centuries (see Imitation). Many of the works thus produced seem to have been more exhibitions of technical dexterity—or the desire to achieve it—than inspired by eagerness for artistic beauty. But by the cumulative efforts of numerous workers a plastic and expressive type of polyphonic composition came into being that in the 16th century was employed not only in Flanders, but in England, southern Germany and Italy with memorable success. The style came to its culmination in masters like Tallis of London, Lassus of Munich and Palestrina of Rome. In its purity it was designed for unaccompanied voices and the texts were primarily sacred, though secular words were becoming more common.

In the 16th century, and much more in the 17th, all composition began to be impelled in new directions. Harmony as contrasted with counterpoint and the exaltation of a single melody with accompaniment became conspicuous, in many cases driving the old contrapuntal interest from the field. But during the later 17th century a second development of elaborate polyphony became notable in Germany. This was in large part instrumental rather than vocal and hence included details of procedure that were novel. Though subjects were still often derived from Plain-Song or from chorale-literature, the free invention of themes also became common. The active harmonic and thematic freshness of the age was reflected in the variety and freedom with which contrapuntal skill was applied to materials of every sort. The culmination of this style was in the works of the great Bach, who was at once a consummate craftsman and a true artist.

Again, after a period of innovation and change in the ideals of composition during the monophonic or 'classical' period and its sequels, modern counterpoint is still a living branch of musical art, though with a flexibility and warmth of effect all its own. Its vitality demonstrates the general truth that counterpoint is one of the essential methods by which the tonal material may be moulded technically into structures that are artistically unique, having both an intellectual interest and an emotional suggestiveness for which none of the other fine arts offer satisfactory analogies. The asserted parallel in architectural intricacies is very incomplete. A better parallel might be sought in the involutions of a drama or a novel. But neither of these contain anything comparable to the tonal interplay of even the most ordinary contrapuntal composition.

Turning back now to the details of procedure, it is to be noted that there has been a steady advance (*a*) in the freedom with which dissonances have been introduced, (*b*) in the mastery of varied motions between voice-parts, (*c*) in the employment of exact or approximate forms of imitation, and (*d*) in securing general coherence and progress in the total effect.

Though at first part-writing may have tried to adhere wholly to consonant intervals, the artistic value of dissonances must have been early recognized, both to give variety and to facilitate part-motion. The fourth was long counted a dissonance and its use restricted. And all dissonances were at first required to be prepared (the dissonant tone 'held over' from the preceding consonance or approached diatonically) as well as resolved with similar smoothness. It was a significant innovation late in the 16th century when the unprepared dissonance of the seventh became established. It was only as keyboard-counterpoint achieved importance and thematic flexibility became recognized as a prime object that the old restrictions as to intervals were relaxed. In all this progress, also, a large factor was the gradual shift from the modal theory of the Middle Ages to the modern theory of the major and minor scales.

Starting with much reliance on similar or oblique motion of the parts, the value of opposite motion speedily became apparent, especially as a source of internal strength in the texture. Diatonic progression was long the rule or at least preferred. Skips were cautiously handled and dissonant steps, including chromatic semitones, were rare until toward about 1600. Here, as before, the transfer of counterpoint to the keyboard wrought great changes, since what was hard or extreme for the voice often became easy and natural. Thus there has been a steady increase in the ductility and freedom of motion until in much modern counterpoint hardly any limitation is imposed.

As to imitation, the principle of the *canon* was very early recognized, not only disclosing the value of strict or literal imitation, but leading on to the metric variations from it that give increasing interest. Even where nothing like full canonic exactitude was undertaken, all its processes could be employed in partial or transient ways. Out of this was slowly developed the principle of the *fugue*, with its essential contrast between tonic and dominant in the presentation of the same theme. The latter form did not attain its maturity till the period of instrumental counterpoint, for which it supplied the grandest field of expression. See Canon, Fugue and Imitation.

To modern feeling, the older counterpoint seems to lack organization in that its progress is often vague in direction and apparently not wrought out with reference to a total completeness of effect. Part of this, no doubt, is due to our loss of the sense for the old modes and their implications. But part is due to the lack among musicians till after 1600 of the organizing quality of modern harmony and its tendency to associate itself with forms having successive divisions or strains. It is true that contrapuntal writing naturally resists the tendency to frame detached and completed phrases and sections. Yet analysis of examples of instrumental counterpoint indicates how much advance was made when the experience derived from harmonic writing was unconsciously applied to the laying out of contrapuntal fabrics. There was unquestionable beauty and dignity in the older writing. But there is also a fresh beauty and dignity in that of later times. To the latter belongs an architectonic vigor that the former lacked, though it may not have quite the dreamy abstraction which leads one to call the Palestrina style 'unearthly.'

In pedagogical practice it is common to employ the term counterpoint for specific discipline in strict writing according to some system of scholastic rules. One of the traditional processes divides counterpoint into five species (note against note, two notes to one, four to one, two or four to one in syncopation and florid or irregular). Through systematic stages the student acquires the experience and instinct to enable him to

apply contrapuntal methods with success in *free* writing as well.

The number of voices or voice-parts engaged is indicated by calling a contrapuntal piece or passage *2-part, 3-part, 4-part*, etc. In cases where two, three or four parts are so contrived that they may be inverted (one transposed across another by an octave or some other constant interval) the counterpoint is called *double, triple* or *quadruple* according to the number of the parts. Where two parts cannot thus be inverted the counterpoint is *single*.

As contrasted with a cantus firmus or subject a part adjusted to it is often called a *counterpoint*.

Up to about 1750 all composition was prevailingly controlled by contrapuntal methods, that is, was polyphonic. After that time it was prevailingly monophonic or harmonic. But the exaltation of a leading melody and the development of harmony began as early as 1600.

Country-Dance. See Dances. *G.*

Coupler. See Organ. *G.*

Couplet. A 2-note group occupying the time of 3; a *doublet* or *duplet;* see Note-Groups.

Courante, Coranto. See Dances. *G.*

Course. In various stringed instruments, any group of strings tuned in unison (for increased sonority). Strings so tuned are called *unisons*.

Covered String. In various stringed instruments, a string having a core of silk, gut or wire around which is wound a close spiral of fine copper or silver wire, so as to increase the size and mass of the string; also called *spun string*.

Thus on the guitar and the piano the lower strings are *covered*.

Covered Tone. In vocalization, a tone whose resonance is focussed relatively far back in the mouth or the pharynx; opposed to *open tone*. Sometimes called *dark tone*, as opposed to *white tone*.

Covert Play. See Close Play.

Crackle. In lute-playing, the effect of using broken or arpeggio chords instead of playing them solidly or simultaneously.

Cracovienne. See Dances. *G* (Krakoviak).

Credo. The third division of the musical Mass, following the Gloria; the Athanasian Creed. *G.*

Its text begins 'Credo in unum Deum.' It is often divided into sections, especially at the points beginning 'Et incarnatus', 'Crucifixus' and 'Et resurrexit'.

Crescendo. See Terms of Performance. *G.*

Crescendo-Pedal, in the pipe-organ, a pedal, usually balanced like the swell-pedal, the depression of which adds or draws all the stops of the instrument progressively so as to produce a steady increase in sonority. Releasing it reverses the process. The action of the pedal is independent of other mechanisms, so that whatever combination happens to be in use at the outset remains undisturbed.

Crescent. An Oriental instrument, formerly used in military bands, consisting of a crescent or cap-shaped frame (mounted on a pole) bearing bells or strips of metal that can be jingled by shaking; also called *Chinese crescent, Pavillon Chinois, Chapeau Chinois*, etc.

Cromorne. See Krummhorn.

Crook. In various instruments of the horn- or trumpet-family, a bent piece of tubing that can be slipped into the convolutions of the main tube so as to increase its effective length and thus lower its pitch. Such crooks are usually U-shaped. *G.*

Cross-flute. Also *German flute*; see Flute.

Cross-Relation. See False Relation.

Crotchet. See Notation. *G.*

Crouth, Crowd, Crwth. A singular stringed instrument, apparently the oldest European example of the viol-class (possibly originally of the lyre- or lute-class), still in use in the 18th century in Wales and Ireland (*cruit*). Also called *chrotta, rotta*, etc. Its body was nearly square, with two circular sound-holes. From it rises a bent yoke-shaped arch (slightly recalling the upper part of a lyre), to the center of which at the top is attached the upper end of the raised fingerboard. The heavy, oblique bridge rests with one foot on the belly, while the other passes through one of the sound-holes to the back (serving as sound-post). The strings, originally 3, were later 6 (4 on the fingerboard and 2 outside). The total height of the instrument was about 23 inches and its width about 11. *G.* (Crwth).

Crucifixus. A part of the Credo in the musical Mass, sometimes treated as a separate movement.

The text is 'Crucifixus sub Pontio Pilato.'

Cue. A few notes from another part inserted in either a vocal or an instrumental part to enable the performer to make a sure entrance after a rest. These are usually given in small notes, with the name of the part where they occur. *G.*

Cum Sancto Spiritu. A part of the Gloria in the musical Mass, sometimes treated as a separate movement.

Cupped Mouthpiece. See Mouthpiece.

Cycle of Songs, Song-Cycle. A set of several songs based on texts having a common theme or story, such as Wilhelm Müller's *Die schöne Müllerin* and *Die Winterreise*, set by Schubert; a *liederkreis* or *liederkranz*. *G* (Liederkreis).

Cyclical. In the naming of forms, denoting usually a composition laid out in a series of movements (like a suite or a sonata) or, of a movement, denoting the repetition at intervals of a central theme, with episodes between (as in a rondo). In a certain sense a song with a recurrent refrain may be called *cyclical*.

Cymbals. A percussive instrument, consisting of two flat or slightly concave metallic discs that can be clashed together. They vary in size from little finger-plates (like castanets) to the large plates used in military bands and orchestras. In bands, one of the pair is usually fastened to the bass-drum, so that the drummer can strike the other against it with his left hand while also playing the drum with his right. Cymbals are essentially a double form of bell.

Čzakan. A Bohemian form of flute or flageolet, for a time popular in Austria about 1830. It had a large flageolet-mouthpiece, fitted at right angles into a flute-tube (with inverted conical bore). Its compass was about 2 octaves. *G.*

Čzardas. See Dances.

D

D. The alphabetic symbol and name of a certain tone or note and for the scale or key associated with it; see Notation. *G.*

As an abbreviation, *d.* stands for *da* (*dal*) and for *destra* or *droite*; in the Tonic Sol-fa notation, also for *do.*

Dactylion. An apparatus invented by Herz in 1835 for strengthening the muscles used in keyboard-playing. It consisted of pendent rings for the fingers connected with springs. See Chiroplast.

Damenization. See Solmization.

Damper. In the piano, the small felted block lying on each of the strings which is raised when the key is depressed and dropped again when the latter is released. When in place, it prevents the sounding of the string. All the dampers can be raised at once by means of the *damper-pedal*, thus not only prolonging tones, but allowing for much sympathetic vibration in strings other than those sounded by the keys. The term is also somewhat used for the *mute* employed in brass-instruments. *G.*

Dances. The kinship of dancing and music as arts is variously expressed in *dance-songs* (vocal) and *dance-tunes* (instrumental), both characterized by emphatic rhythm and a tendency to recurrent metric figures. *Folk-dances* form a large part of the general phenomenon of folk-music, belonging to unconscious popular life. From these are evolved the *society-dances* for which musicians deliberately compose and which thus attain the place of recognized art-forms. And from these latter, again, arise *stage-dances* (often covered by the general term *ballet*), including both picturesque series of single dances and other evolutions devised for scenic or pantomimic effect, the musical treatment of which has come to be a striking appendage to the opera.

The entire development of modern musical style has been affected in various ways by the influence of dance-patterns and the dance-spirit, while a number of particular dances have been idealized into highly significant types of composition. Thus has become established a general conception of *dance-form*, which, even more regularly than song-form, is built up of duple units—2- or 4-measure phrases united in 8- or 16-measure strains and forming 16- or 32-measure sections, two contrasted sections often constituting the whole (thus constituting a *binary* form). Within the phrases the form varies with the dance, some dances being essentially duple in rhythm, some triple, and each having also a tendency to employ certain metric patterns, conforming to the particular steps used. Whatever style is adopted at the outset is apt to persist throughout, uniformity of details being a mark of dance-form as compared with song-form. There is also much less tendency to modulation. Though great melodic and harmonic interest may be secured by skillful handling, along with considerable thematic and even polyphonic elaboration, the prime characteristics of dance-writing lie in the fitting of tone-patterns to the obvious rhythm.

Historically, the dance-song, which at the outset was universal and dominant and which much influenced the evolution of the artistic song, came to be overshadowed by the dance-tune (for instruments), and this in turn tended early to be transformed from a tune for actual dancing into an idealized and often much-modified form, even to the point of being only a fantasia, caprice or rhapsody on a dance-basis. The musical treatment of dances first became important in Italy and France in the late 16th century, continuing with increasing interest throughout the 17th and 18th. The idealization of dances began in a striking way soon after 1700 and was brilliantly developed in the romantic movement after 1800. In the 19th century, also, with its growing tendency to explore folk-music in search of national types, the list of forms has been considerably extended. *G.*

Dances as such may be for single dancers, for two or more independently or joined in couples, for sets of four, for two equal companies of varying size, etc. They differ in the placing of the dancers with reference to each other and their mutual evolutions—*line*-dances being by two lines or rows facing each other, *ring*-dances by several joined in a circle, *square*-dances by sets of four facing inwards, *round*-dances by linked couples that circle about among each other, etc. They further differ technically, not only in the prevailing rhythm, but in the step or steps used, in the figures or evolutions on the floor, in posture, gesture and even customary face-expression. Some emphasize the instinct of action and the love of graceful and varying motion, while others seek to express a sentiment or thought with some degree of mimetic suggestion. Each tends to be symbolic of a certain class of feeling, which is often made definite by singing. Dance-music proper must conform to the rhythm, the steps and the general figure of the actual dance. But dances interpreted instrumentally may depart widely from these restrictions.

A large number of dances have acquired place in serious musical literature. The source and date of these cannot always be traced. Some are national or racial and some at first local or regional. Some, too, are plainly of salon-origin. The usual names are mostly Italian or French.

A condensed summary of the leading musical dances and various terms connected with them is as follows:

Allemande, Almain, Tedesca. German (whence the name); from c.1575 applied to various forms or a set of them; later a form in duple rhythm that tended to displace the pavan; in the 18th C. a dance-like form in quadruple (or dodecuple) rhythm with flowing, song-like melody, not sharply accented, in the suite placed first (or next after the prelude). Also applied to other forms, duple or triple, which are better called by other names.

Alternativo. General term for the second of two forms used in alternation; hence any contrasting section or movement thus used. Later called *trio.*

Anglaise. English (whence the name); variously applied to forms of country- or rustic dance, some of which also called in Germany *française.*

Ballata, Ballad. Originally any dance-song.

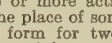
Ballet. Originally an independent scenic or dramatic entertainment, similar to the masque, including dances, songs, etc. Later a dance or series of evolutions on the

stage by single dancers or a considerable company, used with an opera (or other drama) either as part of the action or as an inserted divertissement. Also now applied to dance-plays in one or more acts in which dancing or pantomime takes the place of song.

Basse Danse. Old French form for two dancers; rhythm originally duple, later triple; name derived from the gliding step.

Bergamasca, Bergomask. Italian country-dance (name from Bergamo), in vocal form extant from 1569 (Azzaiolo) and instrumentally from 1642 (Uccellini), in the latter case, however, referring to a ground or *basso ostinato.*

Bergkreyen, Bergreihen. Dance-songs from the Saxon highlands, from c. 1530 often adapted to Reformation songs.

Bolero. Spanish (from c. 1780); rhythm lively triple, often with the pattern  (cf. *cachucha* and *seguidilla*).

Bouffons. See *matassins.*

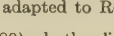
Bourrée. French (or Biscayan); rhythm quick duple or quadruple, beginning with up-beat, often with syncopation on the second; frequent as third movement in suites (cf. *gavotte* and *rigaudon*).

Boutade. Any impromptu dance or similar piece.

Branle, Bransle, Brawl. French ring-dance, common in England in the 16th C.; rhythm lively duple or quadruple.

Cachucha. Modern Spanish; see *bolero.*

Calata. Old Italian (from c. 1500); rhythm duple.

Canarie (named from the Canary Islands). Old French; rhythm quick sextuple, often with the figure  (cf. *gigue* and *loure*).

Carol. Originally a ring-dance or its song, but, like *ballad,* early losing its dance-meaning.

Chaconne, Ciacona. Dance-like form, probably Spanish; rhythm slow triple, in 8-measure strains on a *basso ostinato,* like the *passacaglia.*

Chica. Old name for the *fandango* or similar form.

Cinque-pace, Sink-a-pace ('five-step'). Rhythm stately quadruple, beginning with up-beat; apparently a predecessor of the *gaillard.*

Contredanse. French, especially after 1700; like the *anglaise,* but called *française* in Germany; named from the placing of pairs of dancers face to face; rhythm duple or quadruple. Also, inaccurately, for *country-dance.*

Cotillion, Cotillon. Compound salon-dance (from late 18th C.), comprising a series of figures by a dancing-quartet (see *quadrille*); in more elaborate form called the *german,* especially when made up largely of waltzes.

Country-dance. General term in England for any rustic dance, or series of such dances, when used in polite society, the step, figure and music varying according to tradition or even the wish of leader or dancer. Collections of such dances were often issued from 1650. Often confused with *contredanse.*

Courante, Coranto, Corrente. Old French or Italian; rhythm moderately rapid triple (sometimes alternately triple and sextuple); from the 17th C. often used as a pendent to the *allemande* and so in the suite the second member. In Italy the music usually abounded in runs or passages of equal notes, but in France it tended much to unequally-divided beats and other metric irregularity. In its later development a dance-form rather than a dance proper.

Cracovienne, Cracoviak. Polish (name from Cracow); rhythm rapid duple, with many syncopations and transferred accents.

Čzardas. Hungarian; properly made up of a slow, pathetic introduction (*lassu*) and a quickstep (*fris*), the two sections alternating at the dancers' wish.

Dreher. See *Ländler.*

Écossaise. Properly same as *schottische,* but often applied to a line-dance in duple rhythm.

Fackeltanz. A procession with torches, traditional at certain German courts on festal occasions, the music being usually a showy *polonaise* by military band.

Fandango. Spanish, for two dancers; a variety of the *seguidilla.*

Farandole. Provençal; a festal procession or chain-dance (for any number of persons hand in hand), the evolutions being directed by a leader or captain; music usually in quick sextuple rhythm, like the *gigue.*

Fling (or *Highland Fling*). A lively Scottish form marked by many 'flings' (knee-thrusts), set to any vigorous quadruple rhythm.

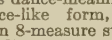
Folia, Follia, Folie. Old Portuguese or Spanish, for a single dancer; rhythm slow triple; extant from c. 1575 and popular in the 17th C.; music usually on a basso ostinato (cf. *chaconne* and *passacaglia*). Now loosely applied to a variety of stage-dances or an entertainment made up of them.

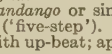
Forlana, Furlano. Venetian; rhythm rapid sextuple.

Française. See *anglaise.*

Furiant. Bohemian; with alternating rhythms and sharp accents, as if in impetuous excitement.

Gaillard, Galliard. Old French; rhythm bright triple; usually pendent to the sedate *pavan;* also called *saltarello* or *romanesca.*

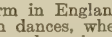
Galop. Salon-form, from c. 1825 popular in France and England; rhythm duple, often with the figure  , danced with a springing step. It is said to go back to a German form.

Gavotte. Old French (from 16th C.); rhythm duple or quadruple, beginning with second half of measure (thus differing from the *bourrée*), often with the figure  ; in older usage often pendent to the *bransle*; in the suite frequent as third member (sometimes second). Two gavottes are often coupled, the second being an alternativo or trio to the first and, if on a drone-bass, called a *musette.*

German. In salon-dancing, an elaborate *cotillion,* largely made up of waltzes and other dances at the will of the leader.

Gigue, Giga, Jig. Probably old English, but musically developed on the Continent; properly for a single dancer; rhythm rapid triple or sextuple, expressive of hilarity; in the suite common as concluding member.

Guaracha. Spanish; in two sections, one in lively triple rhythm, the other duple.

Habanera. Probably African, but introduced in Spain from Cuba (name from Habana [Havana]); rhythm duple, often with the measure-pattern  . It is properly a posture-dance for two dancers. Sometimes called *contradanza criolla.*

Halling. Norwegian, for 1–3 single dancers; rhythm duple, with beats much divided; movement usually sluggish at the outset, then with increasing animation almost to the point of frenzy, and finally again sluggish. It is related to the Keltic *reel* and *strathspey.*

Hanacca. Moravian; rhythm triple, somewhat as in the *polonaise,* but quicker.

Hornpipe. Old English, for a single dancer (name from early accompaniment by a pipe of horn); rhythm originally triple, with many subdivided beats and some 'snaps', but also duple. It is common among sailors. See under Pibcorn.

Jaleo. Spanish, for a single dancer; rhythm slow triple.

Jig. Same as *gigue.* But the English term is often loosely applied to any lively dance-tune.

Jota. Spanish for couples; rhythm rapid triple; somewhat like the *waltz,* but with capricious variation in the steps.

Kosakisch, Kosatchék. Little Russian; rhythm duple with accelerating tempo.

Lancers, The. A form of quadrille popular from c. 1820.

Ländler. Austrian (name probably from a section of the valley of the Enns); rhythm slow triple; the precursor of the modern waltz. Also called *tyrolienne, dreher, schleifer,* etc.

Lavolta. Italian round-dance, popular in England in the 16th C.; rhythm apparently triple.

Loure. Old French; rhythm slow triple or sextuple; named from early association with the bagpipe. From its style of music came the term *louré* for a legato, sustained playing of melodies.

March. General term for a procession or rhythmic walking; the typical form of duple action; musical forms in great variety, such as *military march* (including the moderate *parade-march* and the rapid *quickstep*), *triumphal* or *festal march* (*cortège*), various *stage-marches* (*entrée* or *intrada,* etc.), *wedding-* or *nuptial march, funeral-* or *dead-march* (*trauermarsch*), choral forms like *processional* and *recessional,* etc. (see also *polonaise, fackeltanz,* etc.); all usually in three main sections, the second in contrast as a trio.

Matassins, Matachins. Old French character-dance for a quartet of men in armor, with several figures, end-

ing with a mimic combat; also called *bouffons*. The rhythm is quadruple, often with the figure

Matelotte. A sailors' dance or hornpipe.

Mazurka, Mazurek. Polish (name from the duchy of Mazovia, which includes Warsaw); rhythm originally slow triple, often with divided first beat and accented second; from the 18th C. a fashionable round-dance, preceding the *waltz*, but with varying steps. It was much idealized by Chopin.

Minuet. Old French, made important by Lully; rhythm stately triple, but in musical treatment often quickened; in the old partite often more than one; in old sinfonie often the final member, but in the later sonata the third. For it Beethoven generally substituted the *scherzo*.

Morris-dance. General name for various English country-dances in costume to simple tunes in duple rhythm. The name suggests a Moorish derivation (whence the further names *moresque, moresca* or *morisco*).

Muñeira. Spanish; rhythm duple, beginning with up-beat.

Musette. See *gavotte*.

Nachtanz ('after-dance'). General term for any dance pendent to another (as the *gaillard* to the *pavan*), usually furnishing contrast in rhythm and lively character. In French sometimes called *tourdion* or *tordion*.

Obertas. Polish; rhythm triple, much like that of the *mazurka*, but wilder and more boisterous.

Ordres. Same as *partita* or *suite*.

Partita, Partie. Old name for a series of dances or *suite*. The custom of uniting actual dances in pairs goes back to the 16th C. and is rather common with country-dances generally. But sets of three or more are a musical extension, looking toward a developed movement-plan for instrumental works, the aim being to secure variety and contrast while maintaining unity by a uniform key.

Passacaglia, Passecaille. Italian dance-form; rhythm slow triple, on a basso ostinato (cf. *chaconne* and *folia*), which sometimes is transferred to another part. Its use dates from c. 1600. [The name may come from early use as a street-dance, whence the German name *gassenhauer*.]

Passamezzo. Old Italian; rhythm duple, the name suggesting likeness to a modern *quickstep*.

Passepied, Paspy. Old French (Breton?) round-dance; rhythm quick triple; in suites sometimes following the *sarabande*.

Pavan. Old Italian (name from Padua); rhythm duple and stately; until the 18th C. the leading slow dance, then yielding to the *saraband*. It was regularly followed by a *gaillard*.

Périgourdine. Southern French; rhythm quick sextuple; usually with singing.

Polacca. See *polonaise*.

Polka. Bohemian; rhythm quick duple, with many divided beats (to match half-steps) and a tendency to accent the second. From about 1830 it had great vogue throughout Europe as one of the fashionable round-dances.

Polonaise, Polacca. Polish, said to have originated in courtly festivities in the late 16th C. Though treated as a dance, it is rather a form of procession (like the *entrée* or *intrada*), although its rhythm is slow triple. Chopin idealized it into a glowing tone-picture.

Polska. Swedish; rhythm slow triple, with beats much divided.

Quadrille. French square-dance (introduced in the 18th C. and everywhere popular after 1800). It came to consist of five separate parts or figures—*Le Pantalon, L'Été, La Poule, La Pastourelle* (or *Trénise*) and *La Finale*, these being in sextuple and duple rhythm alternately. As a set of varying figures, see *cotillion* and *german*.

Quickstep. A rapid form of march or a dance of similar character.

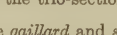
Redowa. Bohemian; rhythm rapid triple, like the *mazurka*, but livelier. There is also a duple variety, much like the *polka*.

Reel. Probably Keltic (mostly Scottish or Irish), for 2–3 couples; using gliding steps in weaving (eight-shaped) figures; rhythm duple or quadruple (rarely sextuple), faster in Ireland than in Scotland, the beats much divided evenly. The *strathspey* (name from the Spey Valley) is a slow reel, but with many jerky steps and the music abounding in unevenly divided beats The reel is related to Scandinavian forms (see *halling*).

Rigadoon, Rigaudon. Provençal, for a single couple, with a peculiar leaping step; rhythm duple or quadruple (rarely sextuple), beginning on up-beat; phrases sometimes unequal and the trio-section often in a lower key (cf. *bourrée*).

Romanesca. See *gaillard* and *saltarello*.

Saltarello. Same as *gaillard* and *romanesca*. Also an Italian form, characterized by a hopping step; rhythm triple or sextuple, increasing in rapidity (cf. *tarantella*).

Saraband. Old Spanish, properly for a single dancer, but sometimes transformed into a line-dance; rhythm stately triple, often with the figure  in the suite very common as third member.

Schottische. Modern salon-form, from about 1850, being a variety or offshoot of the *polka*; rhythm duple, with divided beats; also called *écossaise*.

Seguidilla. Spanish, for dancers in couples; rhythm triple, in some varieties quick, in others slow; the name derived probably from the dance alternating with sung couplets of a long ballad. From it came the modern *bolero*.

Siciliana. Sicilian country-dance; rhythm sextuple, with smooth, flowing movement; very similar as a musical form to the *pastorale*.

Sir Roger de Coverly. One of the most popular of old English line-dances; rhythm nonuple.

Strathspey. See *reel*.

Suite. Same as *partita* or *ordres*. In the 18th C. its favorite plan was *allemande, courante, saraband* and *gigue*, sometimes also with a *prelude* at the beginning and with other dances inserted after the saraband, all in the same key. In the mature suite the main members are usually treated much more as dance-like forms than with the strictness of true dance-tunes. It was therefore a stage in the evolution of movement-plans as found in the sonata. In modern usage the term is freely used for any instrumental work (usually orchestral) made up of three or more separate movements, none of which are necessarily dances and usually in varying keys.

Tambourin. Old Provençal; rhythm duple, accented with drum-taps.

Tango. Mexican, probably from an African source; related to the *habanera*, but quicker and with accelerating movement.

Tarantella, Tarentelle. Italian (name from Taranto); rhythm sextuple, with accelerating movement; once regarded as a means of curing the disease called tarantism. The modern musical form is in sextuple rhythm, very quick and bold.

Tedesca. See *Allemande*.

Tirana. A graceful Andalusian form of the *seguidilla*.

Tourdion, Tordion. Same as *nachtanz*.

Tyrolienne. Same as *ländler*.

Varsovienne. Modern round-dance, from c. 1850, related to Polish forms like the *mazurka* and *redowa* (whence the name, taken from Warsaw); rhythm rather slow triple, beginning with up-beat and with strong accents on every second down-beat.

Waltz. Modern round-dance, from c. 1775, after 1800 becoming the chief favorite among salon-dances; rhythm triple or sextuple, with some accent on the second beat, sometimes slow, sometimes quick, according to changing fashion. It is almost certainly derived from the *ländler*. Its musical importance began with Weber and Schubert.

Zortiko. Old Basque; rhythm pentuple.

Dark Tone. See Covered Tone and Vocalization.

Dash. See Notation and Embellishments. *G.*

Davidsbündler. Schumann's purely imaginary association for the overthrow of pedantic and mechanical conservatism in music and the establishment of freedom and imagination. *G.*

The name is taken from the stories of the forays of David and his partisans against the Philistines (I Sam. xxii, etc.). The term may have included especially Schumann's associates in the *Neue Zeitschrift* (Knorr, Schunke and Wieck) or may have covered the fanciful personages 'Florestan', 'Eusebius', 'Meister Raro', etc., by which he delighted to designate his own con-

trasted moods and tendencies of feeling. See his *Die Davidsbündler* (op. 6), with its 'Marche des Davidsbündler contre les Philistins.'

Début. The technical term for the first professional appearance of a singer or player, especially in concert, opera or oratorio.

Decachord. Any 10-stringed instrument of the lyre-, harp- or lute-classes.

Decani (' of the dean '). The term used in England to designate the right or south half of the choir; opposed to *cantoris* (' of the precentor ').

Deceptive Cadence. See Cadence.

Decet. A group of ten performers or music for such an ensemble; cf. *trio*, *quartet*, *quintet*, etc.

Decimole, Decuplet. A 10-note group occupying the time of 8 or 4; see Note-Groups.

Declamation. Either, in general, the method of enunciating words in singing, or, specifically, a form of song that approximates speech (as in recitative and certain dramatic effects). It may also be applied to the free melody better called *cantillation*.

Defective. In harmony, denoting an interval that is less than the normal or standard (as a diminished fifth), or a chord in which one or more of the normal tones is omitted.

Degree. In any consecutive series, such as the tones of a scale or the lines and spaces of a staff, any one of the constituent items. Both *scale-degrees* and *staff-degrees* are usually numbered from the bottom upward. Also called *step*. *G.*

The term is also used, less happily, for the interval or passage from one scale-degree to the next; for this *step* is better.

Degrees, Musical. The recognized academic degrees in England and America for music are *Musices Baccalaureus* (*Mus.B.*), *Musices Magister* (*Mus.M.*) and *Musices Doctor* (*Mus.D.*), but the Master's degree is almost unknown. In Germany none of these is commonly used, the regular academic distinction in music being Ph.D. *G.*

English and American practice regarding these degrees is at present more or less different. In general, the English usage is to require both the passing of a considerable examination and the presentation of an 'exercise' (one or more original compositions). But degrees are also somewhat conferred *honoris causa*. Residence is not required. Women are eligible for examination, but the degree is not actually conferred on them. The American usage has been almost wholly to give the Doctor's degree *honoris causa*, but the Bachelor's degree in some way in connection with graduation from a regular institutional course of study. The University of Toronto follows the English practice. In England both Bachelor's and Doctor's degrees are sometimes taken at once. It follows that an English degree is ordinarily much more significant than an American, especially as in the United States the liberty of conferring degrees is held by colleges and universities generally and has been exercised with extraordinary latitude.

In England the Archbishop of Canterbury has the right (originally because he was Papal Legate) of conferring degrees in various subjects. Many of these so-called 'Lambeth' degrees have been conferred in music.

At Cambridge and Oxford degrees in music were granted as early as 1463 and 1499 respectively. Except for some examples at Dublin from 1612, no other Universities granted such degrees until late in the 19th century. The earliest American degrees appear to date from 1849 (Georgetown) and 1855 (New York), and S. P. Tuckerman received a Canterbury degree in 1851 (or '53). See list in the *American Supplement* to Grove's *Dictionary*.

In England the holders of musical degrees are organized into a Union of Graduates in Music (founded in 1893).

[It is to be noted that the English and American practice of conferring musical degrees *honoris causa* is somewhat parallelled by the German practice of conferring titles like Musikdirector and Professor, though these emanate not from universities, but from the government.]

Delineative Music. See Program-Music.

Delivery. A general term for the method or style of a performer, especially of a singer's enunciation or vocalization.

Demiquaver, Demisemiquaver. See Notation. *G.*

Dependent. In harmony, denoting a chord that contains dissonance, so as to require resolution.

Derivative. In harmony, either the root of a chord (the tone whence it is *derived*) or an inversion of a chord (a disposition of its tones *derived* from that which is normal or primary).

Descant. See Discant.

Descort. A term used in the 13th century for a song in which short stanzas or strophes were provided with constantly varied melodies; a *lai* or *leich*.

The type was derived from that of the sequence and was opposed to that of the hymn and the secular chanson or ballad, in which several longer stanzas were sung to a single melody. It has a certain analogy to the 'through-composed song.'

Design. The form or pattern of a phrase, passage or movement, especially its melodic outline or rhythmic and metric disposition.

This term is much and skillfully used in C. H. H. Parry's *Art of Music* (1893).

Dessus. Same as *treble* or *soprano*.

Deus misereatur. A canticle (being Psalm 67), or its musical setting, used in the Anglican Evening Prayer as an alternative for the Nunc dimittis. *G.*

Its text begins 'Deus misereatur nostri et benedicat nobis.'

Development. In general, the unfolding of the latent possibilities of a theme or subject by means of melodic, harmonic, rhythmic or contrapuntal variation or expansion. Specifically, the second section in the fugue or in sonata-form, following the enunciation or exposition of the subject or subjects. It is in the *development* that the invention or original power of the composer is best displayed. Sometimes called the *working-out*. See Fugue and Sonata. *G.*

Diapason. The Greek name for the interval of the octave (because comprising *all* the tones of the scale). Hence extended to mean compass or total range of a tone-series. In French usage transferred to a tuning-fork or the standard pitch which it registers; hence *diapason normal*, the standard pitch adopted by the French Academy in 1859 ($a^1 = 435$) and later made international. As a name for stops in the pipe-organ, see Organ-Stops. Sometimes also used for the scale or rule

by which certain instruments or parts of instruments are made. *G.*

Diapente. The Greek name for the interval of the fifth. *G.*

Diaphony. The Greek term for dissonance; opposed to *symphony*. In medieval music, same as *organum*. *G.*

Diatessaron. The Greek name for the interval of the fourth. *G.*

Diatonic. In Greek music, denoting a tetrachord (or other tone-series) the steps of which were mostly separated by 'tones') opposed to *chromatic* and *enharmonic*; see Greek Music. Hence, in modern usage, denoting a scale similarly constructed, including the standard major and minor scales; opposed to *chromatic*. Hence extended to any step, interval, progression, melody, harmony or modulation that utilizes only the tones of such a scale, as well as to instruments made to give such tones; opposed to *chromatic*. *G.*

Diaulia. In Greek music, an interlude in a song accompanied by the aulos or flute.

Diazeuxis. In Greek music, the separation of two tetrachords (in a mode or genus) by the interval of a 'tone', or such an interval itself. Such tetrachords were termed *diazeuctic* or *disjunct*.

Dichord. Same as *bichord*.

Dictation. An elementary pedagogical method in which the ear and the musical sense are trained by listening to various tonal effects or phrases and noting them down. It is designed to counteract the tendency to form only eye-impressions of musical facts instead of ear-impressions. See Ear-Training.

Dictionaries of Music. Books of reference giving (usually in alphabetic order) either definitions and descriptions of technical terms used in music, or biographies of musicians, or both terms and persons; also called *lexicons* or *encyclopedias*. Some are general or comprehensive, some confined to a single country or a single field. See Appendix A. *G.*

Dies iræ. The sequence (probably by Thomas of Celano, 13th cent.) which forms the second part of the Requiem Mass (q. v.). *G.*

Its text is in 18 stanzas, of which the first is

Dies iræ, dies illa,
Solvet sæclum in favilla,
Teste David cum Sibylla.

Diesis. In Greek theory, same as *limma* or *diatonic hemitone* (see *apotome*). In modern acoustics, the interval left when the sum of three major thirds is subtracted from an octave ($\frac{2}{1} \div \frac{125}{64} = \frac{128}{125}$), this being sometimes further called the *enharmonic diesis*. *G.*

Difference-tone. See Combination-tone.

Digital. A key or finger-lever in a keyboard; opposed to *pedal* (or foot-lever).

Digitorium. See Dumb Piano.

Diminished. See Chord, Interval and Triad. *G.*

Diminution. That variety of melodic imitation in which the time-values of the notes of the subject or theme are systematically shortened (usually halved); opposed to *augmentation*. *G.*

Dip. In keyboard-instruments, the vertical distance through which a key (whether digital or pedal) descends when depressed; also called *keyfall*.

The average dip on the modern piano or organ is about 3/8 in. (for the pedal-keys of the pipe-organ not much more). On the piano the dip, once adjusted, is not likely to change, but in the pipe organ changes may occur and are corrected by regulating-screws.

Direct. As a noun, see Notation. *Direct motion*, same as *similar motion* (see Motion). *G.*

Director. The leader of a chorus, orchestra or other company of musicians; see Conductor. Also the head or administrative manager of an opera-house, conservatory or music-school.

In an opera-house or large conservatory the functions of owner, lessee or manager as the purely business-director are apt to be distinguished from those of the *artistic director*.

In German universities a distinction is made between *director* and *professor*, the former being in charge of musical performances and rehearsal for them, while the latter teaches by lecture.

In Germany, also, *Musikdirector* is an honorary title, conferred by the civil authority; see under Degrees.

Dirge. A funeral hymn or service (if sung); hence any music used in connection with a funeral or memorial service, especially a solemn or mournful march.

The term comes from the first word of the antiphon in the office for the dead, 'Dirige, Domine, Deus meus, in conspectu tuo viam meam' (Ps.v.8, Latin version).

Discant, Descant. In polyphonic music, a voice-part added to a cantus firmus; a counterpoint. Hence in part-music generally, the treble or soprano. More often used as a general term for the art, process or result of part-writing or counterpoint. *G.*

The term appeared in the 12th century, replacing terms like *organum* and *diaphonia* and being itself largely displaced later by *contrapunctus*, though lingering in literary usage. The art of improvising a discant to a given melody was cultivated until the 16th century.

In the naming of instruments belonging to a family, a designation of the upper or smaller member, as a *discant-viol*.

Discord. See Dissonance. *G.*

Disdiapason. The medieval name for the interval of the double octave or fifteenth.

Disjunct. Denoting a melody or voice-part motion that proceeds by intervals greater than a whole-step, that is, by skips; opposed to *conjunct*; see Motion.

As applied in Greek theory, see Conjunct.

Dispersed Harmony. See Harmony.

Disposition. A general term, variously applied in music; as of the distribution of the tones of a chord among the several voices, of tonal materials among the parts of a chorus or orchestra and hence in a score, of the stops in an organ-specification or of the pipes within an organ-case, of the placing of players in an orchestra or band, of the arrangement of valves or keys in various wind-instruments, etc.

Dissonance. In harmony, any combination of tones that is either harsh and unpleasant or, though not so, still incomplete and unfinal, so

that some further combination is required after it; also called *discord*; opposed to *consonance* and *concord*. See Preparation and Resolution. *G.*

Among intervals, major and minor seconds, with all augmented or diminished intervals, are dissonances. In early medieval theory major and minor thirds and sixths were regarded as more or less dissonant.

Progress toward true composition was made possible through the recognition of the necessity of dissonance in combination with consonance.

Distinctio. In Gregorian music, a pause or break corresponding to the construction of the text, or the phrase marked off by such a pause.

In an ordinary verse in the Psalter three such pauses are customary, making four phrases or tone-groups, each of which has some sort of a termination or cadence. The first of these is called the *intonation*. This fourfold partition of the verse is analogous to that in the Anglican chant.

Dital. A finger-lever in some forms of lute or guitar by pressing which a string can be shortened so as to raise its pitch by a semi-tone; opposed to *pedal*.

Dital harp, a harp-lute, invented by Light of London about 1795 and improved in 1818, with 12–18 strings, each provided with a dital.

Dithyramb. In Greek poetry, a lyric form of exalted or excited quality and versified in lines of varying length and meter. Hence a composition, vocal or instrumental, of irregular metrical construction and expressive of excited or hilarious feeling.

Ditone. In Greek theory, an interval equal to two ' tones ' ($\frac{8}{9}\frac{8}{9}$), analogous to the modern major third, but slightly greater.

Divertimento, Divertissement. In general, any light and amusing piece, usually instrumental, whether comparatively artless or a form of skillful salon-music, especially if used in a variety in connection with other music. Specifically, in the opera, any entertainment inserted without direct relation to the action; an *entr'acte*; including ballets, many intermezzi, etc. Also, in a fugue or other extended work, an episode, especially if of comparatively light quality. As an extended instrumental form, see Cassation and Serenata. *G.*

Divided. Denoting that which is separated (by exception) into two; as *divided part* or *voices*, with those who usually play or sing in unison separated into two groups, for a time proceeding independently (marked *divisi*, with *a due* or *unisono* at the end of the passage), and *divided stop*, in organ-making, a stop that is separated into two parts, treble and bass, with two stop-knobs. *G.*

Division. An old name for a passage (or the tone-groups composing it) made up of rapid short tones or notes, so called because utilizing divisions of the beats; a coloratura-passage. Such a passage, if vocal, is executed upon one or a few syllables and on a single breath. *G.*

Division-viol, a viol with a fretted fingerboard, especially the viola da gamba.

Dixit Dominus. An antiphon (from Psalm 110) used in several liturgies at Vespers, and often taken for musical setting.

The text begins, 'Dixit Dominus Domino meo, sede a dextris meis'; cf. Matt. xxii.44, Mark xii.36, Luke xx.41.

Do, Doh. See Solmization.

Doctor of Music. (Mus.D.). See Degrees.

Dodechordon. A 12-stringed instrument; also called *bissex*.

Dodecuplet, Duodecimole. A 12-note group occupying the time of 8; see Note-Groups.

Dominant. The name for an important central tone in a mode or scale. In the Gregorian system it was the chief reciting-tone, especially for the Psalter, and in the authentic modes was normally the fifth above the final, but in the plagal modes otherwise placed (see Modes). In the modern system it is the fifth above the tonic or key-note (see Scale), serving as a secondary and contrasting harmonic center as compared with the latter (see Harmony). A triad or chord of which it is the root is called a *dominant triad* or *chord*, and such chords, with their derivatives, constitute *dominant harmony*. In an extended work a section in the key of the dominant is called a *dominant section*. *G.*

The duality of structure in modern music that results from using the tonic and the dominant as contrasted centers for both melody and harmony is conspicuous, not only in elaborate forms like the fugue and the sonata, but in almost every form. In conjunction with other dualities, such as major and minor, consonance and dissonance, duple and triple rhythm, etc., it constitutes an inexhaustible source of interest and expressiveness.

Domra. An old Slavic lute with 3 or more strings, played with a plectrum. It is said to have been made in the 16–17th centuries in three sizes, forming a family. It is the probable ancestor of the modern *balalaika*.

Dona nobis. See Agnus Dei.

Dot. See Notation. *G.*

Double. As a noun, a *repeat*, a *variation* or an added tone (see below, under verb); also, in an organ, a 16-foot stop, in an opera-troupe, a substitute singer, and (plural), in English bell-ringing, changes rung on five bells. As an adjective or prefix, denoting an instrument sounding an octave lower than the standard form; also a tone or note an octave higher or lower than that indicated; also same as *duple*. As a verb, to perform with the addition of the higher or lower octave of the tone or tones indicated. *G.*

For *double bar*, *dot*, *flat*, *sharp*, etc., see Notation. For *double canon*, *counterpoint*, *fugue*, *concerto*, *sonata*, *chorus*, etc., see the nouns. In playing the violin and similar instruments, *double-stopping* is the stopping of two strings at once in producing two part effects. In playing the flute and some other wind-instruments, *double-tonguing* is the production of staccato effects by rapid movements of the tongue-tip.

Doublé. See Embellishments.

Double-Bass. The largest and lowest-toned member of the viol-family (except rare forms like the octobass), having either 3 or 4 strings, in the former case usually tuned g_3-d_2-a_2 (Italian usage) or a_3-d_2-g_2 (English) and in the latter e_3-a_3-d_2-g_2. It has the flat back and the sloping shoulders of the old viols, but in other respects is analogous to the violin. Also called *contrabass* or *bass-viol*. *G.*

It is the counterpart of the older *violone*, replacing it from the 17th century. At first it was used only to double the bass-part as taken by the viol da gamba or the 'cello, but from about 1750 was more independent. The bow used differs from that of the violin-group (see Bow).

Doublet, Duplet. See Couplet.

Doublophone. A union of a euphonium and a valve-trombone with a common mouthpiece and a valve turning the breath into either one or the other at will, invented in 1891 by Besson of Paris.

Down-beat. In conducting, a downward motion of the hand to mark the first beat of a measure; opposed to *up-beat* and *side-beat*; hence the first beat or primary accent in a measure.

Down-bow, Down-stroke. In playing the violin and similar instruments, a motion of the bow from nut to point; opposed to *up-bow, up-stroke.*

Doxology. In general, any hymn or song of praise and adoration to God. Specifically, such established formulæ as the Gloria in Excelsis (the Great Doxology), the Gloria Patri (the Less Doxology), the Tersanctus or Seraphic Hymn (from Is. vi. 3) and various metrical forms, or musical settings of them.

In medieval and many modern liturgies it has been customary to sing the Gloria Patri at the end of every Psalm in course. This practice was extended to the hymns of the Breviary and later not only to metrical versions of the Psalms (from the 16th century), but to metrical hymns in general (from about 1700). These latter varied in form according to the meter of the Psalm or hymn. The familiar metrical form, beginning 'Praise God, from whom all blessings flow', is a L. M. doxology in three hymns for the students of Winchester College by Bishop Ken (c. 1675), and its traditional melody is that adapted by Bourgeois to the Genevan version of Psalm 134 (c. 1550) and from 1561 transferred to Psalm 100 (whence the name 'Old Hundredth').

Dramatic. Denoting a work, piece or passage adapted to the text of a literary drama or stage-piece or in similar style; sometimes extended specifically to program-music or similar music in which either a plot, action, characters or events are suggested.

In general, *dramatic* art, as distinguished from that which is *lyric* or *epic*, magnifies the development of a story as if enacted on a stage in such a way as powerfully to rouse the interest and emotions of an audience. Its larger musical applications are in the opera, the oratorio, the scena, the ballet, the dramatic cantata and ballad, etc.

Often used, also, in characterizing that which is intense, thrilling or startling in a high degree, as the *dramatic* climax of a song.

Draw-stop. See Organ.

Dreher. See Dances. *G.*

Drill. See Rehearsal.

Drone. In the bagpipe, one of the 2–3 pipes of fixed pitch which sound continuously while melodies are played on the chanter; also analogous parts in other instruments, as in some other wind-instruments and in the hurdy-gurdy; or the persistent sound thus produced. *G.*

This sort of effect, often called, a *drone-bass*, is not uncommon in instrumental (and even vocal) music. It usually consists of the tonic alone or the tonic and dominant together. It is characteristic in the musette and in many Russian and Oriental pieces.

Drum. In general, a percussive instrument, consisting of some sort of hollow body of wood, metal or other stiff and resonant material, across an opening in which is stretched an elastic head of skin or parchment that can be so tightened that when struck by the hand or a stick a tone is produced. The forms most used in artistic music are the *side-drum*, played by two small *drum-sticks*, the *bass-drum*, played by a single stick with a large soft head, the *tambourine* (q. v.) and the *kettledrums* (q. v.) or *timpani*. The side-drum and the bass-drum are conspicuous in military music, while the kettle-drums are regularly used in the orchestra. The latter are made so as to yield varied tones of definite pitch, but the others simply to mark rhythm and accent. *G.*

Drums are universal among all peoples, from those of primitive culture upward. Their materials, forms and sizes vary indefinitely—hollowed logs, dried gourds, moulded wood or metal, earthenware, metal jars, etc. Besides being used to mark rhythm for song and dance, they often have religious applications and furnish the means for remarkable signaling.

The modern *side-drum* or *snare-drum* has a cylindrical body of thin wood or brass, both top- and bottom-heads, the tension being controlled by side-cords laced into hoops enclosing the edges, and a few strings of gut (*snares*) stretched tightly across the face of the lower head. The *bass-drum* is essentially similar, but much larger. The side-drum is suspended at the drummer's side by a strap, while the bass-drum, if carried, is usually in front, partly supported by an assistant. The side-drum is extensively employed in military service for marching and for varied signals or *drum-calls*. Sometimes a large form, known as a *tenor-drum*, is thus used.

Dualism, Harmonic. See Scale and Harmony.

Duet, Duo. A composition for two voices or instruments, or for two performers on a concerted instrument like the piano, in either case with or without accompaniment. Piano-duets may be either *for four hands* (on the same instrument) or *for two pianos*—the distribution of the two parts being quite different in the two cases. Also a piece, movement or passage in which two voice-parts are made prominent as a double solo, usually with accompaniment. The diminutive is *duettino*. *G.*

Sometimes *duet* is mainly restricted to vocal examples and *duo* to instrumental ones.

Dulcimer. In general, an instrument having several or many metal strings stretched over a resonance-box or soundboard and sounded by blows from small hammers. Specifically, a form (known since about 1500) in which the body is trapeze-shaped and the strings extend between the sloping sides over the soundboard and over two bridges resting upon it. In modern instruments the compass is 2–3 octaves and there may be 2–5 strings to the note, while the hammer-heads are made respectively hard and soft, so as to produce differences in loudness and quality. The dulcimer differs from the psaltery merely in its method of tone-production. The piano is essentially a keyboard-dulcimer as the harpsichord was a keyboard-psaltery. The German name is *hackbrett*, the Italian *cembalo* and the French *tympanon*. *G.*

The dulcimer-type is ancient, being depicted on Assyrian monuments and being widely distributed in the Orient under the Persian name *santir* (probably the fifth of the series named in Dan. iii, the word being *p'santerin*). Throughout the Middle Ages it and its relative, the psaltery, were common. About 1700 Hebenstreit developed a large form with 185 strings, and became noted for performances upon it. From this may have come early experiments leading to the invention of the piano.

Dumb Piano. A device for hand-training, consisting of a small keyboard fitted with springs or weights so as to simulate the resistance of a piano-keyboard, but without tone; a *digitorium*.

Dumka. A form of Russian folk-song, properly a lament. *G.*

Duodecimole. Same as *dodecuplet*.

Duodene. In a system proposed in 1874 by A. J. Ellis of London for the analysis and solution of acoustical problems, a group of twelve tones (starting from any tone as root or *duodenal*), consisting of four *trines* (each made up of a root, its major third above and its major third below), the roots of which are respectively the duodenal, its perfect fifth below, its perfect fifth above and a perfect fifth above that. Out of the use of this system Ellis deduced certain principles regarding the practical application of just intonation to keyboard-instruments. See Appendix xix to his translation of Helmholtz' *Tonempfindungen* (1874).

Duodrama. A melodrama with two principal spoken parts. *G.*

Duole. Same as *couplet*.

Duology. A pair of dramas on related themes and intended to be given in succession.

Duple. Of rhythm or measure, denoting a division into two equal parts, *duple rhythm* being characterized by two beats to the measure; double; opposed to *triple*. Also denoting a similar division of beats. See Measure, Rhythm and Time.

Duplex Scale. In piano-making, a method of stringing, introduced by Steinway of New York, in which the sections of the treble strings that lie beyond the bridge (and are ordinarily silent) are arranged to sound sympathetically with harmonics of the main tones.

Durchkomponiert. Of songs, denoting those in which the treatment is progressive or continuous throughout, each stanza being freshly set according to its sentiment; opposed to *strophisch* (one treatment for all stanzas). *G.*

There is no quite satisfactory English equivalent. 'Through-composed' is a mere transference and 'progressively composed' is not entirely obvious.

Dutera. A Turkestan instrument having 2 or 4 strings stretched over a box-shaped body and sounded either by plucking or by means of a short bow.

Dux. In a canon or a fugue, the theme in its first or leading enunciation; opposed to *comes*; also called *antecedent* or *subject*.

Dynamics, Musical. In general, that branch of theory and praxis that regards the phenomena of relative intensity or loudness as used in composition and performance. It properly includes the primary element of rhythm, so far as that rests upon accent, various aspects of phrasing and the use of nuances, so far as these utilize intensity-relations (contrasts between loud and soft and progressions from one to the other) and the bearing of these and similar tonal phenomena upon emotional or other mental effects (thus shading off into æsthetics). The term *dynamics* is also applied to the method or style used by a performer in treating accents and all other details of loudness in interpretation.

E

E. The alphabetic symbol and name of a certain tone or note and for the scale or key associated with it; see Notation. *G.*

E la, in the medieval hexachord-system, was the highest tone (corresponding to e^1; from this the term was transferred in literature to mean the extreme of anything.

Ear. The physical organ which is the seat of the special sense of hearing, on which music as a function, an experience and an art depends; hence the sense itself and its operation with regard to music. To have a *musical ear* is to have hearing that is sensitive to minute distinctions in tones (as to pitch, quality and loudness) and their relations, or that is so impressed by tones in their artistic presentation as to appraise, analyze and hold them in attention, and hence, if required, to guide in recalling and reproducing them. Persons having this capacity are able more or less to sing and play *by ear*. The power of speech and song depends upon that of hearing, any defect in the ear being accompanied by some impairment in the voice.

The internal structure of the ear and the method of its functioning are entirely beyond the reach of ordinary observation. The parts of the intricate mechanism that are most important in their bearing upon musical acoustics and æsthetics are (*a*) the membrane (popularly known as the *ear-drum*) that separates the outer from the middle ear and that is thrown into vibration by sounds of all kinds, (*b*) the chain of three ossicles that conveys the vibrations of this membrane into the inner ear or *labyrinth*, and, most important of all, (*c*) the structure of the labyrinth itself, with its convoluted shape, its internal sac, filled with liquid, running up into the *cochlea* (an organ shaped like a twisted snail-shell), in which are distributed the many terminals of the auditory nerve (estimated at about 3000). Because these parts are so hidden and so minute, it is not strange that their precise mode of operation is unclear or differently interpreted. The critical point of dispute is as to the functions of the abovenamed terminals (the *rods of Corti*). The most common view is that these terminals respond as resonators to the vibrations brought to them and in some way serve to translate vibrations into sensations of tone. The classical discussion of the subject is that of Helmholtz in his *Tonempfindungen* (1863).

For *ear* as a part of organ-pipes, see Pipe.

Ear-training. In elementary instruction, the process of developing sensitiveness to musical phenomena of all sorts, especially by making the student listen to and record a progressive series of illustrations; cf. *dictation*.

Ecclesiastical Modes. See Mode.

Echo. Acoustically, the repetition of a sound by reflection or repercussion from an obstructing object, so that it may be heard apart from its direct or primary transmission, but always with less intensity or loudness. Hence, in music, applied to the repetition of a figure or phrase with reduced force, sometimes an octave higher or lower, sometimes with a change of quality. Also any mechanical device on an instrument, like a harpsichord or an organ, whereby echo-effects can be readily produced; as an *echo-stop*. In organ-making, one division of the instrument, located apart from the others and containing soft stops, is called the *echo-organ*; see Organ. *G.*

Echo-effects were specially common in music of the 17–18th centuries and are still used, often with subtle changes of tonal form.

Écossaise. See Dances.

Effect. Specifically, the particular character of a detail or passage, if not of the whole to which it belongs, that is imparted by a studied and dexterous use of devices either of composition or of performance, so as to make a definite and designed impression. See Expression and Interpretation.

Églogue. An instrumental idyl or pastoral.

Eighth. Same as *octave*. *Eighth-note, eighth-rest*, see Notation.

Eisteddfod. A Welsh national assembly designed to stimulate patriotic feeling through literary and musical exercises and competitions under the leadership of bards. *G.*

Traces of such gatherings are found as far back as the 7th century, with more definite accounts from the 15th onward. They appear to have been held at entirely irregular intervals. During the 19th century, especially after about 1820, they have been frequent, tending to become annual, and are sometimes held in more than one place in the same year (of late years in the United States as well as in Great Britain). During sessions of 2–3 days contests in oratory, poetry, choral singing and harp-playing take place, for which prizes and titular honors are offered. These competitions have not only made Welsh part- and chorus-singing famous, but have powerfully stimulated composition in all forms, from congregational tunes to cantatas and oratorios. Many quaint usages and traditions also tend to make them both picturesque and socially influential.

Electric Action. In organ-making, any type of key- or stop-action in which the connection with the internal mechanism is effected through contacts and an electric current instead of by rods and levers or compressed air. An organ with such action is often termed an *electric organ* (or *electro-pneumatic*, if both electric and pneumatic devices are used).

Electric motors are also often used to actuate the blowing-apparatus by which compressed air is supplied to organs, as well as to operate various automatic instruments.

An *electric piano* was invented in 1891 by Eisenmann of Berlin, in which the strings were made to sound, not by hammers, but by electro-magnets thrown into action by the keys, the intensity, duration and even quality of the tone being modified by special devices. A still more elaborate application of electro-magnetism is the *telharmonium*, exhibited in 1907 by Thaddeus Cahill of New York, designed to produce quality-effects synthetically (by means of the necessary partial-tones) and with them to perform instrumental music so as to distribute it telephonically. Recently, also, electricity has been extensively applied in the dissemination of both vocal and instrumental performances by wireless telegraphy.

Elegy. A vocal or instrumental composition of a pathetic or mournful character; a lament or dirge. An extended work, like an ode, sonata, suite or symphony, may be termed *elegiac*. *G.*

Elevation. In church-music, a vocal or organ-

piece designed to be used during the elevation or ostension of the Host in the Mass.

Eleventh. The interval of an octave and a fourth or a tone or note at that interval. *G.*

A *chord of the eleventh* or *eleventh-chord* is one ideally made up of a seventh-chord plus a ninth and an eleventh (see Chord).

Embellishments. In general, any tones added to the essential tones of a vocal or instrumental melody, whether in the design of the composer or at the will of the performer, for decorative or other effect. Some are special forms, designed to elaborate the melody in such a way as to form an integral part of it (such as passing-tones and figurations) and are noted in full with the rest of the melody; most of these naturally bear no specific names. Some are named and have a more or less recognized form, but cannot readily be noted except by a very general sign (such as the *portamento*). Some have names and a somewhat precise form and method of performance, but are commonly noted by abbreviated signs or, if written out, are expressed in small notes so as to emphasize their subordinate character. It is to this last class that the general term is ordinarily applied; also called *abbellimenti*, *agrémens*, *fioriture*, *graces*, *manieren*, *ornaments*, *verzierungen*.

The subject of embellishments is not only extensive, but of indefinite boundaries, since melodic embellishment on the one hand shades off into procedures that are commonly regarded as parts of counterpoint and harmony (such as anticipation, suspension, etc.), and on the other touches upon the intricate field of phrasing and the minutiæ of expression. It is particularly obscure as regards music for the voice or for instruments without fixed intonation (like the violin).

In the 16th century, as composition advanced for instruments like the lute and the harpsichord, many characteristic embellishments began to accumulate, some of them doubtless simulating vocal effects and some devised to offset the lack of sustained sonority in these instruments and their rather colorless tone. By the 18th century their use had become a settled system and their proper execution a notable feature of good playing. But with the advent of the piano many of them became obsolete.

The more important forms now in use are the *appoggiatura*, with the shorter *acciaccatura* and the double *anschlag* (prefacing the tone with one just above, or in the anschlag, with both the one below and that above), the *mordent* or *inverted mordent* (varying the attack of the tone by a quick alternation with it of the tone below or above), the *turn* or *back-turn* (prefacing the tone by an alternation with it of the tone above and below in a twisted or upward figure) and the *trill* (the prolonged and rapid alternation of the tone with the tone above). All these, in their several varieties, are understood to occur within the time of the principal tone, the trill taking the whole of that time and the others part of it, and whatever accent belongs to the principal tone is transferred to the embellishment. In some cases, however, effects like the appoggiatura and the turn, follow, instead of precede, the principal tone, being then unaccented (cf. the German term *nachschlag* as opposed to *vorschlag*).

No attempt is here made to describe or even to list the multitude of harpsichord-graces that at one time constituted the niceties of execution (a convenient summary is given in Baker's *Dict. of Musical Terms*, 1900, art. 'Graces'). Some, like the *backfall*, were related to the *appoggiatura*; some, like the *beat*, belonged to the extensive *mordent* class; many, like the *cadence*, utilized some variation of the *turn*; and many more, like the *relish*, spread alternating tones into more or less of a *trill*. It should be noted that *fredon* is a rather inclusive term for any elaboration of a tone by a *roulade* or *trill*. *Praller* or *pralltriller* usually means an *inverted mordent*.

For most of these there were manifold signs in the older keyboard-notation, the exact interpretation of which by players naturally formed a considerable part of the discipline of harpsichordists and clavichordists. Many of them were also carried over into organ-music, though others were there quite inapplicable.

Embouchure. Same as *mouthpiece*. Also, in playing certain wind-instruments, the adjustment of the player's lips to the mouthpiece. *G.*

Emphasis. Accent or stress. Also extended to the special distinction or prominence of a tone, chord or figure in phrasing or interpretation, whether by stress, prolongation, quickened approach or a slight pause before or after.

Encore (' Again! ', like the French ' Bis! '). The recall of a performer by prolonged applause or the music performed in response to such a recall. *G.*

Originally a vocal exclamation (in use in England as early as 1711), but rarely so used now.

Ending. See Cadence, Inflection, Coda, etc.

English Horn. The tenor-oboe or cor anglais; see Oboe.

English Violet. A form of viola d'amore with 14 sympathetic strings. Also a name for the obsolete tuning of the violin e_1-a_1-e-a.

Engraving, Music-. See under Printing. *G.*

Enharmonic. In modern usage, denoting certain facts or relations that are theoretically distinct, but in the nomenclature and notation based upon the keyboard practically identical. It is applied in two ways:

(*a*) emphasizing the practical identity, as *enharmonic tone* or *chord*, a tone or chord on the keyboard that may be noted in two or more ways and thus be melodically and harmonically related differently, and *enharmonic change* or *modulation*, one that effects a theoretical altered harmonic relation and procedure simply by changing the naming and notation of a tone or chord without changing its actual sound on the keyboard.

Thus on the keyboard a single digital serves as both *g-sharp* and *a-flat*, and may be regarded enharmonically in either way, but with diverse harmonic relations. Thus, also, the seventh-chord on the seventh degree on any minor key on the keyboard may be regarded enharmonically (by changes of naming and notation) as a similar chord in any one of three other keys and may be used as the first step in a remarkable variety of modulations. These are but single illustrations of numerous applications of the enharmonic conception that accompanies the practical use of the 12-toned scale of the keyboard.

(*b*) emphasizing the theoretical distinction, as *enharmonic scale*, a scale that includes many or all of the theoretic tones that on the keyboard are represented by but 12 digitals, and *enharmonic organ* or *piano*, an organ or piano that aims to represent part or all of such a scale by having more than 12 digitals to the octave. *G.*

Ensemble. In general, the total effect of a composition as a whole or of any combination of performers, vocal, instrumental or both. Specifically, a particular combination of voices, as in a chorus, choir, quartet, trio, etc., or of instruments, as in an orchestra, band, quintet,

quartet, trio, etc., or of voices and instruments, as in performances of opera, oratorio and other concerted works. Also the particular effect produced by any such combination. *G.*

The term is most used with reference to the union of a small group of soloists for the performance of what is called chamber-music; hence *ensemble-music* (for chamber-music), *chamber-ensemble*, etc. Chamber- or ensemble-music differs from orchestral music in using but one player to a part, in limiting itself to a small number of parts, usually all of the viol-family or one or two others, and in being better suited to a small room or hall.

Entr'acte. An instrumental piece intended or suitable for use between the acts of a play or opera; an *intermezzo;* formerly known as *act-tune* or *playhouse-tune*, when used in the theater. Also extended to a ballet or similar divertissement. See Incidental Music, Intermezzo and Opera.

Entrée. Specifically, one of the main divisions of an extended ballet, analogous to a scene in an act (of a play), or the music for it. Also, like *intrada*, an introductory procession in any stage-work, or the music for it, especially as a prelude to a ballet. Also see *polonaise* under Dances. Occasionally applied to the music for a church-procession. *G.*

In the older operas the scene in which the chief singer or singers appeared was called the *scène d'entrée* and the aria in it the *aria d'entrée.*

Entremes, Entremets. Originally, a short play, with or without music, at first on an allegorical or historical subject, later mostly burlesque, popular from about the 13th century and probably the precursor of the modern drama. Later sometimes used for *entr'acte.*

Enunciation. See Vocalization. Also the process or result of stating or setting forth a theme or themes, as at the opening of a fugue or a sonata.

Epic. Denoting a work or passage, literary or musical, in which a topic of exalted and heroic character is developed more or less definitely as a story or narrative, but without the personification, interplay of action and plot-interest of a drama.

In general, *epic* art is distinguished from *lyric* art by it objectiveness, its choice of national, mythical or religious themes of grandeur and its use of elaborate and extended forms. Its musical applications are chiefly in certain oratorios (like Handel's *Messiah*), cantatas and choral odes, with some symphonic poems and similar instrumental works.

Epicede, Epicedium. A funeral song; an elegy or lament.

Epinicion. A song of triumph or victory. Also, in the Greco-Russian Church, a name for the Sanctus.

Episode. In an extended composition, a passage or section of a parenthetical or digressive character, to some extent interrupting the ordinary succession or development and usually not employing the principal themes. Episodes are particularly noticeable in orderly forms like the fugue and the sonata and are often so treated as greatly to enhance the total effect. *G.*

Epistrophe, Epode. A refrain or burden; also any concluding strain or passage that is repeated at the end of successive sections.

Epithalamium. A nuptial or marriage-song; a piece of wedding-music.

Equal Counterpoint. Counterpoint in tones or notes of even duration; see Counterpoint.

Equal Temperament. See Temperament. *G.*

Equal Voices. Voices of the same range and quality, those ordinarily singing together on the same part. Also extended to voices of the same sex, either women's or men's collectively; opposed to *mixed voices. G.*

Equivocal. Of a chord, of more than one tonal relationship or tendency; referable to two or more keys or tonalities.

Eroticon. A passionate love-song or an instrumental piece of similar character.

Escapement. In piano-making, that part of the action which provides for the immediate recoil of the hammer after it strikes the string, independently of whether or not the key is released. This is usually managed by means of a notch on the under side of the hammer-butt into which the hopper slips after giving its impulse. The escapement is said to be *double* when a second blow of the hammer can be caused without entirely releasing the key; an action so fitted is called a *repeating-* or *repetition-action.*

Essential. Denoting that which is fundamental, necessary or characteristic; as *essential harmony*, the chord-sequence of a passage, disregarding all irregular features (like passing-tones and suspensions) and all that is decorative (like embellishments); *essential tone* or *note*, in an embellishment (like a turn or a trill), the tone belonging to the melody to which the embellishment is added; opposed to *auxiliary tone* or *note*; *essential seventh*, either the same as *leading-tone* or the dominant seventh-chord.

Establishment, Musical. See Cappella.

Estrabillo. See under Villancico.

Estampida. A form of dance-song or similar instrumental piece used by the Troubadours (c. 1300).

Ethnic Music. A term sometimes used to designate all music lying outside of the historic domain of European culture, including not only music as found among primitive or nature-peoples, but in civilizations like those of the Hindus, the Chinese, the Persians, etc.; occasionally (and not so happily) called *exotic music.*

The need for some term like this did not appear until, in connection with data secured by travelers and missionaries, it began to be realized that the phenomena of song and instruments in all parts of the world were not only curious, but scientifically important, even in cases where they exemplified systems and practices extremely remote from those of European music. For music among peoples of the lower grades of culture, terms like *primitive* or *savage* can be used, but these are plainly improper with regard to many forms in southern and eastern Asia.

Étude. An instrumental piece designed to illustrate a problem or difficulty in the technique of any instrument; a *study.* Also extended as the name for such a piece having so much of in-

trinsic artistic interest or sentiment that its purely technical quality is subordinate; if elaborate, often called a *concert-étude*. *G.*

The distinction between an *étude* and an *exercise* lies in the full development of the former as a piece of lyric composition. But the distinction between the technical and the characteristic *étude* is not always easy to enforce. Furthermore, many short pieces that are called by other names might well be termed *études*, just as some notable *études* might be called *characteristic pieces*, *impromptus*, etc.

Études or studies have been written abundantly for almost all the leading instruments, notably for the piano and the violin.

Euharmonic. In acoustics, denoting tones, intervals, harmonies or instruments in pure or just intonation; opposed to *tempered*.

A *euharmonic organ* is one fitted with more than 12 keys to the octave and tuned so as to yield scales and chords in purer or juster intonation than is possible on an ordinary instrument. See under Enharmonic.

Euphon, Euphonium. Same as *clavicylinder*. Also a name for the *bass-saxhorn* or *tuba*. *G.*

Even Notes, Even Tones. Notes or tones of the same time-value.

Even-song. In the Anglican Church, an office or service for the late afternoon or evening; Evening Prayer. It corresponds in part to the Roman Catholic office of Vespers.

Evirato. See Castrato.

Evovae (a bastard word made up of the vowels of the words ' *seculorum amen* '). In Gregorian music, one of the tropes or cadential formulæ used at the end of the Gloria Patri or Less Doxology (of which the above are the final words); also extended to any other analogous trope. Cf. *aevia*. *G.*

Execution. In general, the method of using the voice in singing or the fingers, hands, etc., in playing so as properly and effectively to realize the mechanical process in detail that is intended or desired; the technique of performance. Also, specifically, the particular method or procedure used in performing a given piece or passage. The term is often used with special reference to accuracy, dexterity and the ability to overcome technical difficulties.

A performer, especially on an instrument, is often called an *executant*.

Exercise. A short figure or passage for the voice or an instrument pedagogically devised so as to advance a pupil's technique by strengthening his muscles, developing his skill by studious iteration and thus freeing his attention from elementary difficulties. Also a problem or piece of practice in harmony, counterpoint or composition, usually set in the form of a single part to which other parts are to be added or a formula or outline to be filled out. Also, in England, the technical name for a composition submitted in application for an academic degree.

Though an *exercise* may be truly musical in structure, its brevity and its lack of artistic purpose keep it distinct from the *étude* (q.v.).

Exotic Music. See Ethnic Music.

Exposition. Specifically, in forms like the fugue and the sonata, that section at the outset in which the subject or subjects are set forth or proposed. *G.*

Expression. In general, in all forms of fine art, the process, act or result of bringing into definite form and actual realization that which the artist's mind has conceived and projected. In music, however, usually applied specifically, not to the composer's act of original production, but to the performer's act of reproduction. Hence the process and method of putting into tonal effect by means of singing or playing the form and matter of a composition, as conceived and noted down by the composer or editor and as understood by the performer, with special attention to the expository display of its æsthetic and emotional content through judicious and skillful shading, phrasing, dynamic contrast, choice of tone-quality and the like. Signs intended to guide the performer in these regards are called *marks of expression* or *expression-marks*, some having to do with tempo or pace, some with loudness or intensity, some with general style or emotional attitude, etc.; see Terms of Performance. *G.*

In ordinary usage, *expression* lies between *execution* and *interpretation*, being higher and broader than the former and more external and material than the latter, though blending with it. Facile execution may occur without adequate or effective expression and a brilliant and even moving expression may be an imperfect and unsatisfying interpretation. The three unite to form the art of performance. See Interpretation.

In the harmonium, the *expression-stop* is a knob which, when drawn, closes the escape-valve on the bellows, so that the wind-pressure and the tone-intensity may be directly controlled by the pedaling.

Expressive Organ, Orgue Expressif. Same as *harmonium*.

Extemporize. See Improvise. *G.*

Extended. Denoting that which is longer or more spread out than is usual or typical; as *extended compass*, *interval*, etc. *Extended harmony*, same as *open* or *dispersed harmony*. *Extended position*, in piano-, organ- and violin-playing, a hand-position with the thumb, forefinger or little finger stretched out sidewise; *extension*.

Extraneous. Denoting that which is outside of or additional to what is usual or standard; as *extraneous chromatics*, chromatic signs or the pitches and tones they denote that are not required by the original key; *extraneous modulation*, a modulation into a remote or unrelated key.

Extravaganza. A whimsical, farcical or fantastic instrumental piece; a burlesque or caricature. *G.*

Extreme. In harmony, same as *augmented* (of intervals) or *remote*, *extraneous* (of keys and modulations).

F

F. The alphabetic symbol and name for a certain tone or note and for the scale or key associated with it; see Notation. *G.*

As an abbreviation, *f* stands for *forte* and *ff* for *fortissimo*; also in *c. f.* for *cantus firmus* and in *pf.* for *pianoforte*, and, in Tonic Sol-Fa notation, *f* for *fah*.

Fa, Fah. See Solmization.

Fabliau. A Troubadour ballad or romance; hence sometimes taken as the name of a short lyric instrumental piece.

Faburden. See Faux-Bourdon.

Fackeltanz. See Dances. *G.*

Fagott, Fagotto. See Bassoon.

Fa-la. In the 16–17th centuries, a dance-like part-song with refrains sung to *fa*, *la* or similar nonsense-syllables, probably derived from earlier solo-songs. *G.*

Fall. The closing strain or cadence of a melody. Also the hinged part of a piano-top that covers the keyboard; a *fly*.

False. Of pitch or intonation, denoting that which is incorrect or inexact; opposed to *just* or *true*. Of intervals, especially the octave, fifth and fourth, same as *imperfect* (i. e., *augmented* or *diminished*). In general, in either composition or performance, a tone or note that is incorrect or wrong structurally or in manner of production.

False Relation, in harmony or counterpoint, the contradictory effect produced when a tone in any part is succeeded in the next chord by one of its chromatic alterations or substitutes (sharp or flat) in another part; also called *inharmonic* or *cross-relation*. The contradiction arises from the fact that two such tones imply contrasted tonalities. It is not felt when the passage from one tone to the other occurs in the same part, since thus one tonality passes normally into the other. *G.*

Falsetto. The smallest and highest register in the voice, whether male or female (usually applied to the former); so called because, until trained, it is apt to sound unnatural and even grotesque; see Register and Voice. *G.*

In ecclesiastical music and in part-singing by men's voices generally, except where boy-choristers are used, parts higher than the tenor are taken by singers who use this register (*falsettists* or *male altos*).

In many cases the skillful cultivation of this register induces marked improvement in the larger registers.

Fancy. An old name for a short instrumental piece of an impromptu character; a *fantasia* or *fantasy*. If contrapuntal, it was usually not based on a derived subject. *G.*

Fandango. See Dances. *G.*

Fanfare. A prolonged trumpet-call or flourish, as in courtly assemblies, martial exercises, hunting-parties and the like; often introduced into operas and other dramatic works. *G.*

Fantasia, Fantasy, Fantaisie, Fantasie. In early instrumental music, a short impromptu or *fancy*. Later a contrapuntal piece in which imitation was free rather than strict and the form somewhat irregular or even capricious. In modern usage, either a piece founded on operatic or similar themes (like a *potpourri* or *paraphrase*) or a free composition somewhat like an overture or a symphonic poem, but less regular in form than the former and shorter and less significant than the latter. Also written *phantasie, phantasy*. *G.*

Free Fantasia, in a fugue- or sonata-form, same as *development*.

A fugue is often preceded by a fantasia as a prelude.

Fantasy-Piece (*Fantasiestück, Phantasiestück*), a name often used for a brief imaginative or sentimental piece for the piano or other instrument.

Farandole. See Dances. *G.*

Farce. A short play, with or without music, of grotesque or broadly comical character. *G.*

The term (meaning 'stuffing') was originally applied to an odd form of canticle, once used at church-festivals, the text of which was a mixture of Latin and the vernacular.

Faux-Bourdon, Falso-Bordone, Faburden. In medieval music, a general term for discant or rudimentary harmony that consisted mainly of a series of thirds and sixths superposed upon a cantus firmus, but with some deviations from this parallelism for variety and completeness of effect. Later extended to any simple note-to-note counterpoint with considerable, but not exclusive, use of parallel or similar motion. *G.*

The upper of the three voices was called the *treble* and the middle one the *mene*, and the three voices were sometimes covered by the general term *sights*.

The earliest extant reference to faburdens is in England from the 15th century, but the practice in extemporized part-singing must be much older. It is often thought that this and related practices are to be counted as the initial effort toward true harmony as well as toward simple counterpoint.

The term sometimes came to be loosely applied to the monotoning of the Psalms and even to a burden or a refrain.

Feeder. See *bellows* under Organ and Reed-Organ.

Feminine Ending or **Rhyme.** In versification, a line-ending or rhyme with the accent on the penult or antepenult instead of the final syllable. Extended to analogous endings or rhymes at the close of musical phrases, the chief accent preceding the last tone or note. Opposed to *masculine ending* or *rhyme*.

Ferial. In liturgics, denoting that which pertains to any ordinary day or season in the calendar, for which no special office or service is appointed; opposed to *festal*. *G.*

Fermata. See Notation. *G.*

Festal. In liturgics, denoting that which pertains to a feast or similar marked day in the calendar, for which a special office or service is appointed; opposed to *ferial*. Also, in general, pertaining to or in the style of a festival or jubilation of any kind; as a *festal march* or *cantata*.

Festival, Musical. In modern usage, a series of large concerts on two or more successive days, employing combined choral and orchestral forces, with eminent soloists and often a guest-conductor, especially such recurrent series as become an institution by being held annually or at some other interval and by attracting hearers from

beyond the local circle. Since the latter part of the 18th century musical celebrations of this class have gradually multiplied, especially in England, Germany and America, in many cases exerting an important influence on musical progress. *G.*

The term *festival* (or *feast*) is taken from religious usages, as well as national or civic commemorations and similar social jubilations, at all of which music has usually supplied a conspicuous part. In many cases religious or civic implications are still traceable in enterprises which are now mainly artistic in purpose. The social or communal aspect is usually prominent because of the inclusion of many amateurs in the choral forces.

The modern festival may be said to be prefigured in the competitions of the Troubadours and Minnesinger, in the Eisteddfodau and the guild-assemblies of minstrels, in sundry celebrations at coronations and other political functions, etc.

In England the Sons of the Clergy (a benevolent society, founded in 1655) in 1697 began to hold annual services at St. Paul's in London, usually with orchestra as well as combined choirs. The enthusiasm over choral singing aroused by Handel expressed itself in the successive establishment of the festivals of the Three Choirs of Gloucester, Worcester and Hereford in 1724, at Birmingham in 1768, at Norwich in 1770, at Chester in 1772, at Liverpool in 1784 and at York in 1791, with the striking Handel Commemorations in Westminster Abbey in 1784, '85, '86, '87, and '91. To the list of stated provincial festivals were later added those at Manchester (1828), Leeds (1858), Bristol (1873), Sheffield (1896), etc., with Handel Festivals at the Crystal Palace in London from 1857. Most of these were not at first held regularly, but later tended to adopt a triennial plan.

In Germany and Austria the Tonkünstler-Societät of Vienna (a benevolent organization) began holding annual concerts in 1772. The Thuringian festivals, with an accent upon the works of Bach, were started in 1810. Most significant of all are the Lower Rhine Festivals, which date from 1817, being held in rotation at Cologne, Düsseldorf and Aix-la-Chapelle (until 1824 at Elberfeld). These have led to similar undertakings in the Middle Rhine region (Coblentz, Mayence, etc.). The numerous strong choral societies of Germany have from time to time added festivals to their ordinary concert-series, often to exalt the genius of a single composer, like Bach, Mozart, Beethoven or Wagner, and sometimes in connection with national bodies, like the Allgem. Deutscher Musikverein. Unique in purpose and influence have been the various operatic festivals since 1876 at the Wagner Opera-House at Bayreuth.

Various enterprises in France, Belgium, Holland and the Scandinavian countries might also be cited.

At several of the great international expositions the musical features have assumed festival proportions.

In America festivals were initiated as early as 1857 and '58 at Boston and Worcester, though not made regular until after the Civil War. The example of these was soon followed at several other places in the East. In 1873 Thomas started the biennial Cincinnati Festival, which at once gained international renown. This latter grew out of the annual gatherings of German singing-societies, which began to be common in the Middle West from about 1850, and to which are now added similar meetings of Welsh, Norwegian and Swedish fraternities. The Bach Festivals at Bethlehem, Pa., under Wolle began in 1900 (intermitted in 1905–11). About the same time followed the Norfolk (Conn.) Festivals, supported by Mr. Carl Stoeckel, in 1910 the Peterboro (N. H.) Festivals, under the care of the MacDowell Association, and in 1917 (for chamber-music only) the Berkshire Festivals at Pittsfield, Mass., supported by Mrs. F. S. Coolidge. Since 1893 notable festivals have been held at the University of Michigan (Ann Arbor) and since 1909 at Northwestern University (Evanston, Ill.), these being but examples among many at educational centers. Since 1900, also, the Nat. Federation of Musical Clubs has maintained a biennial festival of a competitive character.

f-hole. In instruments of the violin-family, one of the two f-shaped openings in the front or belly, on either side of the bridge and somewhat below the level of the waist. They are analogous to openings of various shape found in practically all instruments of the viol-class. Their purpose is to increase the flexibility of the belly at the point where the vibrations of the strings are transmitted to it and to determine the pitch of the volume of air contained within the body. Their exact position and form are the result of countless experiments. The placing of the bridge is guided by small nicks in the outline of the holes. Also called *sound-holes.*

Ficta. See Musica Ficta (under Music).

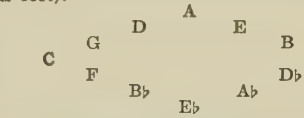
Fiddle. The old English name for any form of viol; now only used humorously or contemptuously. Hence *fiddler* for a viol-player and *fiddle-bow* or *fiddlestick* for a viol-bow. *G.*

Fife. An octave-flute with 6 finger-holes and a compass of about two octaves, resembling the piccolo; its chief use is in drum-corps and military bands. *G.*

Fifth. The interval between the first and fifth degrees of either the major or the minor scale, or any similar interval, having the vibration-ratio 3/2; also a tone or note at that interval from any starting-point; in a standard scale called the *dominant.* *G.*

The above standard interval is called the *perfect fifth* (sometimes *major*). Other intervals, larger or smaller by a chromatic semitone, are the *augmented fifth* (ratio 25/16) and the *diminished fifth* (ratio 36/25) [sometimes called *minor*].

Being the next most perfect harmonic interval after the octave, the fifth has been much used as a tuning-measure. The ancients employed the Pythagorean theory that scale-degrees were to be determined by tuning upwards from the starting-tone in fifths and back in octaves. This practice led in medieval theory to an oversharp placing of the major third and sixth and thus retarded the recognition of the modern major scale. That it was not quite satisfactory is clear from the fact that the replicate of the starting-tone reached by a series of twelve fifths is too sharp by a comma. In modern tuning, therefore, the fifths are slightly reduced, enough to make the above replicate correct and to divide the octave into twelve equal semitones (see Temperament). In such a scale, which is that represented by the keyboard of the piano and organ, a *circle of fifths* appears, reading either upward or downward, of which the following is a diagram (assuming C as root):



In counterpoint and harmony, the progression of two voice-parts from one chord to another by *parallel* or *consecutive fifths* is objectionable, but by *hidden* or *concealed fifths* (to a perfect fifth by similar, but not parallel motion) usually much less so. See Progression and Motion.

Fifthy. In acoustics, denoting a tone in which the second partial-tone above the fundamental is obtrusively strong.

Figuration. In general, the decoration or elaboration of a simple melodic outline or harmonic structure by details that make it more complicated and ornate. Applied specifically to the breaking up of plain or strict counterpoint by passing- or by-notes, by groups of short notes

and the like, or the variation and amplification of a theme by multiplying small details or adding accessory and embellishing figures. Such writing is called *figurate* or *figured*. Also the process and notation employed in *thorough-bass* (q. v.). A bass-part with the figures thus required is called a *figured bass* or *basso continuo*. *G.*

Figure. A small melodic tone-group or motif, properly occupying not more than a measure or even not more than a beat or two, which has coherence and character in a slight and subordinate degree; usually the smallest element into which a phrase or clause, or its accompaniment, can be divided without resolving it into single tones. Figures are commonly made effective by repetition, imitation and variation, thus making them fully analogous to the small visible forms used in architectural decoration, in weaving, etc. Also the numerals used in the notation of *thorough-bass*. *G.*

Final. In Gregorian music, the tone in each of the modes with which a melody must close, being in authentic modes the first or lowest tone and in plagal modes the fourth. *G.*

Finale. The last movement in an extended work like a sonata, symphony or concerto, especially when strongly developed as a climax to the whole. Also, in the opera, the last scene in an act or of the work. *G.*

In earlier operas acts were usually ended by an aria or duet in which some special opportunity for vocal display was afforded and in some cases the last act closed with a short chorus (or even a dance). But after about 1750, at first only in opera buffa, finales in concerted form (for all or most of the principal singers) began to become common, continuing more or less customary for about a century.

Finger. As a noun, same as *execution* in general or as method of *fingering*. As a verb, in general, to play upon any instrument sounded by means of the fingers, or (where a choice of method is in view) to play a passage or piece with a particular fingering, or to mark upon a passage or piece the method of fingering to be employed.

Fingerboard. In instruments of the lute- and viol-classes, the flat front of the neck or a flat or slightly arched piece of wood fastened to the neck, over which the strings are stretched to the head and against which they may be 'stopped' or temporarily shortened by finger-pressure. *G.*

In the lute, guitar and similar instruments the fingerboard is provided with *frets*, so placed as to effect stopping in progressive semitones by pressing the strings against them. The old viols were similarly fitted. But the modern violin and its relatives have fingerboards without frets, so that the intonation is absolutely controlled by the placing of the finger.

In instruments with sympathetic strings or accompaniment-strings of fixed intonation, only the principal or melody-strings pass over the fingerboard. The others are said to lie *off the fingerboard*.

Finger-hole. In instruments of the wood-wind group (flutes, oboes, clarinets, etc.), with some of the brass-wind group as well, a hole in the side of the tube the opening or closing of which is controlled by the player's finger; also extended to holes so situated that they are controlled by means of a key-and-lever mechanism. The general term for both is *side-hole*. The purpose of such orifices is to determine the position of nodes and loops in the vibrating air-column and thus govern the pitch of the tones produced.

Finger-holes were used in some of the older instruments with a cupped mouthpiece (like the zinken and the serpent). They are also characteristic of the ocarinas.

Fingering. In playing upon instruments that are sounded by means of or with the aid of the fingers (including those with a keyboard, those with strings plucked or subject to stopping and those wind-instruments with finger-holes, keys, valves, etc.), the method of applying the fingers in playing and the succession of fingers chosen in playing various classes of passages or combinations of notes. Also marks or numerals added to written or printed music to indicate the method of finger-succession that is required or suggested. See Touch. *G.*

Until the 18th century keyboard-fingering was largely or wholly confined to the use of the fore-, middle- and ring-fingers, the thumb and little-finger being mostly idle. The finger-position was flat or unflexed. After 1700 a curved finger-position and the free use of all five fingers were gradually adopted. The technical problems of the best methods of executing shifts in scale-passages and the like, of adapting the hand to the free use of black as well as white keys, of treating all kinds of embellishments and special figures, of sounding chords and chord-series, etc., were variously regarded. When the piano replaced the clavichord and harpsichord in the late 18th century it naturally took over the theories as to fingering previously held. But its differences from its predecessors forced a fresh study of hand-mechanism, leading to many practices quite unknown earlier and to much greater uniformity in the treatment of details.

The present notation of fingering assigns the numerals 1, 2, 3, 4, 5 to the digits, beginning with the thumb. The earlier form used 1, 2, 3, 4 for the fingers, beginning with the forefinger, and marked the thumb by x or o.

Fioriture. See Embellishments. *G.*

Fipple. The mouthpiece of any instrument of the whistle or direct-flute class, especially one in which there is a cavity into which the air is blown and whence it passes through a slit-shaped windway. All instruments having such mouthpieces are termed *fipple-flutes*. *G.*

The mechanical principle is like that in the flue-pipes in the pipe-organ.

Firing. In English bell-ringing, the simultaneous sounding of all the bells in a peal. *G.*

First. The interval between the first degree of a scale and itself, or any similar interval, having the vibration-ratio 1/1; also a tone or note at that interval from any starting-point; in a standard scale called the *tonic* or *keynote*. Also called *prime* or *unison*.

The above standard interval is called the *perfect first*, *prime* or *unison*, and is more an identity than an 'interval.' Another interval, larger by a chromatic semitone, is the *augmented first* or *prime* (ratio 25/24), to which the name *unison* cannot well be applied.

In the staff-notation, degrees, lines and spaces are numbered from the bottom, the lowest being the *first*.

In classifying a group of voices or instruments of the same kind, that having the highest pitch is called *first*. Similarly, the strings of an instrument are numbered from above, the highest in pitch being the *first*.

In a pipe-organ with more than one manual that belonging to the Great Organ is usually called the *first*.

See also Prima Donna.

Five-toned Scale. See Scale.

Fixed Do, Fixed Syllables. A system of using the solmization-syllables *do* (or *ut*), *re*, *mi*, *fa*, *sol*, *la*, *si*, not with reference to key- or scale-relation, but as the mere equivalent of the letter-names *c*, *d*, *e*, *f*, *g*, *a*, *b*, any tone called *c*, for example (including *c*-sharp and *c*-flat), being called *do* or *ut*, etc.; opposed to *movable do* and *syllables*; see Solmization.

The system is most common in Italy, France and Spain, especially in elementary vocal teaching and somewhat in the naming of compositions (as a sonata in *la*).

Fixed Intonation or Pitch. A term used in describing instruments like the piano, organ, etc., in which the pitch of the tones cannot be changed at the will of the performer; opposed to *free intonation* or *pitch*.

Flag. Same as *pennant*; see Notation.

Flageolet. A small instrument of the whistle or direct-flute class, usually of wood, but occasionally of metal (the *tin-whistle*), with 6 finger-holes and a compass of about 2 octaves from *g* upward. It is the modern representative of the old family of fipple-flutes or recorders. *G.*

In 1802 Wm. Bainbridge of London invented a double flageolet (two tubes of different size placed side by side and sounded through a common mouthpiece), capable of simple duet-effects. Triple flageolets have also been tried.

Flageolet-tones, same as *harmonic-tones* or *harmonics* (on certain stringed instruments).

Flat. The sign or character ♭ (originally *b rotundum*), used in notation to indicate that the pitch-significance of the staff-degree on which it stands (and hence of any note on that degree) is lowered a half-step or semitone; opposed to ♯ or *sharp*; see Notation. Hence, as a noun, a tone or note a half-step lower than a given tone (as the *flat of a* or *a-flat*), or, on the keyboard, a key (digital) next to the left of a given key (yielding a tone a half-step lower than that of the latter); as an adjective, of tones, below a given or intended pitch, or, of intervals, minor (as compared with major) or diminished (as compared with perfect), or, of keys or tonalities, having flats in the signature; or, as a verb, to produce a tone lower than the given or intended pitch, or, in notation and nomenclature, to attach a flat to a degree, note or note-name (often incorrectly written *flatten*). Opposed in almost all senses to *sharp*. *G.*

In the alphabetic or letter-notation, in which the sign ♭ first appeared, the half-steps gradually recognized as falling within the longer steps of the scale were sometimes regarded as variants of or substitutes for those just above them; thus came the names *a-flat*, *b-flat*, *d-flat*, *e-flat* and *g-flat*, all of which, on the modern keyboard, are represented by black keys. This usage was extended to include *c-flat* and *f-flat*, which, on the keyboard, are represented by white keys. As black keys also bear names of sharps they are often popularly called *sharps and flats*.

The *double flat*, ♭♭, has twice the value and effect of a flat, lowering the significance of a staff-degree two half-steps and, on the keyboard, referring to a key next but one to the left of a given key; it is virtually the *flat of a flat*.

Fling. See Dances.

Florid. Denoting a style of either composition or performance in which embellishments, rapid passages and other decorative details are freely employed. *G.*

Florid counterpoint is technically that in which the counterpoint is in notes of varying lengths; opposed to *strict counterpoint*.

Flourish. A trumpet-call or *fanfare*, as at the approach or entrance of dignitaries. Also sometimes a more or less confused and meaningless sounding of various instruments together as a form of acclamation.

Flue-pipe, Flue-stop, Flue-work. See Pipe-Organ. *G.*

Flute. An instrument of the pipe-class, having a more or less extended tube of wood or metal with a conical or (now more commonly) cylindrical bore, sounded by a stream of air directed against the edge of a hole in the side of the tube, and with finger-holes by which the pitch of the tones is determined. *G.*

The essential principle of the flute is the production of tone by the vibration of a flat stream of air directed against a sharp edge, which is the principle of the flue-pipes in an organ. The exact explanation of the principle is somewhat disputed, but it is usually held that the air-stream acts like a free reed, oscillating in and out and thus throwing the air of the tube into vibration.

Flutes of some kind are universal in all lands and ages. They fall into two main classes: (*a*) sounded by means of a mouthpiece (fipple-flutes) and held vertically or forward from the player's mouth, and (*b*) sounded by blowing across a hole in the side of the tube and held horizontally or across the player's mouth. The former are *direct* or *beaked flutes* (*flûtes à bec*, *schnabelflöten*), the latter *transverse* or *cross-flutes* (*querflöten*). To the former belong manifold whistles, recorders, flageolets, etc.; to the latter the modern concert- and orchestral flute. The latter type displaced the former in concerted music early in the 18th century, but was not perfected until about 1830 (by Theobald Boehm). The old direct-flutes or recorders were made in a full family (bass to treble), but the modern form is in but two varieties, the standard and the *octave-* or *piccolo flute*. Both of these latter, however, are set or pitched variously to suit different requirements.

The modern flute is made in sections, that with the mouthhole being slightly enlarged and closed by a plug at the left-hand end. The side-holes are usually 14 in number, closed by keys so disposed as to be convenient for the fingers of the two hands; but instruments with fewer holes are often used. The compass is about 3 octaves from *c* upward, the upper tones being produced by overblowing.

In the orchestra there are two or three flutes (and often a piccolo), standing at the head of the wood-wind division. They are peculiarly valuable because of the varied sonority of their tone, their blending power with other instruments and their capacity for the most brilliant and sparkling effects.

The *flute d'amour* was an older type, set at a somewhat lower pitch and with a peculiarly mellow tone.

Flute-work. See Pipe-Organ. *G.*

Fly. In the piano or organ, the hinged cover of the keyboard; a *fall*.

Foglietto. A conducting-score, usually an abbreviated form of the full score.

Folia, Follia, Folie. See Dances. *G.*

Folk-Music. In general, music that arises among the common people or peasantry and becomes traditional among them; more specifically, *folk-dances*, *folk-songs*, *folk-tunes*, etc. Its characteristics include artlessness of content and form, detachment from an individual maker or

composer and a tendency to embody and express something of local, communal, tribal or racial sentiment. Folk-dances involve some union of dancing and music. Folk-songs likewise involve some union of poetry with music. It may be supposed that all such music is primarily or at least principally vocal, but it readily adapts itself to whatever instruments are known and favored. All music of this general class stands in contrast with music produced by those who make music a profession or study, pursuing it as a conscious art. Folk-music is normally not originally written or noted, but preserved by aural and oral tradition alone. *G* (Volkslied).

The general subject is of enormous extent, since properly it includes all the music of primitive peoples throughout the world, as well as the unsophisticated music of races and nations that have attained some degree of culture. The term is, however, most used for the latter, especially for the large stores of popular music existing in all parts of Europe. During the 19th century attention to this field was gradually aroused, partly because of its archæological interest, but partly because of its artistic charm and suggestiveness.

As the subject has been gradually opened up by a host of painstaking and acute investigators, its essential richness and importance have been made evident, until it is now realized that no adequate sense of music-history is possible without acknowledging the influence upon artistic music at every stage of the popular music out of which it grew and from which it borrowed. It is not known how far the folk-music of Europe was derived from the usages of classical antiquity (the popular songs of Greece and Rome) or whether thus or otherwise it has some connection with the antecedent music of the Orient. But it is likely that in some places European songs contain traces of the music of some of the primitive stocks whence the historic races are descended, especially the Kelts, the early Teutons and the various Slavic groups. The intimate and representative nature of folk-music, when not confused by too much contact with artistic music, is shown by the fact that within the area of any general race or people, along with certain qualities that are common, there are often distinct provincial and local peculiarities, preserved with tenacious pride. This combination of values, some broadly human, some apparently racial and some sharply limited to small areas, gives an indefinite interest to the study. See the article 'Song' in Grove's *Dictionary*, vol. iv.

The points at which folk-music most evidently influenced the development of artistic music are these: (*a*) in movements like those of the Troubadours, Trouvères and Minnesinger (12-13th centuries) or of the Florentine *ars nova* (c. 1300), when European literature in ballad, lyric and drama was beginning to take shape, (*b*) in the extension or transfer of attention from sacred to secular music in the 16th century, as well as from vocal to instrumental forms, (*c*) in the extensive cultivation of dance-patterns as types or norms of instrumental composition during the 17–18th centuries, (*d*) in the remarkable development of the artistic song just before and after 1800, and (*e*) in connection with the widespread interest in characteristic national music during the later 19th century.

The obvious effect of these varied influences is conspicuous in dance- and song-forms generally and in the history of all solo-instruments, the prototypes of which were evolved to accompany folk-songs and dances.

Foot. In old usage, the same as *burden* (both as drone-bass and as refrain). As applied in organ-making, see Pipe-Organ.

In prosody, *foot* is the term for a small group of syllables used as a unit in making up a verse or line. The name came from the association of poetic declamation with dancing, the typical foot consisting of a *thesis* (placing or stroke of the foot) and an *arsis* (raising or withdrawal of the foot) [by many later Latin prosodists thesis and arsis were transferred to the relative elevation or emphasis of the voice and so the sense of the words was transposed (a foot centering in the arsis rather than the thesis), and this usage is frequent in modern writing]. In ancient prosody, feet were metrical in pattern, made up of long and short syllables or quantities, and determined the *meter* or *measure* of a verse or line (called dimeter, trimeter, tetrameter, pentameter, hexameter, etc., according to the number of feet it contained). Of the many feet recognized, it is enough here to mention the *spondee* (— —), *trochee* (— ◡), *iambus* (◡ —), *dactyl* (— ◡ ◡) and *anapest* (◡ ◡ —). In the post-classical period both Latin and Greek prosody became accentual rather than metrical, and medieval and modern prosody has followed in the same line. The term foot was then applied to a small group of more or less equal syllables held together by an accent, the old nomenclature being retained, but with a gradual loss of its quantitative meaning. The chief types naturally became the *trochee* (ô o), *iambus* (o ô), *dactyl* (ô o o), *amphibrach* (o ô o) and *anapest* (o o ô). Out of these developed the fundamental rhythms of modern music and its types of 'measure.' For the relation of this development to the time-aspects of music, see Meter and Rhythm.

Forlana, Furlana. See Dances. *G.*

Form. That part of the art and science of composition which regards the collocation and arrangement of structural details and elements with reference to clearness, order, balance and coherence of general effect; or, more vaguely, tonal embodiment or presentation, so far as it can be distinguished from content or idea. Specifically, the type or plan of arrangement that is characteristic of a particular class or species of compositions; often called a *musical art-form*. Also the structural plan of a given composition. Also, with reference to performance, same as *style* or *manner*, as to sing in good *form*. *G.*

The abstract theory or doctrine of musical form and the more concrete types of form may well be considered somewhat together, since in music, as in all arts, the practical facts precede and determine theoretical speculation.

The most general aspect of form is that which regards the means of apparatus of performance in view and the place or occasion considered. Thus there are forms or modes of procedure that are characteristically *vocal* or *instrumental*, and each of these may be *concerted* (choral, orchestral, for an ensemble of soloists, etc.) or *solo*, for a solo-singer or a solo-instrument (with or without accompaniment), or, again, for a solo-player on a concerted instrument (like the piano or the organ). In most cases the chosen means of presentation dictates to some extent the form, so that a successful transfer to another means can be effected only by some process of adaptation or rearrangement of the form. Furthermore, though much less precisely, forms differ, according as they are intended for the stage, the concert-room, the salon, the church, the school, the study, etc.

The more technical aspect of form is that which regards either the tonal texture adopted or the large time-units or divisions in which the tonal expression takes place. The texture may be prevailingly *homophonic* or *monophonic* (melodic), *harmonic* or *polyphonic* (contrapuntal), or some studied combination of these. If monophonic or harmonic, it is usually characterized by division into symmetrical or commensurate measure-groups or *phrases*, each with some independence and completeness, and by a grouping of such phrases into longer units, so as together to constitute a *section*, ending with a definite close. Two or more sections may be made to follow each other in such a way as to build up some longer unit or *movement*. In an extended work, two or more movements, in varying styles and even keys, may be combined in what is often called a *cyclical form*. That which produces the sense of unity and continuity in successive units within a movement is usually either a clear similarity in length or the repetition or imitation of melodic themes or other figures of tonal material. To this is often added some special sequence of main sections, especially in *binary* or *two-*

section form and *ternary* or *three-section form*, in which the balance of number is usually strengthened by some studied balance in the use of related tonalities. Sometimes, also, a movement may have a sort of chain-form, the sections following each other like interlocking links. All the contrapuntal forms are held together by vigorous and constant thematic means, sometimes with some general section-plan.

Among the leading forms are, on the vocal side, the *song* (lied, chanson, etc.), the *recitative*, the *aria*, the *scena*, the *madrigal*, *glee* or *part-song*, the *psalm-tune*, *hymn-tune* or *chorale*, the *motet* or *anthem*, the *service* or *mass*, the *cantata*, the *opera* and the *oratorio*, and, on the instrumental side, *dances* of many kinds, the *romanza* or *song without words*, the *variation*, many rather free forms, like the *toccata*, the *fantasia*, the *serenata*, etc., the *suite*, the *overture*, the *sonata* and all its derivatives, including the *symphony*, the *concerto* and the *symphonic poem*, besides the *canon* and the *fugue*, which may be either vocal or instrumental. For details, see the words. Song-form and dance-form are often put forward as typical of the regularity which is felt by many to be theoretically necessary, or at least, desirable, in form-conceptions in general. That their tendency to regularity in striking is obvious, but it is not necessarily typical.

Forte, Fortissimo. See Terms of Performance. *G.*

Fourteenth. The interval of an octave and a seventh or a tone or note at that interval.

Fourth. The interval between the first and fourth degrees of either the major or the minor scale, or any similar interval, having the vibration ratio 4/3; also a tone or note at that interval from any starting-point; in a standard scale called the *subdominant*. *G.*

The above standard interval is called the *perfect fourth* (sometimes *major*). Other intervals, larger or smaller by a chromatic semitone, are the *augmented fourth* (ratio, 25/18) and the *diminished fourth* (ratio, 32/25) [sometimes called *minor*].

Française. See Dances.

Fredon. A melodic embellishment, especially a roulade, trill or tremolo.

Free. In composition, denoting various procedures, or their results, that are not executed in accordance with established rules or usages; opposed to *strict;* as, *in free style*, with licences, irregularities, etc., *free canon*, *free fugue*, a canon or fugue in which the imitations or their sequence are not exact or regular, etc.

Free part, in canon-writing, a voice-part added to the parts that are in strict imitation for the purpose of completing or enriching the harmony.

Free pitch or *intonation*, a descriptive term for instruments like the violin, the pitch of whose tones may be varied by 'stopping' at the player's will; opposed to *fixed pitch* or *intonation*.

Free reed, see under Reed. *G.*

French Horn. See Horn. *G.*

French Sixth. See Sixth.

Fret. A slightly raised cross-bar or ridge, usually of wood, ivory or metal, across the fingerboard of instruments of the lute- and zither-classes, serving as a fixed point or nut for shortening or 'stopping' the vibrating-length of the strings and thus raising their pitch. *G.*

Frets were originally used on instruments of the viol-class as well, but have been given up since the development of the violin. In all cases they are placed in series so as to provide for a progressive raising of the pitch by semitones.

In the clavichord, when there is a string for every key (digital) of the keyboard the instrument is called *fret-free* (*bundfrei*, *ungebunden*), but when two or more keys use the same string, *fretted* (*gebunden*).

Fricassée. Same as *quodlibet*. Also an entertainment made up dances, songs, pantomimes, etc., capriciously or humorously strung together.

Frottola. An early type of popular Italian poetry and song, akin to the ballad. Its prevailing verse-form was in stanzas of eight eight-syllable trochaic lines, while the melody was in four lines, three of which were variously repeated and the fourth served as a close. The setting was usually in four-part harmony, often rather crude, the lower parts being normally for instrumental accompaniment. *G.*

The word occurs as early as the 14th century (in the text of a song by Landino), but the form gained importance in the 15th century, so that one of Petrucci's large collections (1504–08) was devoted to it. Prominent pioneers in its musical development were Cara and Tromboncino, both of Mantua. Both the frottola and the villanella were later overshadowed by the more serious and artistic madrigal.

Fugato ('in fugue-style'). A passage or movement developed in polyphonic imitation, somewhat like a fugue, but without regularity or strictness. *G.*

Fugue. The most elaborate form of polyphonic or contrapuntal composition, consisting of the orderly presentation and treatment of one or more themes or subjects, set for three or more parts, either vocal or instrumental, all of which participate somewhat equally in the total effect. The diminutive is *fughetta*. *G.*

Fugues are said to be *strict* or *free* according as the treatment is regular or irregular. If more than one subject is used the fugue is sometimes called *manifold*, or specifically, *double*, if there are two subjects, *triple*, if three, etc. As to the primary imitation, a *real fugue* is one in which the 'answer' (see below) matches the subject interval by interval, while a *tonal fugue* is one in which the imitation is slightly altered to facilitate melodic and harmonic connection. The most elaborate variety is the *fuga ricercata* or *master-fugue*, in which the subject is constantly attended (after its initial statement) by the 'countersubject' (see below). As to the number of voice-parts, a fugue may be *three-part*, *four-part*, *five-part*, etc.

In general plan most fugues are tripartite, the first section being the *exposition* or *enunciation* of the subject-matter, the second a free and varied *development* of this material and the third some sort of a *recapitulation* or climacteric summary.

In the exposition the *subject* is given out by some one voice-part alone, followed at once by the *answer* in a complementary voice-part, this being the subject starting a fifth above (or fourth below) its original statement; and these two enunciations are then both duplicated (in a four-part fugue) by the remaining parts in turn, so that either subject or answer is presented by each voice-part. As the successive voices enter, all but the first are accompanied by continuations of those already in action, the continuation of the first voice with the second (or answer) establishing what is known as the *countersubject*, which then commonly assumes importance as a sort of supplementary subject or stated accompaniment of the subject. By this total process the chosen theme is presented in both authentic and plagal relations by all the constituent voices and, in addition, in the countersubject there is supplied further matter for later use. Other names for subject and answer are *antecedent* and *consequent*, *dux* and *comes*, *guida* and *risposta*, *führer* and *gefährte*, etc.

In the development or *free fantasia* subject, answer and countersubject are used elaborately in fresh relations, often with considerable modulation and with varied forms of imitation (as by inversion, in augmentation or diminution, etc. Between the exposition and the development, or in the midst of the latter, *episodes* may occur which diversify the effect and provide a foil or background for the main treatment.

The recapitulation or *reprise* may take up the answer and subject in reverse order to that of the exposition or, rather more commonly, in a *stretto*, the voices entering so rapidly that they overlap and crowd together, so as to build up a strong climax of polyphonic effect. Before the recapitulation, or with the stretto, there may be a prolonged *organ-point* underneath the web of moving voices. At the end there may be more or less of a *coda*, prolonging and intensifying the climax.

The fugue was foreshadowed by every systematic effort during the 16th century to develop the use of strict imitation in the *a cappella* (vocal) style of the period. But it was perfected only gradually during the 17th century and then at first as an instrumental form (especially for the organ), reaching its first culmination in J. S. Bach, early in the 18th. About the same time it began to be applied with power in choral writing as well. Since then it has remained one of the supreme types of composition on its more learned and strenuous side. Though some of its features have been regularized by usage and its handling demands great mastery of strict procedure, its magnitude and general flexibility of structure give large opportunity for original genius of the highest order.

Führer. See Analytical Program.

Full. Denoting that which is complete or without omissions, as *full chord, full cadence, full orchestra*, etc.

A *full anthem* is one set for chorus throughout; opposed to a *verse anthem*, for solo-voices. In organ-playing, *full organ* means with all the stops drawn (so *full great, full swell, full choir* for the stops of particular manuals) and *full to fifteenth* means with all stops (on the Great Organ) except the mixtures and reeds. A *full score* (of a concerted work) is one with the parts of all the voices and instruments written out completely; see Score.

Fundamental. In acoustics, the generator of a series of harmonics or the first (lowest) of a series of partial-tones. Of chords, the same as *root* or *fundamental bass*.

A chord is said to be *in fundamental position* when its root is in the lowest voice-part. In any key or tonality, the triads of the tonic, dominant and subdominant are sometimes called its *fundamental chords* or *triads*.

The harmonic doctrine of a *fundamental bass* (that is, of referring chords to their roots, irrespective of which of their tones appears in the bass) was first systematically developed by Rameau (from about 1725). Its acoustical soundness of principle was finally established by Helmholtz in his demonstration of combinational tones (about 1860). *G.*

Furiant. See Dances. *G.*

Future, Music of the. A rendering of the German *Zukunftsmusik*, a word satirically coined by Ludwig Bischoff in the *Rheinische Musikzeitung*, derived from Wagner's essay on *Das Kunstwerk der Zukunft* (1850). It was later adopted by Wagner in his *Zukunftsmusik* (1864) and was widely circulated by his partisans as a rallying-cry.

G

G. The alphabetic symbol and name for a certain tone or note and for the scale or key associated with it; see Notation. *G.*

As an abbreviation, *g.* stands for *gauche* and *G.* sometimes for *Great* (*Grand*) or *Great Organ.*

Gabelklavier. A keyboard instrument like a piano, but with tuning-forks in place of strings, patented in 1882 by Fischer and Fritzsch of Leipzig.

Galanter Stil. In the 18th century, an instrumental style of composition in which there was no effort to carry through a certain number of voice-parts as in a vocal madrigal or motet; opposed to *gebundener* or *strenger Stil;* see Voice-Part.

It was the name for a style fully germane to instrumental use as distinct from one merely transferred from vocal use.

Gaillard, Galliard. See Dances. *G.*

Galop. See Dances. *G.*

Galoubet. A direct or vertical flute immemorially associated in Provence with a small drum or *tambourin.* It has a compass of about 2 octaves. Four sizes are made, forming a complete family. *G.*

Gamba. See Viola da Gamba. *G.*

Gamma, Gamut. In the medieval hexachord-system, the first or lowest tone of the lowest hexachord was known by the Greek letter-name *gamma* or Γ, and, being solmizated *ut,* also *gamma-ut.* Hence the French *gamme* and the English *gamut* as terms for *scale* (the latter loosely extended to *compass* as well). *Gamut* has also been applied to the *staff* and to the key (*tonality*) of *g.* See Hexachord, Notation and Solmization. *G.*

Gassenhauer. In the 16th century, a popular street-song, like the Italian *villanella;* now used only for a vulgar or rude melody.

Gathering-Note. In Anglican chanting, a term for the arbitrary emphasis or pause on the last (or almost last) syllable in the recitations, designed to enable the singers to begin the cadences together.

Gavotte. See Dances. *G.*

Gazel, Ghazal. A song or melody in which a short refrain frequently recurs.

The name comes from a type of Persian lyric.

Gebunden. Same as *legato;* see Terms of Performance. Also, of clavichords, same as *fret-free;* see Clavichord and Fret.

Gebundener Stil, in the 18th century, an instrumental style in which a certain number of voice-parts are carried through as in vocal writing; opposed to *galanter Stil;* see Voice-Part.

Geige. The German name for the viol or the violin; hence many compounds, like *geigenklavier, geigenprincipal,* etc. *G.*

Generalbass. Same as *thorough-bass.*

Generator. In chords, same as *root.* In acoustics, same as *fundamental* or first partial tone.

Genus. In Greek music, the general term for the form or type of tetrachord, which might be *diatonic, chromatic* or *enharmonic.* Also, in modern usage, same as *mode* (form or type of scale).

German. For *German dance,* see Dances; for *German flute,* see Flute; for *German sixth,* see Sixth.

Gesangbuch. A collection of part-songs or hymn-tunes; in the latter sense also *Choralbuch.*

Gigue, Giga. See Dances. *G.*

Gimel, Gymel. In old English vocal music, a term for a form of discant, usually in parallel thirds. Later applied to a passage in which the voices on a single part are divided; opposed to *semellus. G.*

Giraffe. A form of upright spinet or harpsichord, as used in the 18th century.

Gittern. See Cithara, Guitar and Zither. *G.*

Glasses, Musical, Glass-Harmonica. See Harmonica.

Glee. A form of part-song for three or more solo-voices, unaccompanied, brilliantly cultivated in England from about 1700. It differs from the earlier madrigal in being in the modern major or minor mode, in being broken up into many brief phrases or strains, conformable to the phrases or lines of the text, and hence in avoiding extended contrapuntal development of a few themes or subjects. Its interest often lies in the abundance of thematic material and in its emphatic rhythm and its characteristic metric figures or patterns. It may include passages in solid harmony, with a predominant melody, but usually the voices move with considerable freedom. It may be divided into two or more distinct sections or movements. *G.*

The term does not necessarily imply cheerfulness or jocularity; a *glee* may be serious or even pathetic. Minstrels in general were once called *gleemen.*

A *glee-club* is an association of singers to sing glees in the special sense or part-songs in general; the term is often applied to a choral club that sings secular music.

Glissando. See Terms of Performance. *G.*

Glockenspiel. A set of bells or steel-bars or tubes, tuned diatonically and played with hammers; a *bell-piano.* Also same as *carillon. G.*

Gloria in Excelsis. A hymn or canticle used in the liturgies of both the Eastern and Western Churches, usually in the office for Communion, but in the Greek Church also after certain Psalms in lesser services and in the American Prayer Book also as an alternative for the Gloria Patri after the Psalms in Morning and Evening Prayer; often called the *Great Doxology* or the *Angelic Hymn* (see below). *G.*

Its basis is the short song attributed to the angels in Luke ii. 14, and it was first used in this form. But it was soon expanded on lines somewhat parallel to those of the Te Deum. Its complete form begins 'Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntа-

tis.' [It may be noted that the usual English version contains a duplication of the words 'that takest away the sins of the world, have mercy upon us,' which is supposed to be due to a printer's error in the Prayer book of 1552.]

Gloria Patri. An ascription or doxology extensively used in the liturgies of both the Eastern and Western Churches; often called the *Lesser Doxology*.

Its text is 'Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.'

Gloria Tibi. An acclamation after the Gospel is announced in the Communion office of both the Eastern and the Western Churches.

Its text is 'Gloria tibi, Domine.'

Gondellied, Gondoliera. See Barcarole.

Gong. A general name for a suspended metal bowl, cup or plate, sounded by means of a hammer, especially as used in Chinese music and in some forms devised for modern orchestral use; a *tam-tam*. *G.*

The gong is essentially a bell and is made of similar alloys. In China large gongs play a prominent part in the temple-music. In the form of plates they are occasionally mounted in series on an upright frame. In Burma and Siam small gongs are mounted in series in a circular frame, the player sitting in the middle; popularly called a *gong-piano*.

In the modern orchestra a gong is sometimes introduced for special effects, and one of the cymbals is also sometimes used as a gong.

Goose. See Couac.

Gorgia. In the 16th century, a vocal trill, slide, run or other embellishment, analogous to the decorative *color* later common in organ-music.

Gospel Hymns. A general term in America and England for a popular type of religious hymn and tune, analogous to a folk-song.

The title comes from evangelistic hymn-books first issued in 1875 by P. P. Bliss and Ira D. Sankey, the series extending to six numbers (to 1891), and the name is popularly applied to numerous similar collections. Many of these books contain words and music of a cheap and mechanical sort, so that the term is often used derisively. Yet the adoption of these simple melodies, first in America and later in England, as a transient kind of folk-song is somewhat noteworthy. It recalls similar movements at intervals since the rise of Protestantism in the early 16th century.

Gourd-Piano. See Marimba.

Graces. See Embellishments. *G.*

Gradual. An antiphon or respond sung between the Epistle and the Gospel in the Roman Catholic Mass. Also a service-book containing forms for such use and usually also for other parts of the office; a *cantatorium*. *G.*

The name is derived from the fact that it is sung from the step (*gradus*) of the ambo or reading-desk.

The texts used are usually from the Psalms, followed by an Alleluia. See also Tract and Sequence.

The term is often extended to short motets.

Psalms cxx-cxxxiv are sometimes called *Gradual Psalms* instead of *Psalms of Degrees* or *Ascents*.

Grand Opera. A term introduced in France about 1820 to designate a type laid out on elaborate lines and without spoken dialogue, usually with a serious text; opposed in some measure to *opéra comique*. It properly includes or is supplemented by a ballet. See Opera.

Grand Piano. A piano with a wing-shaped or harp-shaped case, the strings running away from the keyboard, as in the earlier harpsichord; opposed to *square* and *upright piano*.

Often called simply a *grand*, the largest and most powerful variety being a *concert-grand* and small varieties being *parlor-* or *baby-grands*.

Such pianos have what is called a *grand-action*. Most of the digitals have three strings each. There is now usually provided a pedal that shifts the keyboard and hammers enough so as to sound only two (or even one) of these. In addition, there is usually a sustaining-pedal, which prolongs whatever tones are sounding when it is depressed. See Pedal.

Grandsire. In English bell-ringing, one of the traditional methods (perhaps the oldest) of shifting the bells in changes. *G.*

Grasshopper. See Hopper. *G.*

Grave. In acoustics, denoting a pitch or tone with relatively slow vibrations; low; opposed to *acute* or *high*. Also an indication of a decidedly slow tempo or a work or movement in such tempo. *G.*

Gravicembalo. See Harpsichord.

Great. For *great octave*, see Pitch and Octave; for *great-organ*, see Organ; for *great staff*, see Notation.

Greek Music. Of the several ancient systems of music that of the Greeks was by far the most highly developed and the only one that has exercised a decided influence upon the evolution of modern music. Unfortunately, however, we know it almost exclusively on its theoretical side, its practical effects being evidenced by only a very few authentic examples. *G.*

The word 'music' in Greek stood for the total art of expression through verse and song. This art was widely cultivated and practiced as a necessary part of culture, developing at different periods and in different parts of the Greek world into many specific types and forms, epic, lyric, liturgic, dramatic, etc. Its progress and diffusion were promoted by frequent contests at the several 'games' or national festivals held at Olympia, Delphi, Corinth, etc. Its significance probably culminated in the part it played in the Attic drama, tragic and comic, which had more analogy with the modern opera than with the modern theater.

So far as we know, all song was melodic only, for the solo-voice or the unison chorus, but melodies were conceived with a definite sense of the interval- and scale-relations that are central in modern harmony, so that song was implicitly harmonic, though not developed into the union of distinct voice-parts. Among several instruments, two or three varieties of lyre were the most prominent, and on these some harmonic effects may have been attempted. Flutes were frequent, probably doubling the voices or for independent melody.

The metrical and accentual character of the words was doubtless reproduced in the music, long syllables going with long tones and vice versa, but whether this usually established a regular and uniform rhythm or was embodied in a free and elastic cantillation is not clear. Analogy suggests that the latter was the fact.

We have fairly complete statements about the alphabetic notation by which melodies were indicated, but actual examples are pitifully few. The best of these is the noble hymn to Apollo incised on the walls of the Athenian Treasury at Delphi (discovered in 1893).

No extensive account can here be given of the theoretic system. The discussions that have been preserved are voluminous, but not always clear from the modern point of view. The tone-series were probably conceived *downward* (the reverse of the ordinary modern practice). The units of measurement (besides the octave) were the *tetrachord* (or fourth, so named because represented

on the lyre by four strings) and the *tone* (the step determined by subtracting two tetrachords from an octave). The standard *genus* (partition of the tetrachord) was the *diatonic* (two tones plus a hemitone, roughly like our *e-d-c-b*), but two others were in use, the *chromatic* (roughly like *e-c♯-c-b*) and the *enharmonic* (involving quarter-tones, somewhat like *e-c-c♭-b*). But the diatonic tetrachord had three varieties of tonal arrangement, the *Dorian* (like *e d-c-b*), the *Phrygian* (like *d-c-b-a*) and the *Lydian* (like *c-b-a-g*). Various *species* or *modes* (octave-scales) were recognized, each comprising two tetrachords and a tone, but differing both in the genus (form of the tetrachords) used and in the placing of the tone. Standard species were the *Dorian* (like *e-d-c-b, a-g-f-e*), the *Phrygian* (like *d-c-b-a, g-f-e-d*) and the *Lydian* (like *c-b-a-g, f-e-d-c*), in which the tetrachords were *disjunct* (separated by the tone), but other forms were recognized in which the tetrachords were *conjunct* (joined at a common point) and with the tone either at the bottom or the top of the octave (these known by names like *hypodorian, mixolydian*, etc.). It is a matter of dispute just how far and in what way the modern principle of tonality (conscious association of scale-tones with a central keynote) was recognized and used. Finally, two octave-scales were united into a *system* corresponding in range to that of the male voice (as from *a* to a_2), and each of the 15 tones received names derived from the one of the four tetrachords to which it belonged and from the string of the lyre assigned to it (thus, *lichanos meson*, 'forefinger string of the middle tetrachord,' etc.). The middle tone was called *mese* and served at least as a center, if not as a true keynote. The lowest one was called *proslambanomenos* or 'added' (since it lay beyond the last tetrachord). All these details of theory are important, not only as indicating the thoroughness with which Greek music was rationalized, but because out of this practical and theoretical system was later developed the Gregorian system of the Middle Ages and thus the basis of modern development. Cf. the hexachord-system (under Hexachord).

It was the desire to recover the poetic and dramatic cantillation of the ancient Greeks that led (from c. 1575) to experiments by the Florentine dilettanti with recitative and thus to the embryonic opera. It was also the study of Greek ideas about the union of poetry, song and action that helped to shape Wagner's operatic theory (from about 1850).

[From the Greek come many terms in modern nomenclature, such as *music, melody, harmony, tone, chord, meter, rhythm, acoustics, drama, epic, lyric, hymn, ode, pœan, poem, psalm, litany, chorus, orchestra, organ, lyre, psaltery, tympani, cithara* (*guitar, zither*), *theme, episode, scene, canon, symphony, program, rhapsody*, etc., not to speak of made-up words like *polyphonic* and various names of instruments (like *baryton* or *bathyphon*).]

Gregorian Music. A general name for the type of ritual music associated with the liturgy of the Roman Catholic Church; otherwise known as *plain-song* or *plain-chant*. It consists of an extensive body of melodies for unison singing, laid out on a system of antique modes (octave-scales) and having no regular rhythm or definite time-structure. It is a form of cantillation or musical declamation adapted primarily to prose texts and, as such, is analogous to ritual cantillation as employed, for example, in the Greco-Russian Church and in Jewish synagogues. But in definiteness of system, in copiousness and variety of forms in use and in influence upon musical history in general it is unique. Its practical application, also, extends without great essential change or break over twelve or perhaps fifteen centuries, besides being somewhat spread throughout most of the world, making it the most venerable of musical institutions. *G.*

The exact origin and early history of the system remain topics of controversy. It is obvious that the general tonal principles are those of ancient Greek music and it is not unlikely that some of the older melodic forms were borrowed or imitated directly from Byzantine or possibly from Jewish sources. But just when, where and by whom the initial steps were taken is not clear. The liturgy-forming process began in both East and West in the 4th century and this almost certainly included the practice of intoning or cantillation after the ancient fashion. But no adequate and satisfactory historical data for the system in its total magnitude exist till several centuries later.

According to the traditional view, the name 'Gregorian' points to Gregory the Great (Pope in 590–604), who, it is believed, not only adjusted the liturgy substantially as used throughout the Middle Ages, but completed the musical system adopted in Milan by Bishop Ambrose (d. 397), revised the melodies already accepted and added to them, established a school in Rome for training priests and choristers by a uniform method and drafted an antiphonarium to serve as standard for usage everywhere. But the details of this tradition have been extensively challenged. Many scholars hold that the whole ritual system remained in flux till perhaps the 8th century, so that the name 'Gregorian' may refer to Gregory II (d. 731) or Gregory III (d. 741). The rise of the tradition dates from a monkish writer late in the 9th century.

The name 'plain-song' arose when rhythmical and polyphonic music began to develop (c. 12th century), *cantus planus* being then opposed to *cantus mensurabilis*. This contrast with styles of other character, sacred or secular, became increasingly notable. From 1600 onward plain-song took on an archaic quality and this was heightened by its exclusive association with Latin texts.

The extant melodies, numbering 3500–4000, are of different degrees of antiquity. Some seem to go back to the early Christian centuries (notably the Psalm-tones), some come from the 6-8th centuries (the great body of the antiphons and similar ritual items) and some belong to the early Middle Ages (as the settings of many canticles and fixed formulæ in the Mass and of sequences and hymns). They vary greatly in style and magnitude. Some are mere monotones with casual inflections. Some match each syllable with a tone and move by steps. Others have flowing figures and many skips. Some give the impression of extreme restraint, even austerity, while others are exuberantly floriated. Accents and quantities are determined by the words, and in the best rendering are handled with expressive flexibility.

It is in connection with this system of song that two forms of notation came into use, the one alphabetic (ultimately settling upon the letters *a, b, c, d, e, f, g* as names and symbols of pitches and tones) and the other stenographic (using all sorts of dots, dashes, slanting strokes, crooks, compound 'ligatures', etc., as pictorial symbols of voice-motions). These latter were called *neumes* and, when gradually made definite as to pitch by means of a staff and definite as to duration by shape, became the source of the modern staff-notation. In both cases scales and melodies are reckoned from below upward (the reverse of the ancient practice).

The tone-system, as finally completed, included 12 octave-scales, commonly called the *church* or *ecclesiastical modes*. They fall into pairs, each pair having the same *final* (somewhat like a keynote), but one of the pair being *authentic* (ranging upward from the final) and other *plagal* (ranging across the final from a fourth below to a fifth above), the range in each case being technically called the *ambitus* of the mode. In each mode particular tones had special significance, the next in importance after the final being the *dominant* (chief reciting-tone). For convenience, the modes were represented by letter-names indicating different pitches, but in singing any mode might be used at any pitch. The names adopted are the same as used by the Greeks, but curiously transposed in application. The series is as follows (*finals* in capitals and *dominants* in small capitals):

MEDIEVAL NAMES		GREEK NAMES
1. Dorian	D *ef g* A *bc d*	*Phrygian*
2. Hypodorian	*a bc* D *ef g a*	
3. Phrygian	E *f g a bc d e*	*Dorian*
4. Hypophrygian	*bc d* E *f g* A *b*	

MEDIEVAL NAMES		GREEK NAMES
5. Lydian	F *g a* b*c d ef*	*Hypolydian*
6. Hypolydian	*c d e* F *g* A *bc*	
7. Mixolydian	G *a bc* D *ef g*	*Iastian*
8. Hypomixolydian	*d ef* G *a bc d*	
9. Æolian	A *bc d* E*f g a*	*Æolian*
10. Hypœolian	*ef g* A *bc d e*	
11. Ionian	C *d ef* G *a bc*	*Lydian*
12. Hypoionian	*g a b* C *d* E*f g*	

Plain-song, being in one part only and seldom exceeding a range or ambitus of an octave, has always contented itself with one of the simpler varieties of the staff-notation. The traditional usage is to employ only two or at most three shapes of notes, (roughly indicating the relative length or quantity of the tones), placed upon a 4-line staff, the pitch-significance of which is fixed in each particular case by means of a *c*-clef (or sometimes an *f*-clef with a ♭ on the *b*-degree) that is located on whichever line brings the given melody best within the staff. As there is no regular rhythm, there are no frequent bars, but the end of phrases is marked by bars or checks.

The Gregorian system is the only prescribed form of music in the Roman Catholic Church. It has been extended until it covers the entire body of verbal formulæ that have a musical rendering, whether belonging to the Missal or to the Breviary. From the 14th century onward, however, the unisonous plain-song has been freely supplemented by polyphonic settings of the larger and more striking texts, at first and still characteristically *a cappella*, but more or less susceptible of being instrumentally supported. Beginning in the 18th century, a tendency began to set masses, canticles and motets in forms more or less dramatic, at least utilizing the varied resources of elaborate concert-music. This entire tendency, which grew stronger during the 19th century and often ran to questionable extremes, was checked in 1904 by the *Motu proprio* of Pius X, ordaining that thereafter only plain-song and the purer and stricter forms of choral music were to be permitted (by choirs of men and boys only).

Following the revision of the Missal and the Breviary by the Council of Trent in the later 16th century, the entire apparatus of musical service-books was codified in the so-called *Editio Medicea* (completed in 1614), which has remained standard until recently. Though supported by strong traditions and at times made the object of critical elucidation by many learned scholars, the historic validity of this has been attacked and at last overthrown by a species of 'higher criticism,' instituted from about 1860 by the Benedictines of Solesmes. These investigators have demonstrated that the modern usage of the Church in its plain-song does not fairly correspond with the facts of medieval usage, and their position has proved so well supported by evidence that a complete revised edition of the musical service-books, called the *Editio Vaticana*, was set on foot in 1904.

It remains to add that the great body of plain-song melodies naturally became the treasury whence were drawn the subjects or themes most used during the entire polyphonic period (14–17th centuries) for contrapuntal treatment. From these melodies, also, were derived directly or by imitation some of the chorale-melodies, or phrases in them, that began to be made in the 16th century for the Psalms and hymns of Protestantism. At many times during subsequent periods composers of various schools have repeatedly utilized them further, either after the ancient choral fashion or for purposes of instrumental development. When used in counterpoint or harmony some retention of their peculiar modality is necessary if they are to preserve their distinctive character. Only as they are thus kept apart from modern forms and idioms do they fully maintain their historic quality as a sort of musical 'Scripture' which needs only to be quoted to be reverenced.

Groove. In organ-making, one of a series of channels or passages above a wind-chest into which open the valves or pallets operated by the keys of the keyboard and from which compressed air or ' wind ' can be distributed to the pipes belonging to those keys. Each groove serves only pipes belonging to a single key. When its valve is open, these pipes sound so far as the sliders of the stops to which they belong are drawn. See Organ.

Ground. A subject or theme for contrapuntal treatment; a *cantus firmus*. *G.*

When a theme of 4-8 measures is used in consecutive repetitions as the bass of a composition, it is called a *ground-bass, fundamental bass, basso ostinato, pes*, etc. Such a bass is characteristic of the chaconne and the passacaglia.

Group. A small set of rapid tones or notes, especially such as appear in certain embellishments and forms of figuration; sometimes called *gruppetto*; a compound grace-note. Also one of the deviations from regular rhythmic subdivision; see Note-Groups. Also a division or section of a band or orchestra, comprising instruments of some one kind, as the wood-wind *group*.

Guaracha. See Dances.

Gudok. An old Russian viol with three strings, somewhat resembling a 'cello.

Gue. An old form of viol with two horsehair strings, played like a 'cello, once used in the Shetland Islands.

Guida. In counterpoint, same as *subject, dux, antecedent*, etc.; see Canon and Fugue. Also, in notation, same as *direct* or as *presa*.

Guide. See Analytical Program.

Guide-Main. See Chiroplast.

Guidonian Hand. A mnemonic or pedagogic device, attributed to Guido d'Arezzo (11th century), consisting of a hand-shaped diagram, marked at the tips and joints of the fingers with the syllable-names used in the hexachord-system. cf. Aretinian Syllables. *G.*

Guilds, Musicians'. See Meistersinger, Minstrel and Town-Musician.

Guitar. An instrument of the lute-class, in its typical form associated with Spain, but related to similar forms elsewhere, having an 8-shaped body with flat front and back, a rather broad fretted neck and usually 6 strings (3 of gut and 3 of silk overspun with silver wire), the normal tuning being e_2-a_2-d_1-g_1-b_1-e and the compass 3½ octaves. The pitch can be raised a semitone by a capotasto, facilitating the use of certain keys. The music is written an octave above the actual pitch. *G.*

It is supposed to be of Oriental origin, introduced into the West by the Moors. It became extremely fashionable throughout Europe in the 18th century. Old instruments often have ten or more strings, tuned in pairs. Most Italian forms have wire strings. In Portugal the small 4-stringed *machête*, tuned an octave higher, is the popular form. Guitars differ from mandolins in being played by the fingers alone.

Gusla. A Serbian viol, having a bowl-shaped body of hollowed wood, a belly of parchment and a single string of horsehair.

Gusli. An old Russian instrument of the zither-class, sometimes with but 5–7 strings (somewhat like the Finnish *kantele*), sometimes with larger dimensions and 18–32 strings (in the 14–15th centuries known as the *gusli-psaltyr*), and (in the 18th cent.) also made with a keyboard and a form like that of the clavichord.

H

H. The German name and symbol for *b*; see Notation. *G.*

As an abbreviation, *h.* stands for *hand* and (in organ-music) for *heel.*

Habanera. See Dances. *G.*

Half-. For *half-cadence* or *half-close*, see Cadence; for *half-note* or *minim*, see Notation; for *half-shift*, see Shift; for *half-step*, *half-tone* or *semitone*, see Interval, Step and Tone; for *half-stop*, see Stop and Organ.

Hallelujah. See Alleluia. *G.*

Halling. See Dances. *G.*

Hammer. The implement by which the strings of any form of dulcimer are struck, or the corresponding part of the mechanism or action of a piano; see Dulcimer and Piano. *G.*

In the modern piano, the hammers consist of a slender *shank*, hinged at one end (either directly or by means of a *butt*) to the *action-rail* and having at the other end a *head*, which is covered with glued layers of leather and felt. In a grand-piano the head terminates below in a *heel* or *catcher* which is caught by the *check* when the hammer rebounds.

Hammerklavier, an old name for the piano.

Hanacca. See Dances.

Handle-Piano. A piano fitted with a studded barrel (like the barrel- or hand-organ) for actuating the hammers and played by turning a handle or crank; also called *street-piano.*

Hand-Note. In playing the horn, a tone whose pitch and quality are affected by inserting the hand in the bell; a stopped tone.

Hardanger Fiedel. An old form of viola d'amore, used in Norway, having 4 strings on the fingerboard and 4 sympathetic strings.

Harmonic (adjective). Pertaining to or involved in harmony in general or simultaneous tones in particular; opposed to *melodic* and also sometimes to *contrapuntal* or *rhythmic*. Also, in acoustics, pertaining to harmonics or partial-tones. *G.*

For *harmonic figuration*, see Broken Chords. For *harmonic minor*, see Minor and Scale. For *harmonic stop* (*harmonic flute*, *harmonic reed*, etc), see Organ.

Harmonic (noun). Same as *partial-tone* or *overtone*; see Acoustics. Also, in instruments of the viol-, lute- and harp-classes, a tone secured after lightly touching one of the nodes of the string to be sounded, so as to force it to vibrate in segments (rather than as a whole) and to yield one of its harmonics or partial-tones rather than its fundamental or normal tone; such tones are also called *harmonic* or *flageolet-tones* (also designated *flautato*). *G.*

If the string thus touched is 'open,' the harmonic is called *natural*, but if the string is 'stopped' as well as touched, the harmonic is called *artificial.*

Harmonica. A term variously applied in naming different kinds of instruments. In English it is most often used in one of two senses, viz.: (*a*) for a graduated and tuned set of thirty or more glass bowls, mounted on a horizontal axis or spindle so that they can be kept in revolution by means of a treadle (their lower edges passing through a pan of water) and sounded by pressing the fingers against their moistened edges; and (*b*) for a set of small free reeds, mounted in a small wooden or metallic box, with orifices on one edge so grouped that they can be sounded by the breath (exhaled or inhaled) as they are moved from side to side between the lips. *G.*

The first instrument (also called *glass-harmonica* or *musical glasses*) was devised in the above form by Benjamin Franklin in England about 1760. It embodies the principle of friction on glass which had been known and utilized for at least a century before, but not so as to be feasible for varied artistic effects. Franklin's arrangement provided a true instrument, which continued popular for more than half a century, with several performers of great dexterity, especially after a keyboard was added (from about 1785), and with considerable music specially written for it (as by Mozart, Beethoven, J. G. Naumann, etc). Its artistic value lay in the purity and stability of its intonation, the crystalline quality of the tones, and its capacity for delicate gradations of force. At Darmstadt it was for a time regularly used in the court-orchestra.

The second instrument (also called *mouth-harmonica* or *mouth-organ*), though commonly regarded as little more than a popular toy, is an interesting application of the principle employed in the accordion and concertina (the former called *ziehharmonika* in German).

The name *harmonica* has also been given to several types of percussive instruments in which graded sets of wooden, glass-, stone- or metal-plates or strips are mounted so as to be struck by hand-hammers, as in the xylophone (German names include *glasstabharmonika*, *holzharmonika*, *stahlharmonika*, *steinharmonika*, etc.).

Harmonichord. One of the many forms of *bogenklavier* or *piano-violin*. *G.*

Harmonici. See under Canonici.

Harmonicon. Same as *mouth-harmonica* or as *orchestrion.*

Harmonicor. See Harmoniphon.

Harmonicum. An improved form of bandonion, having an accordion-body so mounted in a case that it can be blown by means of treadles and played from an ordinary keyboard. It was invented in 1893 by Brendel and Klösser in Saxony.

Harmonie. A German term for a group of wind-instruments (a wind-band) or music for such instruments (*Harmoniemusik*). *G.*

Harmonietrompete, a metal-instrument intermediate in form between the horn and the trumpet, invented in Germany early in the 19th century.

Harmoniphon. An instrument, invented in 1837 by Panis of Paris, consisting of a set of reed-pipes controlled by a keyboard and blown by means of a single mouthpiece; as it simulated the oboe-tone, it was called in Germany *klavieroboe.* Also a similar form with clarinet-tubes, invented by Jaulin of Paris; also called *harmonicor.*

Harmonium. The English name for one type of the *reed-organ* (q. v.), distinguished from what is called in England the 'American organ' by being sounded by a compression-bellows instead of an exhaust-bellows. Also used for reed-organs in general. *G.*

Harmony. As a general term, music or any agreeable combination of tones. More exactly, any simultaneous sounding of tones as opposed to *melody*, or concord as opposed to *discord*. So far as composition may be separated into vertical and horizontal aspects, *harmony* designates or regards the former as *counterpoint* does the latter. Hence, technically, the art of forming and connecting chords so as to produce logical and effective artistic results. *G.*

Technical harmony, at least in any developed sense, belongs wholly to modern music. It is true that some interesting instances of it occur in primitive music and may be found outside the bounds of modern culture. No doubt, also, every scale and melody whose intervals are selected through some instinct for tone-relation is implicitly harmonic, so that harmonic principles are apparent in most folk-music and even throughout the early or contrapuntal era of artistic composition. Yet the definite recognition of chords as constituting musical units of a peculiar kind was delayed till the 15-16th centuries. This recognition seems to have been due to the accumulating body of contrapuntal works in which harmonic effects were being instinctively multiplied and to the increasing use of instruments like the lute, the clavichord and the portable organ, on which chord-constructions could readily be produced and studied. During the 16th century popular or folk-music began to modify artistic thought and praxis, bringing in many elements that favored a change from a contrapuntal to a harmonic center.

This transfer of attention and effort was accelerated during the 17th century and led, after 1700, especially as the new science of acoustics began to take shape, to formal harmonic theories and systems. About the middle of the 18th century came a distinct shift in all composition to forms that were frankly and predominantly harmonic. Hence, in modern musical pedagogy, harmony as a discipline precedes counterpoint, though the essential interdependence of the two is fully recognized. The foundations of formal harmony were naturally laid in the procedures of vocal music, but there has been an increasing tendency to broaden and modify them so to fit the genius and conditions of instrumental style as well. Recently, also, several notable efforts have been made to revolutionize or at least restate the whole subject either on novel premises or with novel logic.

The chordal structure or harmony of a piece is often defined by various descriptive terms. It is *three-part*, *four-part*, etc., according to the number of voice-parts employed. It is *simple* when not more than one of the essential chord-tones is doubled, but *compound* if two or more of these tones are doubled. It is *close* when the voice-parts lie as near together as the structure of the chords will allow, but *open*, *extended*, etc., when they are so separated that any one of them, if transposed an octave, would fall between two others. It is *diatonic* when only the tones of a given major or minor key are used, but *chromatic* when other tones appear. It is *plain* when only essential tones and chords are used, but *figured* when suspensions, passing-notes, etc., are used for melodic and rhythmic enrichment or when foreign tones and derived chords are freely introduced. It is *strict* when accepted rules of chord-formation and voice-progression are followed, but *free* or *false* otherwise. It is *pure* or *just* when performed in pure or just intonation, but *tempered* when in tempered intonation. For pedagogical purposes, also, the study is sometimes divided into *analytical harmony* or *harmonic analysis*, which subjects examples to dissection so as to ascertain and define their harmonic structure, and *synthetic* or *practical harmony*, which trains the student in actual writing, either with a given bass or given melody or with some given formula or outline.

For various technical definitions and distinctions, see Chord, Motion, Progression, Part-Writing, Anticipation, Suspension, Passing-Note, Tonality, Modulation, Cadence, etc., and for harmonic notation see Thorough-bass and also Tonic Sol-Fa.

The problems of practical harmony may be variously stated. The basal material includes *triads* and *seventh-chords* on each of the seven tones of the scale, with their respective inversions—a total of nearly fifty forms, which, however, vary greatly in character and actual utility, all but six of the triads (in their primary positions), if the scale be major, or five, if it be minor, being dependent and hence usable only in the course of progression. This material may be somewhat extended by certain *altered chords* or by either a distinct *modulation* from the given key into some other or the borrowing for a passing effect of some chord from another (related) key. While every chord has a character of its own, depending both on its type (major, minor, etc.) and on its relation to the key, that character, especially when the chord is inverted in any way, is generally subject to intricate modifications by circumstances, as by what precedes and follows, by whether it is accented or not, and by the influence of melodic drifts in the constituent voice-parts. Hence arise many rules or maxims of chord-succession and of voice-motion expressing the sum of experience or usage. Numerous procedures occur that have the quality of formulæ, especially in connection with the *cadences* by which phrases are ended or with the *transitions* involved in modulation. Inasmuch as every harmonic passage has its contrapuntal aspect (in the mutual relations of the voice-parts as melodies), chord-succession is always affected by the interior melody. But most harmonic writing is attached to a predominant melody, usually in the upper voice-part, which not only gives contour to the whole, but dictates in some degree what the chord-structure shall be. Furthermore, this melody, or the total form adopted, may present rhythmic or metric features that greatly influence both the choice of chords and their progressions. Beyond all this, modulation offers a large array of varying possibilities in connection with all the elements. It is evident, therefore, that practical harmony presents both intricacy and fascination. Though it has established modes of action that amount to grammatical rules or accepted idioms, in its larger range it has the flexibility and potency both of rhetoric and of eloquence. In modern music it has become on the whole chief among the great constituents of musical expression, though its headship is always exercised in due co-ordination with melody and form.

Harp. A typical class of stringed instrument, characterized by having many strings attached at one end to the resonance-box and stretched in an open frame so that they can be twanged or plucked by the fingers from before or behind. In some form it is one of the most widely diffused of all types. Most Oriental forms have a bow-shaped frame, but elsewhere and in all forms used in modern music the frame is more or less triangular. As the pitch of the tones depends wholly on the size, length and tension of the strings, and is not altered by 'stopping,' the number of strings depends on how many tones are desired. The sonority and richness of the tone depends chiefly on the shape, size and material of the resonance-box. Its importance arises largely from the fact that its relatively many strings are played by the player's two hands, so that full harmony is possible. Indeed, it is characteristically a chordal, rather than a melodic, instrument. *G.*

The modern orchestral harp has nearly 50 gut-strings, tuned diatonically from $c\flat_2$ about $6\frac{1}{2}$ octaves upward. The frame rests on the *pedestal*, which contains the pedals, the large, hollow *body* or *back* rising obliquely from this, with the *soundboard* as its upper face, to which the lower ends of the strings are attached, the transverse *neck* above, with the *wrest-pins* to which the upper ends of the strings are fastened and by which they are tuned, and the upright *pillar* joining the outer end of the neck with the pedestal. The modern form has seven pedals, each double-acting, so contrived that certain strings can be shortened and their pitch raised a semitone or a tone and the instrument thus set in any desired key. The pedal-action is carried up through the pillar and operates ingenious revolving disks and

studs attached to the neck. The fingering remains the same whatever the key. The mechanical improvements involved in the pedal-action were first undertaken about 1720 and were completed in 1810 by Érard of Paris. Harps with a full chromatic stringing and no pedals are also made, but lack the simplicity of the more usual form.

All ethnic, ancient and medieval members of the harp-class had comparatively few strings and were confined to a single key. But the modern Welsh and Irish have instruments of notable size and capacity. Some of these are *double* or *triple* (with two or three distinct sets of strings).

Throughout northern Europe harpers and their music seem to have had peculiar honor from time immemorial. The word 'harp' is Teutonic in derivation and may imply that this European development was indigenous, independent of analogous developments in other parts of the world.

The characteristic way of playing chords on the harp is with the tones in a quick ascending succession rather than simultaneously; this has given rise to the term *arpeggio* ('in harp-fashion') as applied to similar effects on other instruments. Harmonic tones can be produced by lightly touching the strings at one of their nodes.

Harp-way tuning, in the viola da gamba, is an arbitrary tuning (*scordatura*) of the strings to facilitate executing certain arpeggios.

Harp-pedal, in the piano, same as *soft pedal*.

For *Æolian Harp*, *Couched Harp* and *Dital Harp* (*Harp-lute*), see the terms.

Harpsichord. A keyboard-instrument much used during the 16–18th centuries and, with the clavichord, one of the precursors of the piano. It was essentially a keyboard-psaltery or zither (rather than a keyboard-harp, as its name would imply). Other names are *clavicembalo*, *gravicembalo* (or simply *cembalo*), etc.; small forms with the same essential mechanism were called *spinet* or *virginal*. *G.*

Externally, the harpsichord was wing-shaped, like the later grand-piano (whence the German name *flügel*). Occasionally it was made in an upright form, called *clavicytherium*. In many instances the instrument proper was removable from its case, especially when the latter was ornate.

Internally, the keyboard (or keyboards) occupied the shorter of the straight sides. The gut or wire strings were stretched over the soundboard longitudinally (at right angles to the keyboard). In small instruments there were 1–2 strings to the key, in large ones 2–4. In principle, the action consisted simply of a series of upright *jacks* (standing between the strings), each with a *spine* or *quill* projecting laterally so as to engage and pluck the strings and also with a soft damper to check their vibration. Pressing a key raised the corresponding jack and twanged the strings—the motion required being somewhat firm and positive (to avoid merely 'blocking' the quill against the strings). Varieties of tone-quality were secured by having more than one set of jacks, fitted with quills of different materials—wood or hard leather as well as quill. Usually in such cases there was a separate keyboard for each set of jacks, so that two or three keyboards were not uncommon. Sometimes changes of quality and also changes in the number of strings affected were controlled by means of stop-levers (as in the organ).

The tone was somewhat nasal, but in the best instruments resembled that of the harp or zither. It blended well with the tone of orchestral instruments. The most serious disadvantage was that it could not be greatly modified in loudness.

Throughout the 17–18th centuries the harpsichord was universally used in all kinds of concerted music, in accompanying the solo-voice or a solo-instrument, in every species of small instrumental ensemble and in every form of orchestra (including that for the opera). Prior to the time when the details of harmonic accompaniment were fully elaborated otherwise, the cembalist was expected to supply harmonies more or less according to his judgment from a figured bass (*basso continuo*). He therefore acted as conductor, not only regulating the tempo, but often guiding the vocal and instrumental parts as required. This use of the instrument continued until nearly 1800.

The compass of the harpsichord was usually from four to six octaves. Many experiments were made with more than the normal number of keys to the octave, so as to avoid the harshness of tune outside of the small circle of favored tonalities. Some of these necessitated using 5–6 rows of keys.

Hausmusik ('house-music'). A term formerly used for all forms of music intended for private or domestic use rather than for the concert or the stage; somewhat imperfectly covered by the later term *salon-music*.

Hautbois, Hautboy. See Oboe.

Head. In instruments of the lute- and viol-classes, the upper part of the projecting neck, containing the *peg-box* and *tuning-pegs* and usually carried out into an ornamental *scroll*. Also, in the bow used for viols of every sort, the upper or outer end or *point*; opposed to *heel*. Also, in drums, the elastic membrane stretched over the open body. Also, in notes, the oval part whose position on the staff marks the intended pitch; opposed to *stem* or *tail;* see Notation.

Head-Register, Head-Tone, Head-Voice. Terms used to designate vocalization or vocal tones so produced as to magnify resonance in the head; opposed to *chest-register*, *tone* and *voice*. See Vocalization. *G.*

Heckelphon. A baritone-oboe, invented by Wilhelm Heckel of Biebrich in 1905, followed in 1909 by his *Heckelphon-Clarinet*, which has a cylindrical bore.

Heel. In instruments of the violin-family, the wooden elbow or brace fastening the neck to the body. Also, in the bow used for viols of every sort, the lower or inner end, that held by the player's hand; opposed to *head* or *point*.

Helicon. A form of contrabass-tuba; see Tuba.

Hemi-. A prefix signifying either half- or minor.

In Greek music, the *hemitone* or *limma* was the remainder left from the interval of the fourth after subtracting two 'tones,' namely, 256/243, which is slightly smaller than the modern *semitone*. Sometimes the *limma* was called the *diatonic hemitone* in distinction from the *apotome* or *chromatic hemitone*. *Hemidiapente* and *hemiditone* were the minor (diminished) fifth and the minor third respectively.

Hemidemisemiquaver. See Notation.

Hemiolia. In medieval music, the interval of the fifth or a doublet (two notes in place of three). In more modern usage, a triplet (three notes in place of two). *G.*

Its use for the fifth arose from the fact that taking two-thirds of a string-length gives the interval.

Hemispherical Mouthpiece. See Cupped Mouthpiece.

Heptachord. An instrument with seven strings. Also the interval of the seventh. Also a scale of seven tones to the octave, as in the modern major and minor scales; a *heptatonic* scale; see Scale and Septonate.

Heroic. Denoting that which celebrates or befits a hero; grand, imposing, noble.

Hexachord. An instrument with six strings. Also the interval of the sixth. Also a series of six tones, regarded as a unit. *G.*

The *hexachord-system*, often attributed to Guido d'Arezzo (11th century), was the basis of the conception and practice of *solmization* (q. v.). It assumed a general series of tones from g_2 to e^1, distributed into seven similar and interlocking groups of six tones each, the tones of which were named *ut, re, mi, fa, sol, la* (from the initial syllables of a hymn to John the Baptist)—two of them using the tone *b-flat* instead of *b*. The successive tones were then named by the letter-name plus whatever syllables occurred in all the hexachords involved.

	1	2	3	4	5	6	7
e^1	.	.	.	.	.	.	la
d^1	.	.	.	.	.	la	sol
c^1	.	.	.	.	.	sol	fa
$b_{\flat}$	.	.	.	.	.	.	mi
$b^{\flat}$	.	.	.	.	.	fa	
a	.	.	.	.	la	mi	re
g	.	.	.	.	sol	re	ut
f	.	.	.	.	fa	ut	
e	.	.	.	la	mi		
d	.	.	la	sol	re		
c	.	.	sol	fa	ut		
b_1	.	.	.	mi			
$b_1{}^{\flat}$	.	.	fa				
a_1	.	la	mi	re			
g_1	.	sol	re	ut			
f_1	.	fa	ut				
e_1	la	mi					
d_1	sol	re					
c_1	fa	ut					
b_2	mi						
a_2	re						
$\Gamma = g_2$	ut						

The 1st, 4th and 7th hexachords were called *durum* (because with *b durum* [*b-natural*]), the 3d and 6th *molle* (because with *b molle* or *rotundum* [*b-flat*]) and the 2d and 5th *naturale* (because without either *b*).

This tone-system is longer than the Greek system and partitioned on a different principle. From the 16th century it was gradually set aside in favor of octave-scales, but its influence is somewhat traceable till after 1700.

Hey. Either same as *country-dance* or a figure in such a dance; see Dances. *G.*

Hidden Fifths and Octaves. See Fifth, Octave and Motion. *G.*

High. Of pitch, acute; denoting tones produced by relatively quick vibrations; opposed to *low* or *grave*.

The medieval and modern use of the metaphors of 'high' and 'low' as regards pitch seems to be the reverse of ancient usage. The latter was derived from the lyre, which was held with its graver strings above and the acuter ones below. It is not clear what occasioned the change of conception in the early Middle Ages.

Hirmos, Hirmus. In the Greco-Russian liturgy, the first strophe or stanza of an ' ode,' its meter and melody serving as a model for the other stanzas.

History, Musical. The field of music-history includes the whole range of facts that can be ascertained in all periods and countries. For obvious reasons, however, its chief concern is with the course of development leading to the elaborate and highly-organized art as found among the peoples of the modern culture. Within this specific field the accent of attention falls on the processes, forms and products of composition, the instruments and other implements, the character and purposes of performance, the personal agency of composers, interpreters and teachers, the body of literature accumulating about the practice of the art and the educational and commercial enterprises involved in its progress. The function of the historian is to investigate this area of fact, or some substantial part of it, so as to disclose and summarize in logical fashion what are the main lines of advance and achievement and thus to stimulate and direct comprehensive thinking about it.

As in all analogous subjects, it is important to distinguish between music-history as a body of objective facts and music-histories as efforts to report upon those facts. And to some extent it is also well to distinguish between the minute and technical research required to secure precise statements of the facts and the more reflective and philosophical codification of the results of research with reference to the culture of general inquirers. The work of scientific investigation is the task of those now called musicologists, while the other is the function of historians. Both investigation and the writing of histories began in the latter part of the 18th century, but the fuller development of both lines of effort waited till about 1850, when the general interest in historical method that characterized the 19th century began to affect the field of music. Since then the accumulations of both critical and expository material have become enormous—utterly bewildering if one tries to master all details, but emphatically illuminating if he seizes on the main currents of development that sweep these into orderly progress.

Almost all historical summaries include more or less about the vast field of Musical Ethnology or Ethnic Music, which lies outside of the geographical range of modern European culture. It includes both the music of numerous primitive or nature-peoples in all parts of the world, and the more conscious art of races like the Chinese, the Hindus, the Arabs and their several relatives. From the Orient European music doubtless derived several of its instrumental types. And in both Oriental and primitive music may be found conceptions and processes analogous to those in which modern music had its origin in prehistoric times.

Among the types of Ancient Music known to us the Egyptian and the Greek are the most significant, since with them began the rational analysis of tone-materials and relations, as well as the studied employment of forms akin to ours. Ancient Hebrew music has little intrinsic importance; it was probably a blend of Egyptian and Babylonian usages. Roman music simply continued that of the Greeks, but with some improvements in practical detail. Byzantine music was ancient in origin, but medieval in development; it served as the principal bridge by which Greek theory and practice were brought over into modern art. Through Byzantium, also, may have come some suggestions affecting the growth of the drama.

In the long Medieval Period (roughly from the 4th to the 16th centuries) the outstanding topics are (1) the settling and spread of the Gregorian system of liturgical song, the influence of which remained potent until after 1600 and which is still vital to a certain extent, (2) the gradual evolution of a practical graphic method of notation, beginning with the indefinite and variable neumes and ending with the essential elements of the modern staff-notation, (3) the rise of a positive conception of composition, at first only in the way of vocal polyphony, but giving promise of the modern notions of harmonic construction as well, and (4) the fruitful instinct for secular song as illustrated by the Troubadours of France and the Minnesinger of Germany, with successors in France and Italy.

The Middle Ages closed with a period of strong transition, often called by the name Renaissance, to which belong in music-history (1) the energetic perfecting of the art of *a cappella* vocal polyphony by several generations of church-musicians in Western Europe (chiefly Flanders and England) and, in the 16th century, its transference to Italy and southern Germany, (2) the parallel, but at first less influential, growth from the 14th century of artistic mastery of secular song with accompaniment in France and northern Italy (the so-called *ars nova*), (3) the application of the art of printing to the production of musical literature (from about 1500), and (4) the shift of leadership in musical development during the 16th century from scholastic ecclesiastical music to the free styles of secular music, with consequent changes in the dominant theoretic system, an intense interest in instruments and the birth of several new forms.

The period following 1600 and running to about 1750 applied the innovations of the Renaissance most brilliantly in (1) the creation and rapid expansion of the opera (with its pendent, the oratorio), which not only linked music firmly with the drama, but exerted a powerful stimulus on the specialties of solo-singing and orchestral accompaniment, besides creating a widespread popular demand for music as a social entertainment, (2) the steady improvement of many instruments, especially the viol-family and two or three forms with a keyboard, so that instrumental resources, technique and characteristic forms began to rival those already in use in the vocal field, (3) the strong expansion of Protestant choir- and organ-music in Germany, culminating in a second great contrapuntal style, no longer only *a cappella* and strict, but adopting, especially under Bach, a majestic freedom of texture and spirit, and (4) the emergence of the modern doctrines of scale, harmony and form into definite shape, with the beginning of scientific acoustics, of tuning keyboard-instruments in equal temperament, etc. Towards the end of the period the instrumental virtuoso becomes a notable figure in many places and the social institution of the concert establishes itself as a public power. The modern distinctions between church-music, dramatic music, concert-music, chamber-music and house-music were already evident.

About 1750 there set in a series of remarkable movements of transformation which brought in the styles most characteristic of the modern period proper. Central among these was the shift of attention in composition from the polyphonic or contrapuntal point of view to that which is prevailingly monophonic and harmonic, with the associated exaltation of song and dance-types of form. Along with this went the rapid perfecting of the modern orchestra, with the violin-group as the nucleus, the stimulating influence toward progress radiating at the start from Mannheim, but before long centering largely at Vienna. The so-called 'classical school' of instrumental composers adopted the sonata as a sort of consummate type. From about 1775 the piano began to take the place of the harpsichord as the ruling keyboard-instrument. The wide sway of the mechanical Neapolitan opera was successfully challenged by the daring ideality of Gluck, while innovations like the Italian opera buffa, the French opéra bouffe and the English and German song-plays added materially to the range of dramatic effort. In general, the tendency of the 18th century was toward external regularity and precision in all kinds of art, with the accent upon objective charm and formal symmetry, but at its end, with the violent changes taking place in the social order, there were signs of novel developments to come.

The 19th century is by far the richest period hitherto, its complexity and abundance defying any brief statement. It is safe to say that the two dominating figures among composers are Beethoven and Wagner, the first working in the first quarter of the century and the second most influential in its last quarter (though in action before 1850). Before 1850 the most notable phenomenon, perhaps, was the altogether fresh accent upon high individuality and freedom, upon the warmth and peculiarity of personal expression, and upon intensity of imagination and sentiment—those qualities in art that are comprehended under the rather elusive term 'romanticism.' Thus subjectivity more and more replaced the older etiquette of style and conventionality gave way to independent invention. The beautiful wealth in the field of the song rapidly disclosed itself. The opera diverged into the contrasted paths of the French opéra comique, the German romantic opera, the clever tunefulness of the new Italian form and the pretentious dignity of the 'grand' opera. Orchestral music attained an unexampled breadth and grandeur in the hands of a series of German masters. The piano displayed extraordinary capacity for both lyric and heroic expression, calling forth a multitude of powerful composers and performers. Musical education and scholarship began to take their place as cultural forces, and the popular dissemination of musical interest and intelligence led to a new valuation of musical art in its relation to social life. Throughout the first half of the century the strongest impulses to progress radiated from Germany as a center, but with important movements in creation and appreciation in several other countries.

The second half of the century witnessed the far-reaching controversies provoked by Wagner and his circle. One of these concerned the antithesis between 'program-music' and 'absolute music.' Another related to the office of the opera, at least in its more exalted ideal. Another was the tendency to extreme complexity and elaboration in orchestral style. Meanwhile fertile lines of new effort were opening on every side in the fields of national style. The several countries came into prominence at different times and in different ways, but by 1900 France, Italy, Hungary, Bohemia, Poland, Russia, Finland, Sweden, Norway, Denmark, the Low Countries, England and the United States had all shown in a greater or less degree their latent capacity for advance, each in its own way and in accordance with its national genius. In Germany a portentous amount of activity went on, often with fruits of high distinction, but her past leadership was in process of distribution. Thus the essential cosmopolitanism of music was impressively demonstrated.

Toward the end of the 19th century and since there has been some tendency to throw emphasis upon restless efforts after novelty, sometimes in the direction of a dreamy 'impressionism,' sometimes in the search of a theatric 'realism' or 'verism' and sometimes in the exploitation of the alleged excellence of cacophony. Just what is to be the permanent residuum only time can reveal. It is enough to realize that music has now established itself as by far the most universal and potent of the organized artistic interests of modern life. It is clearly one of the urgent expressions of the spirit of that life. It may find ways to mould that spirit to a higher nobility and grace.

Hocket. In early counterpoint, a treatment of a passage in which the ordinary continuity is broken by frequent abrupt pauses in the voice-parts, one after another, producing a halting or spasmodic effect; or a passage thus treated. *G.*

Hold. See Notation.

Homophone. A tone or key (digital) having the same pitch as another, but differently named and noted.

On the keyboard every key is named and noted in two or three ways, though the tone produced remains the same. Thus *f-sharp*, *g-flat* and *e-double-sharp* are said to be *homophones* of each other.

Homophony. In old usage, composition or performance in unison throughout, rather than in *antiphony*. In modern usage, composition in which one voice-part (usually the upper) predominates as the principal *melody*, the other parts supporting or accompanying it mainly in harmonic or chord-effects; opposed to *polyphony*, in which all parts have prominence in turn, with evolutions that are contrapuntal and imitative rather than chordal. Also called *monophony* and sometimes *monody*. *G.*

The song is the typical homophonic form. Down to about 1600 the prevailing style in composition was polyphonic. With the rise of the dramatic solo this

style began to be replaced by a homophonic style. From about 1750 the homophonic conception was extended to instrumental forms generally. Hence the sonata, which then became the ruling large form, is homophonic, as opposed, for example, to the fugue, which is essentially polyphonic.

Hook. Same as *pennant*; see Notation.

Hopper. In the piano-action, the intermediate piece (with or without its accessory parts) that serves to transmit the motion of the key-tail to the hammer-butt, so as to throw the hammer-head against the string; also called *grasshopper* or *sticker*. *G.*

The upper end of the hopper is so adjusted that after giving its impulse it slips out of alignment, allowing the hammer to fall even though the hopper remains raised. This adjustment constitutes the *escapement*.

Horizontal. See Vertical.

Horn. A general name for all wind-instruments with a fairly long conical tube and sounded by blowing into the small end in such a way that the vibration of the lips sets the air in the tube into vibration. To facilitate the lip-action there is almost always a conical or socket-shaped mouthpiece. The pitch of the tones is taken from the natural harmonics of the tube and the selection is determined either by the combined breath-pressure and lip-tension or by these with the aid of mechanical devices that alter the acoustical length of the tube. In this general sense, horns are distinguished from flutes and reed-instruments, constituting a large and important class. *Horn* and *trumpet* are sometimes used more or less interchangeably, but sometimes they are applied specifically to different families in the general class. *G.*

The typical horn is an instrument made from the horn of an animal, as for signaling in war or the chase. In imitation of this numerous forms of wooden or ivory horns have been used. For musical purposes horns of metal are much more important.

In such horns a practical scale is obtainable only when the tube is at least eight or nine feet long. Hence, for convenience of handling, the tube is bent in convolutions. It expands at the outer end into a flaring *bell*. The characteristic *horn-mouthpiece* differs from that of the trumpet in being much more like a funnel than a hemispherical cup.

The modern *orchestral horn* or *French horn* is a much-elongated and refined hunting-horn (*corno di caccia*), the fundamental tube being 12 or more feet long, convoluted into a compact circle with mouthpiece and bell projecting on opposite sides. The bore of the tube increases very gradually until the flare of the bell is reached, but in its middle portion it is usually cylindrical, so as to facilitate alteration of its total length by slipping in various *crooks*, which are loops of tubing that add from one to several feet to the main tube and lower the fundamental pitch by various degrees. As many as 16 such crooks are made, but ordinarily only 8–10 are used, the one to be selected for a given piece or passage being indicated at the outset. Whatever be the pitch chosen, the tube may be made to yield a scale consisting of the natural harmonics of its fundamental tone from the second to the sixteenth (a total range of 3 octaves, but with wide gaps except in the upper octave). But the practical scale is much increased by means of the device of *stopping*, that is, inserting the hand into the bell (as a loose conical plug); the *half-stop* lowering the pitch of any tone by a semitone, the *whole-stop* by a tone, while slight modifications or temperings of the pitch can be made by less insertion. Music for the horn is written in the key of C, but the sounds produced depend on the key in which the instrument happens to be pitched. In the orchestra horns are usually employed in pairs or quartets.

In addition to the above *natural* or *hand-horns*, *valve-horns* are also much used, these having certain crooks permanently attached in such a way that pressing a piston or lever opens a valve into a given crook and temporarily alters the tube-length. Such instruments have a much greater practical scale than the others, but the quality of the tone is apt to lose something in purity and refinement.

The horn in something like its modern form came into the orchestra in the later 17th century, becoming common after 1750. Its notable capacity for rich and varied color, for both tender and majestic expression, has been diligently utilized by all important composers since Weber and Beethoven.

For *English horn*, see Oboe.

The name *horn* is also used for various conical and wide-mouthed tubes, as for certain reed-pipes in the organ, for the amplifying-trumpet attached to phonographs, etc.

Horn-band or *Russian horn-band*, a special form of wind-band, developed from about 1755 by the Bohemian Mareš (Maresch), then in court-employ at Petrograd. It consisted of a graded series of hunting-horns (about 9 in. to 12 ft.), each giving one tone. As many players were required as there were tones to be used, a compass of 3 octaves (with chromatics) calling for about 35 players. In spite of the difficulties of coordination, music of much complexity was possible and even effective.

Hornpipe. See Dances. *G.*

Hosanna, Osanna [Heb. *hoshiah-na*, 'save, I pray!']. An acclamation, originally of entreaty, but later of adoration, in the Mass appended to the Sanctus and repeated after the Benedictus. *G.*

It comes from the Passover service as recorded in Ps.cxviii.25 and from the story of Christ's entry into Jerusalem in Matt.xxi.9,15, Mark xi.9–10, John xii.13. In the Mass its text (from the latter) is 'Hosanna in excelsis.'

Hour-Bell. In a peal or chime of bells, the bell used for striking the hours; usually same as *tenor-bell*.

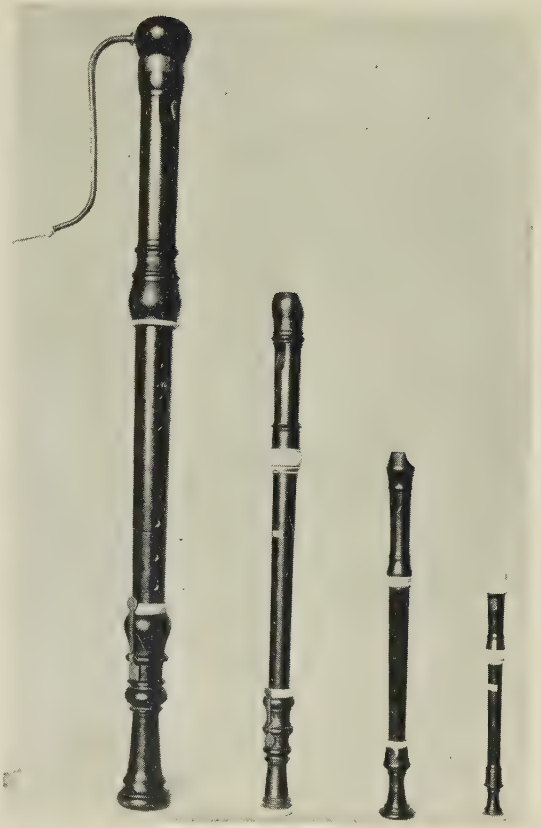
Humoresque, Humoreske. Properly, an instrumental piece of a droll or humorous character, but often used for a short, fanciful caprice. *G.*

Hurdy-gurdy. A peculiar form of stringed instrument, popular in the Middle Ages and still found in rustic use in some parts of Europe or as an implement for street-music. *G.*

Its body was pear-shaped, like the viol and lute, but there is no extended neck, what corresponds to the latter being mounted on the upper part of the body. There are 4–6 strings, of which 2 are *chanterelles*, running over the fingerboard, the others being drones (called *bourdon*, *mouche* and *trompette*). The melody-strings are tuned in unison and are stopped, not by the finger, but by tangents actuated by small keys in a sort of keyboard. The drones are tuned in fifths, one pair or another being used according to the key adopted. All the strings are sounded by the friction of the rosined edge of a small wooden *wheel*, set in the front of the body and revolved at right angles to the strings by a crank at the bottom of the body. In some modern specimens sympathetic strings are added to increase sonority.

At one time it was much used for church-music, but was later replaced by various forms of portative or positive organs. During the 18th century it had considerable vogue in France, so that it was made on a much-enlarged scale, compositions for it being supplied by several composers and at least two methods prepared.

In the 10th century the name was *organistrum*. Later it became *armonie*, *symphonie* (*chifonie*), *sambuca*, *zampugna*, etc. The modern French name is *vielle* and



FAMILY OF RECORDERS
(Vertical Flutes)

FAMILY OF FLUTES
(Transverse)

the German *bauernleier* (*lyra rustica*), *drehleier* or *bettlerleier*.

Hydraulus. A form of pipe-organ, said to have been invented by Ktesibios of Alexandria (probably about 175 B.C., perhaps earlier) and described by Hero of Alexandria (probably two centuries later) and others. *G.*

Its name came from the fact that the wind-supply was secured by ingenious applications of water-statics in both feeders and reservoir. Much light on its whole construction was thrown in 1885 by the discovery at Carthage of a clay model of such an organ. See article by Maclean in the *I.M.G. Sammelbde.* vi (1904).

Hymn. In general, any religious poem of lyric character; an ode; as the Vedic *hymns*, the *hymns* of Pindar, etc. Specifically, a poem designed for use in connection with Christian worship, normally in metrical and stanzaic form and thus adapted for congregational singing. *G.*

The Greek word probably implies song, as the analogous Hebrew word *psalm* seems to imply the use of instruments, but both terms are properly literary rather than musical.

In Col. iii. 16 and Eph. v. 19 the phrase 'psalms and hymns and spiritual songs' suggests the use of three kinds of poem in early Christian circles, 'psalms' probably meaning the Old Testament poems adopted from the Jewish synagogue, while 'hymns' and 'spiritual songs' apparently point to two new kinds of poem devised for Christian use. Of these there seem to be several traces in the New Testament.

From early centuries come scattered illustrations of such poetry, including the Te Deum, the two Glorias, the so-called 'Lamp-lighting Hymn,' Clement's 'Hymn of the Saviour,' etc. The more definite series of hymnists begins in the East with Ephrem Syrus (d. 373) and in the West with Hilary of Poitiers (d. 368), followed by the important Ambrose of Milan (d. 397). Greek hymnody was especially enriched in the 7–9th centuries by odes and canons still in use. Latin hymnody reached its greatest productiveness somewhat later, in the Missal appearing in the form called *sequence* (from its place after the Gradual) and in the manifold Breviaries under the name *hymn*. While the number of such poems retained in the later revisions of the Latin service-books was not large, the total number known runs to perhaps 3500.

Though the earliest Christian hymns were in prose, the Latin writers soon adopted the accentual and rhythmical verse (often with rhyme and so with couplet- and stanza-structure) which became the standard for medieval and modern poetry (in contrast with the literary usage of antiquity). Thus medieval hymnody was akin in form to popular poetry generally and open to analogous musical treatment. But it was essentially clerical, produced by ecclesiastics and mostly employed in monastic circles.

The Reformation (from about 1520) seized upon hymnody as the chief practical means of popular religious expression. In the Lutheran circles of Germany hymns proper multiplied rapidly during the 16th and 17th centuries, but in the Reformed churches of Switzerland, the Rhine Valley, Holland and England, metrical versions of the Psalms were the rule. In England free hymnody had no vogue until introduced among Independents by Watts in 1707 and among Methodists by the Wesleys from about 1740, gaining no foothold in the Church of England till still later. Since 1800 the production and use of hymns have been universal among all branches of English Protestantism.

The treasures of hymn-literature have been interchanged in the various countries involved by means of translations, paraphrases and imitations, so that hymnody now has a singularly cosmopolitan character, besides forming a majestic demonstration of essential unity of spirit and sentiment between all Christian communions. Through missionary enterprise it has been spread into all corners of the world, constantly tending to arouse independent production in all languages.

There is no way of knowing exactly how many hymns and similar poems have become matters of record. The number has been estimated as over 400,000; it may run close to a half-million. Perhaps half of these have been made objects of historical study and classification.

For the ritual hymns of the Greek and Latin Churches melodies were provided similar in texture to those used for other ritual exercises. But in the Latin Church the tendency of hymns to adopt accentual and strophical versification brought the Gregorian melodies for them more or less close to the instinctive types of popular song. Just as the Gregorian psalm-tones were designed to be used over and over to successive verses of the text, so the hymn-melodies were repeated for successive stanzas. This is parallel to folk-song practice generally. Stanzaic repetition of the melody is now universally characteristic of musical hymnody in its congregational applications.

Protestantism tended from the first to adopt existing folk-songs and similar melodies for both hymns and versified Psalms, and the musical type thus established has continued ever since. But various changes in form and treatment have occurred in each of the most active of the branches of Protestantism. In both Lutheran and Reformed usage the early melodies were varied in rhythmical and metrical structure, adapted to a considerable range of verse-forms. But in the 17th century a tendency set in to reduce melodies to an even-noted monotony, which then came to be thought standard for both the German *chorale* and the English *Psalm-tune*. At various times and in diverse ways reactions have set in that have reasserted the folk-song freedom and vivacity. Among these the highly-wrought part-song tunes of the Anglican Church in the 19th century are particularly notable, while the crude songs of early Methodism and the evangelistic melodies attached to evangelistic verses like the American 'Gospel Hymns' represent another grade of reaction.

In the Latin Church the technical name for a collection of hymns is *hymnarium* or *hymnary*. The standard German name is *choralbuch*. The modern English name is *hymn-book* or *hymnal*, but the older term was *psalm-book* (or *psalter*).

The scientific and historical study of the entire field is known as *hymnology*.

The form of hymn-tunes depends on the verse-forms to which they belong. German hymnody has always had considerable variety in the length and internal structure of stanzas. The same variety marked the early hymnody of the Reformed churches, though less in degree. But in England after a short time iambic verses became almost supreme, in lines of not more than eight syllables and in stanzas mostly of but four lines. In the 17th century the prevailing patterns (all iambic) were those later called *Common Meter* (*C. M.*), with the syllable-formula 8-6-8-6, *Long Meter* (*L. M.*), with the formula 8-8-8-8, *Short Meter* (*S. M.*), with the formula 6-6-8-6, and some six-line or eight-line variants. Trochaic meters were not used until the time of the Wesleys. During the 19th century there was a great extension of variety in the verse-forms adopted, so that in a modern hymnal there may be more than a hundred forms represented. As each of these requires a special form of tune, the corresponding variety of music has become conspicuous.

I

Iastian Mode. See Ionian Mode.

Ictus. Same as *accent* or *stress.*

Idea. A term somewhat variously used to designate a structural unit, usually melodic, but often involving harmony as well, such as is otherwise called *figure, motif, phrase, strain, subject, theme,* etc. *G.*

Idyl, Idyll. A name applied to an instrumental or choral work of a pastoral, romantic or sentimental character.

Imbroglio. A passage in which the voice-parts are in conflicting and confusing rhythm and meter with respect to each other. *G.*

Imitation. In composition, especially in counterpoint, the process, act or result of making one voice-part repeat or copy the motion and intervals of another part either exactly or in some determinate manner. Specifically, such repetition or likeness when applied to a given theme or subject, as in the canon or the fugue. *G.*

The theme and its imitation are known as *antecedent* and *subsequent, subject* and *answer, dux* and *comes,* etc. The imitation may be *strict* or *free,* according as it adheres closely to certain recognized rules or departs from them (even to the extent of offering only an altered resemblance or a mere reminiscence). As to pitch-relation to the theme, imitation is said to be *at the unison, at the octave, at the fifth* or at whatever interval there is between the opening of each. As to method, imitation is *canonic* when the time-values and the intervals of the theme are duplicated (also called *exact* or *direct*), but *inverted* or *by inversion* when upward intervals or steps in the theme are represented by corresponding downward ones and vice versa, *by reversion, retrograde* or *cancrizans* when the theme is taken backwards (occasionally *by inversion and reversion* at once), *by augmentation* when the time-values of the notes in the theme are systematically increased (usually doubled) and *by diminution* when those time-values are systematically decreased (usually halved).

Imitation is always one of the chief elements of interest and effectiveness in contrapuntal writing. When applied to the principal theme or subject in a fugue it serves not only to propose this as a tonal topic in both tonic and dominant relations, but later (in the development) to disclose some of its latent possibilities through one or more of the special redispositions of intervals above noted. Imitation also plays an important part in much writing that is not strongly contrapuntal, but is then apt to be free in method and often transient and irregular in application, perhaps merely suggesting in brief what is not carried out in full.

Though the term is technically only used of melodic repetition as between individual voice-parts, there are analogous harmonic effects, as in the reiterated chord-formula in a sequence or in a cadence-rhyme.

Imitative Music. Music in which technical imitation (see above) is conspicuous. Also, and more commonly, music in which non-musical sounds are copied or simulated; see Program-Music.

Imperfect. See under Perfect. *G.*

Impresario. The manager or director of an opera-house or an opera-troupe; sometimes applied also to the conductor in such a house or troupe, and (rarely) to a trainer or coach for opera-singers.

Impromptu. An *improvisation.* Also a work in a more or less impulsive and irregular form, as if improvised; a term applied to many instrumental pieces otherwise called *caprices, fantasias,* etc. *G.*

Improperia. The series of versicles and responses sung after the Gospel in the Good Friday service of the Roman Catholic Church; the *Reproaches. G.*

They consist of a series of upbraidings addressed by Christ to His people, reminding them of past gifts and mercies and demanding a reason for their faithlessness. In the Sistine Chapel a setting by Palestrina has been used for these since 1560; elsewhere Gregorian melodies are generally used. [See a setting of part of them in Gounod's *Redemption.*]

Improvise, Improvisation. Terms applied to a performance of music not previously composed or memorized, but conceived and executed at the moment. *G.*

The terms are often applied to a performance without notes that has been mentally prepared beforehand. But they properly belong to the spontaneous and extemporaneous treatment of a theme or form without preparation. The practice was common throughout the 18th century as a test of musicianship and in its truly artistic form is far from disused now, especially in organ-playing.

Improvisation is also used in the sense of *impromptu.*

Inch. As a unit of measure for wind-pressure in the organ, see under Wind and Organ.

Incidental Music. Music designed to be performed in connection with a theatrical play, either outside the action proper or as an embellishment of the action. *G.*

The term has no fixed meaning. It may denote an overture and entr'actes performed before the curtain rises and in the intervals between the acts. It has been used for the musical part of a melodrama (the running accompaniment of a spoken text). But its more common use is for such casual instrumental pieces and songs as were frequent in the drama of the 16–17th centuries (as in Shakespeare), and at many periods since, which serve as part of the total *mise en scène* without attracting great attention to themselves; or for still more pretentious instrumental pieces, like marches, dances, entrées, serenades, etc., inserted for vividness of impression. Incidental music in this sense has a certain kinship with the idea of the singspiel and the ballad-opera, as well as with some varieties of operetta and vaudeville. The term, however, is most commonly applied to pieces devised to accompany plays of poetic importance.

Independent. In harmony, denoting a chord that is consonant and requires no resolution; opposed to *dependent.*

Infinite Canon. See Canon.

Inflection. In general, a melodic shift of pitch in the speaking voice that occurs within the syllables of a word or a word-group, by its form indicating a shade of meaning and purpose otherwise indistinct. Hence, in cantillation, especially Gregorian, a melodic deviation from the prevailing monotone to mark the end of clauses and phrases; see Accentus. *G.*

Ingressa. See Introit.

Inharmonic Relation. See *false relation* under False.

Initial. In Gregorian music, one of the tones

in a mode with which a melody in that mode may begin. Most of the modes have two or more such tones. *G.*

Inner Parts, Inner Voices. In harmony, the voice-parts other than the highest and the lowest (which are the *outer parts*); in ordinary 4-part writing, the alto and tenor; also called *interior parts* or *voices*.

Inner pedal, a pedal- or organ-point in the inner parts; see Organ-Point.

In nomine. In old English music, a title used both for certain antiphons or short motets and for organ- or virginal-pieces. *G.*

The term is supposed to come from an introit, antiphon or Psalm beginning with words like 'In nomine Jesu' or 'In nomine tuo.' It may be derived from the formula used with the sign of the Cross (as at the opening of the Mass), 'In nomine Patris et Filii et Spiritui Sancti.'

A *fuga in nomine* is a fugue that is free, irregular and hence 'nominal.'

Inscription. The technical term for a motto, sign or other device placed at the head of a canon that is not fully written out, nominally to indicate its intended resolution, but often to render it more enigmatic; see Canon. *G.*

Instruments. In producing musical tones men have always sought to devise mechanical apparatus to assist and supplement what they undertake vocally. All such implements are technically called *instruments*. Their primary purpose is to enable the one who uses them to extend the range and diversify the character of tonal effect without detaching it from himself or relinquishing the power to direct it as his own expression. Thus viewed, even the mechanism of the human voice, though largely instinctive and unconscious in action, is properly to be regarded as an instrument. Ideally, therefore, an instrument is a tool or implement rather than a machine, even though some instruments are so extensive and complicated as to have great interest as machines. But the distinction has importance as regards true instruments in comparison with mechanical appliances for the automatic reproduction of musical effects; see Automatic Appliances. *G.*

One of the striking features in a survey of primitive and semicivilized life everywhere is the fact that musical instruments abound and receive peculiar attention as to both construction and decoration. Among the objects found in connection with the vestiges of prehistoric man are flutes of bone. Even nature-peoples who have few other implements are seldom without devices for making music. The exuberant fancy of the Orient has exhibited itself copiously in this direction, and from the Orient, as well as out of its own ingenuity, the medieval European world came to possess a multiplicity of forms that in turn became the ancestors of modern instruments. Artistic progress has tended always to reduce the total number of types, but to refine and perfect these with utmost care. So it comes about that in a representative collection or catalogue of instruments those of importance to modern art are far outnumbered by those from outside the circle of advanced culture.

Every instrument involves four essential elements that are useful for definition and classification. These are (*a*) a vibratile body of solid material or of confined air, (*b*) provision for increasing sonority and influencing quality by resonation, (*c*) a vibration-producing agency to set the vibratile body in action, and (*d*) appliances connected with this to regulate pitch, force, duration and quality in the tones produced. Using these as bases for classification, instruments may be described (*a*) as *pneumatic* (the principal stops in a pipe-organ, flute, flageolet), *stringed* (harp, violin, zither, piano), *tongued* or *reed-* (oboe, clarinet, reed-organ, the reed-stops in a pipe-organ), *tympanic* (drum, tambourine, zylophone), or *vibrating entire* (bell, gong, tuning-fork), (*b*) as depending on the sonority of an *air-column* confined in a tube (practically all so-called *wind-instruments*, including those named *pneumatic* and *tongued* above), on that of a *resonance-box* or *body* of whatever shape (viols, lutes, harps, drums, marimba), on that of a *soundboard* or *resonance-plate* (piano, zither), and on some other devices hard to classify, (*c*) as *flatile* or *inflatile*, blown either by the breath (flute, horn, bassoon), by air mechanically compressed and directed (organ, concertina, bagpipe), or even by the wind (æolian harp), *percussive* or *pulsatile*, struck by the hand or a hammer of some sort (drums, bells, piano), or struck together (cymbals, clappers), *plucked* or *twanged*, pulled aside and then released, whether with the finger or some form of plectrum (harp, lute, harpsichord, music-box), or *fricative*, rubbed by the finger (musical glasses), by a bow (all viols or *bowed instruments*), or by a wheel (hurdy-gurdy), and (*d*) as *harmonic*, the scale depending on the natural harmonics of a confined air-column (horns, trumpets), *of free intonation*, depending (mostly) on the player's action in 'stopping' (violin and its modern relatives), *of intonation partly harmonic* and partly determined by means of side-holes (flute, clarinet ocarina), or valves that change the effective length of the air-column (saxhorns, cornet, trombone), *fretted*, so that the action of 'stopping' is largely predetermined in effect (lute, guitar), or *of fixed intonation*, the several vibratile bodies being tuned or otherwise adjusted so as to be used without change in pitch on the player's part (harp, lyre, all so-called *keyboard-instruments*). The *keyboard* constitutes a modern application to several varieties of instruments that is of conspicuous mechanical and artistic importance; see Keyboard.

Further divisions of a general character are between instruments that belong to primitive life or to peoples outside the main European circle (a class that may be called *ethnic* or *exotic*) and those belonging more directly to the historic evolution of modern European culture; between instruments that are essentially popular (*folk-instruments*) and those that have become objects of concentrated artistic or professional improvement and application; between *solo* and *concerted* instruments, the one adapted to produce a single tone at a time (or little more) and the other designed to produce harmony and counterpoint as well. The instruments now ranked as *orchestral* are commonly grouped in divisions or groups—*the strings* (violins, violas, 'cellos, double-basses), *the wood-wind* (flutes and piccolo, oboes, English horn and bassoons, clarinet and basset-horn), *the brass-wind* (French horns, trumpets, trombones, tuba, etc.) and *the percussives* (tympani, bass-drum, cymbals, triangle, etc.), with usually also a harp outside the classification, as well as a piano (in concertos). *Band-instruments* belong to the last three of these classes (omitting the strings).

For special purposes and especially in comprehensive treatises on the subject and in the arrangement and cataloguing of great collections many other distinctions are naturally made.

One who plays upon an instrument (of any kind) is an *instrumentalist;* opposed to *vocalist* or *singer*.

Music conceived, composed or arranged for or in the special style appropiate to instruments is *instrumental;* opposed to *vocal*, *choral*, etc.

Instruments, Collections of. From time to time enthusiasts about particular instruments, such as the violin or the piano, have made important collections of specimens that illustrate the work of different makers and the advance in perfection from period to period. Not until comparatively recently, however, have collections been gathered on a more comprehensive plan, aiming to present many types, from all countries and representing the instrument-mak-

ing impulse both within and without the circle of European culture. These greater museums, with their catalogues and the many technical discussions that they have stimulated, have set the whole subject in its true place as one of the significant branches of ethnological craftsmanship, quite aside from its special interest to the musician. In addition to these permanent collections, many temporary exhibitions of instruments have been arranged, sometimes as features in international expositions. *G* (Musical Instruments).

Of the many permanent collections now found in different parts of the world (more than 100 in all), the following are probably the most important because of scope and classification (some notes added as to date and author of catalogues, if published):

Paris (Conservatory): Chouquet, Pillaut, 1884–94.
Brussels (Conservatory): Mahillon, 1893–1912.
Berlin (Royal Collection): Fleischer, 1892.
Vienna (Musikfreunde) (Imperial Museum): 1901.
Cologne (Heyer Museum): Kinsky, 1910–12.
Copenhagen (Industrial Museum): Hammerich, 1911.
London (So. Kensington): C. Engel, 1874; (Royal College of Music).
Munich (Nat. Museum): Bierdimpfl, 1883.
Petrograd (Conservatory): 1884.
Moscow (Conservatory).
Stockholm (Museum): 1902.
Milan (Conservatory).
Rome (Accad. S. Cecilia).
New York (Metro. Museum): Brown, Morris, 1902–14.
Washington (Nat. Museum).
Ann Arbor (Univ. of Mich.): Stanley, 1918–21.

Among the special exhibitions, the most notable have been those at London in 1872, 1885, 1890, 1900 and 1904, at Paris in 1878, 1889 and 1900, at Milan in 1881, at Bologna in 1888, at Vienna in 1892 (the largest of all), etc.

Instrumentation. The art, process or result of composing or arranging music for performance upon instruments, especially for a body or group like an orchestra or military band; orchestration. *G.*

In its modern development instrumentation includes the selection of instruments to be employed in a given piece, division or passage, the recognition of the special capacities and limitations of such instruments in the form and distribution of their particular parts, the dextrous use of tone-qualities individually and in all kinds of combinations, large and small, not only with reference to general considerations like clarity of impression, variety and contrast, the building up of climaxes and the like, but so as to display and proclaim with artistic force the general progress of ideas and the train of feeling contained in the conception, and, finally, the reduction of all this to an actual written form or score (*scoring*).

The orchestra and the art of orchestration have developed together, each reacting on the other. In the modern sense they may be said to have begun about 1750. But both existed in rudimentary form from early in the 17th century. Certain masters have exerted exceptional influence on the modern development, notably Beethoven, Weber, Mendelssohn, Berlioz, Wagner, Tchaikovsky, Strauss, etc. Progress has been much affected by the perfecting of certain instruments or the extension of their technique, as well as by manifold experiments with their handling and combination.

Interference. In acoustics, the general name for phenomena arising when two sets of vibrations differing in rate or phase are brought together so as to modify the intensity of the resultant sound.

Thus two tones of precisely the same pitch and phase reinforce each other, but, if their phase be different, under certain conditions they annihilate each other. If they differ in pitch by a small amount, *beats* result (periodic reinforcements when the vibrations most nearly coincide). The acoustical phenomena are analogous to corresponding optical and electrical phenomena.

Interior. See Inner.

Interlude. Same as *intermezzo*. Also an instrumental passage between the phrases or sections of a song or aria; a *ritornello*. Also, in church-music, an instrumental passage or piece between the stanzas or verses of a hymn or Psalm or between various exercises in a service; sometimes called a *voluntary*. *G.*

In Germany, interludes are not uncommonly inserted between the lines of a chorale.

Intermezzo. Originally, an entr'acte or divertissement between the acts of a play. More specifically, a musical play, the acts of which were intercalated between the acts of a serious opera. Also, in instrumental works like the suite, the sonata and the symphony, a movement inserted in addition to the regular or usual series of movements. *G.*

In the 16th century intermezzi (or *intermedi*) were usually madrigals or a song with instruments in madrigal-style. But from about 1615 they began to take on features of a slight and often humorous drama. In either case their topic was disconnected with that of the play or opera with which they were used. Throughout the 17th century they increased in popularity and became a recognized foil or complement of the established *opera seria*. After 1700 they gave rise to the independent *opera buffa*, an early and popular example being Pergolesi's famous *Serva Padrona* (1733). Light or comic operas continued sometimes to be called *intermezzi* long afterwards.

Interrupted Cadence. See Cadence.

Interval. In acoustics and harmony, the difference in pitch between two tones, often called (metaphorically) the ' distance ' between them. *G.*

Physically, an interval is defined by the ratio between the vibration-numbers of the two tones (for a table of common intervals, see Acoustics), but practically it is customary to use a concrete case as an illustration (usually starting from the tone *c*). If the relative size of an interval is to be represented visually or in diagram, it must be plotted in proportion to the logarithm of its ratio (see diagram under Scale).

An interval is *harmonic* if its tones occur or are considered simultaneously, but *melodic* if they occur in succession. It is *simple* if it does not exceed an octave, but otherwise *compound* (then reducible to simple form by subtracting one or more octaves). It is *standard* if it corresponds to one of the intervals in the standard major or minor scale; and may be further defined as *pure* (*just*) or *tempered* according to the tuning adopted for those scales. For details as to numerical and other technical names, see Acoustics and Scale.

In acoustical discussions many more intervals are sometimes required than are recognized in practical harmony. For a list of 120 tones within an octave and their interval-relations with the fundamental tone, see Riemann, *Musiklexikon*, under 'Tonbestimmung.'

Intonation. In general, the process, act or result of forming or producing tones with the voice; phonation. Also the method of using the voice in speech or song with reference to pitch and sometimes quality; in part equivalent to *inflection*. Specifically, vocal or instrumental pitch as related to an exact or ideal standard, being further designated as *pure*, *just* or *tuer* as opposed to *tempered* or *false*, or as *free* as opposed to *fixed*. See Temperament. *G.*

Instruments with a keyboard, like the piano and organ, are instruments of *fixed intonation* because the pitch of the tones produced cannot be changed at the will of the player, while a violin, for example, is an instrument of *free intonation*, the pitch of the tones being determined by the player's preliminary tuning and by 'stopping.'

In Gregorian music, the two or more tones at the opening of certain melodies that lead up to the *reciting-tone* or *recitation*.

The intonation is usually sung by the priest alone, the choir joining in the recitation. Its form varies with the mode used, with the text or with the season.

Intone, Intoning. The delivery of words with musical tones, but more after the general fashion of speech than after that of song, especially if largely or wholly in monotone. See Cantillation and Chant. *G.*

Intrada. An instrumental piece designed to accompany the entrance of distinguished personages or a procession at a civic or social function; an *entrée*. Hence the prelude or introduction to a play or opera or to some scene in such a drama. Hence, also, an introductory movement in a suite or similar work. *G.*

Introduction. A passage or movement at the beginning of either a vocal or instrumental work that leads up to its first principal division; a prelude or overture; cf. *intrada*. *G.*

Introit. The psalm or antiphon with which the Roman Mass properly begins. Hence an introductory sentence, anthem or hymn sung at the opening of a service, whether or not that of the Communion. *G.*

The text of the introit varies with the day. Formerly a whole Psalm was used. It is followed by the Gloria Patri, after which the introit is repeated. The usage in the Greek Church is more elaborate. Other names for the introit are *ingressa* (Ambrosian use), *prælegere* (Gallican) and *officium* (Mozarabic, etc.); sometimes, also, *invitatory* (old Roman).

Invention. A short instrumental piece, usually contrapuntal, in which a single figure or theme is treated without much elaboration, after the manner of an impromptu or a study. *G.*

Inversion. The process, act or result of altering the form or disposition of an interval, chord or subject by transposing one or more of its tones. *G.*

When an interval is *inverted* by transposing one or the other of its tones an octave, it becomes another interval. Thus a fifth and a fourth are mutually inversions of each other. Perfect intervals remain perfect in inversion, but major intervals become minor, augmented become diminished and vice versa.

A triad or chord is said to be *inverted* when any of its tones other than the root is at the bottom. The disposition of the tones in the upper parts is immaterial. When the third of the chord is at the bottom, the chord is said to be *in the first inversion* (otherwise called *second position* or *chord of the sixth*). When the fifth is at the bottom, it is *in the second inversion* (*third position* or *chord of six-four*). In the case of seventh-chords, the second and third inversions also bear the names of *chords of six-five* and *six-four-three* (or *four-three*) respectively, while the *third inversion* (with the seventh at the bottom) is also called the *chord of the second* (or *of six-four-two* or *four-two*). Inversion may also be predicated of ninth-chords, etc. See Chord, Triad and Thorough-Bass.

In counterpoint, a subject is said to be *inverted* when it is repeated with its upward steps taken downward and vice versa, the imitation being then *by inversion* or *by contrary motion*. In double counterpoint (with two subjects that appear together), *inversion* consists in transposing one across the other by an octave or other interval, so that the upper becomes the lower and vice versa. This latter is known as *invertible counterpoint*. See Counterpoint and Imitation.

An *inverted organ-* or *pedal-point* is one that occurs in some other than the lowest voice-part.

Invitatory. An old name for *introit*. Also any antiphon or formula of exhortation to praise, such as the Venite (Psalm 95) or the versicle and response ' Praise ye the Lord ', ' The Lord's name be praised.'

In the Roman Church the antiphon preceding the Venite is also called the *invitatory*, and in the Greek Church the antiphon 'O come, let us worship,' preceding the Psalms.

Ionian Mode. See Mode and Gregorian Music. *G.*

Italian Sixth. See Sixth.

J

Jack. In the clavichord and harpsichord, the upright piece of wood standing on the tail of a key or digital, carrying the device by which the corresponding string or strings are sounded. Also the *hopper* or *sticker* in the action of the piano. *G.*

In the clavichord the jack carried a metal edge or tangent that was pressed and held against the string. In the harpsichord it was longer, so as to project past the string, and was fitted on the side with a spine of quill, leather or wood which twanged the string as it moved upward and which, being set on a hinged rocker, slipped past the string as it moved back. The harpsichord-jack also carried a damper at the top to check vibration when the key was released. In the piano the jack is the upright piece in the complex of parts above the key-tail by which the impulse of the key is brought to bear on the hammer-butt and the hammer thrown up or forward against the string; see Hopper.

Jaleo. See Dances.

Janizary Music. A bizarre form of military band and its music, the instruments including several drums, cymbals, triangles, a piccolo and one or two shrill oboes; also called *Turkish music.* *G.*

Its name and form were derived from the music associated with the military force called Janizaries that was maintained from the 14th century until its suppression in 1826 as the Sultan's body-guard and the nucleus of the Turkish army.

Jankó Keyboard. See Keyboard.

Jew's-harp, Jew's-trump. A small popular instrument consisting of a rigid iron frame and a slender, flexible tongue of iron or steel, fixed at one end to the back of the frame and playing at the other between its jaws. The free end of the tongue is bent at right angles, so that it can be twanged by the finger. It is played by being placed in the mouth, the frame resting against the teeth. The pitch of the tones is modified by changing the resonance-cavity of the mouth. *G.*

The proper tone of the tongue is low, but its adjustment to the mouth-cavity calls out either its own harmonics or the tones of the cavity. Instruments of this sort are found not only in various parts of Europe, but in the Far East. The English name may be due to its introduction by Jewish traders; it has also been conjectured to be a corruption of *jaw's-harp.* The French name is *trompe* or *guimbarde* and the German *maultrommel* or *brummeisen.*

At intervals in the later 18th century and the early 19th expert players appeared who produced remarkable effects with jew's-harps of varying size. The most famous of these was the Würtemberger Charles Eulenstein (1902–1890), who was active in Great Britain from about 1825, using a set of 16 instruments.

Jig. See Dances.

Jodel. See Yodel.

Jongleurs. Itinerant minstrels or entertainers, common in France in the Middle Ages and in England after the Norman Conquest. They were miscellaneous players (*joculators*), not only clever in singing and with instruments, but often tricksters and sleight-of-hand performers (*jugglers*).

They were not seldom utilized by the poet-musicians known as Troubadours and Trouvères, and were historically important as the medium by which melodies were conveyed from place to place, as well as somewhat modified to suit popular taste. They also spread the knowledge of various small instruments. But they tended to become mere mountebanks and to require restraint as objectionable tramps.

Jorram. A form of boat-song found in some parts of Scotland. *G.*

Jota. See Dances. *G.*

Jubilate. A canticle or its musical setting, the text taken from Psalm 100, that is used in the Morning Prayer of the Anglican Church as an alternative for the Benedictus. *G.*

The text begins, 'O be joyful in the Lord, all ye lands' (Jubilate Deo, omnis terra).

Jubilatio, Jubilus. In Gregorian music, a melodic cadence or coda often appended to the Alleuia after the Gradual; a *pneuma.* Hence any extended phrase or roulade sung to a single vowel; a *perielesis.*

Just. Of pitch or intonation in general or of a particular tone or interval, exact, right, pure or correct; opposed in general to *false, impure,* etc., and specifically to *tempered.* *G.*

K

Kammer-. An element in many German terms and titles connected with the historic practice by royal and noble personages of maintaining as part of their private retinue a body of musicians (collectively known as a *capelle*, cognate with *cappella*, *chapelle* and *chapel* in other languages) and often of conferring titles of honor, with certain duties and rights, on individuals not held in constant service. See Chamber and Chapel.

Thus *kammermusik* means either music designed for such courtly use (opposed to church-music, operatic music, concert-music) or the collective body of musicians employed to supply it. One who regularly takes part in it may be styled *kammermusiker* or *kammersänger*. A *kammerkomponist* or *kammervirtuos* might not be in constant service. In modern times terms of this class have been much used as honors or titles of distinction, without stated duties.

Associated with the above are *kammermusik* in the sense of chamber-music as a class, *kammerstyl* for the style of such music and *kammerton* for the usual pitch at which ensemble instrumental music was played (see under Pitch).

Kanoon, Qanun. An Oriental form of zither, having a trapezoidal body and usually a large number of gut and overspun strings, arranged in sets of 2–4 and stretched over two bridges that rest on the soundboard.

Kantele. A Finnish instrument of the zither-class, usually with 5–13 wire strings.

It is closely related to the Russian *gusli*, the Lettish *kankles*, the Esthonian *kannel* and some varieties of dulcimer.

Kapelle, Kapellmeister. See Kammer-, Chamber, Cappella and Chapel. *G.*

Kemangeh, Kemanjeh. A small Arab viol with a body made usually of a calabash or a cocoanut-shell, a slender wooden neck, 2–4 strings and a projecting foot of wood or iron, by which the player rests it on the ground as he plays.

Kent Bugle. A bugle with the scale extended by means of keys; a *key-bugle;* also called *royal Kent bugle;* see Bugle. *G.*

It was invented by Kälbel of Petrograd in 1770, but perhaps independently by Halliday of Dublin in 1810. Its name is said to have come from its being used before the Duke of Kent.

Kettledrum. The form of drum most suitable for orchestral use, because capable of being accurately tuned. It is used in sets of two or three (usually called *the timpani*), tuned to different pitches as indicated by the composer (usually, if two, the tonic and the dominant). *G.*

The body is a hemispherical kettle of copper or brass, resting on a tripod, and the large head of parchment (24–30 inches across) is secured by an iron ring and tensed as desired by screws or cords. It is sounded by two elastic sticks with small, soft heads. The player is called *kettledrummer* or *timpanist.*

Key (mechanical). In wind-instruments, especially those made of wood, a finger-lever operating a small, padded lid or pallet that is adjusted to close or open a vent or hole in the side of the tube and thus to determine the pitch of the tone produced. It takes the place of the direct action of the finger and makes it possible to utilize holes that are located beyond the easy reach of the hand. Thus keys serve both to extend the available compass and to simplify fingering. Some keys normally stand open and some closed. Operating them alters the effective length of the air-column in the tube either by increasing or diminishing it directly or by affecting the formation of nodes. *G.*

Until about 1800 keys were rare and few on most of the wood-wind group (except the bassoon), but after that time were steadily increased. Theobald Boehm introduced a new system on the flute about 1832 and later extended it to the oboe, clarinet and their relatives.

In brass-wind instruments the use of finger-holes has always been limited and so that of keys is small. But they are found in some bugles, trumpets and other horns and are extensively illustrated in the saxophone and the sarrusophone (both made of metal, but modeled like wood-wind instruments). Any instrument with keys may be named *key-* or *keyed*, as *key*-bugle, *keyed* trumpet.

In instruments of the violin-family, a finger-lever adjusted so as to effect the ' stopping ' of a string in place of the finger; usually called a *key-stop.*

A violin fitted with such keys is a *key-stop violin.* A similar device is used in the *klavier-violoncello* invented by Vlaminck of Brussels in 1893.

In instruments with many strings stretched over a soundboard (mostly of the zither- or dulcimer-classes) and also in the complex wind-instruments known as organs, one of the finger- or foot-levers (*digitals* or *pedals*) constituting the playing-apparatus called a *keyboard* (see below).

All *keyboard*-instruments proper are distinguished from the several *keyed* instruments named above by being adapted to produce harmonic as well as melodic effects, so that they may be called *ensemble*-instruments rather than *solo*-instruments. It is by means of the keyboard that their scope and convenience in concerted effects are secured.

Key (tonal). In theory, the sum of relations which bind the tones of a scale into unity, so that they can be used in melody or harmony as constituting an interdependent group or series; *tonality* or *keyship.* Specifically, any particular scale or tone-series having such relations, usually in the arrangements or *modes* called *major* or *minor* and having a principal tone (the *key-note, key-tone* or *tonic*) in which the key-relations are felt to center and by the letter-name of which the scale is designated; any particular scale, regarded as a whole. For details of structure, see Scale and Mode. *G.*

Key and *scale* are used more or less interchangeably, both in a general sense and specifically. Various terms, including *key* with a qualifying adjective, will be found under Scale.

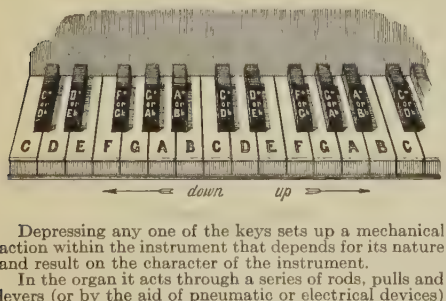
In written music, the intended key or scale is usually indicated by a group of sharps or flats (or none) at the beginning of each staff, these constituting the *key-signature;* see Notation.

In modulation or any contrast of different keys, it is customary to speak of the *key-relation* between the keys involved.

The triad or chord whose root is the key-note or tonic is sometimes called the *key-chord.*

Major and minor keys are said to be *parallel* in either of two senses, (*a*) when they have the same key-note (*tonic major, tonic minor*) or (*b*) when the minor has for its key-note the sixth degree of the major (*relative major, relative minor*); see Relative and Tonic.

Keyboard. In the organ, piano, harpsichord and clavichord (with some other instruments) a horizontal series of finger-levers, called *keys* or *digitals,* compactly ranged side by side, by depressing which with the fingers the instrument can be sounded in such tones as may be desired. In its modern arrangement it consists of *white keys* and *black keys,* the former equally spaced so as to form a continuous row in front and the latter, narrower and also slightly raised, interspersed between the white keys in open groups alternately of two and three, so as to form an interrupted row behind. The white keys are named from left to right by the letters *a, b, c, d, e, f, g,* beginning always with the key to the right of the middle of each group of three black keys. The black keys are named in two ways, as the *sharp* of the white key next to the left and as the *flat* of that next to the right (*a-sharp, c-sharp, d-sharp, f-sharp, g-sharp* and *a-flat, b-flat, d-flat, e-flat, g-flat*), which name is to be used in a given case depending on the scale or key (tonality) adopted (further details below). As the keys at the left-hand end yield grave tones and those at the right-hand yield acute ones, the left end is called the *lower* and the right end the *upper.* Any key to the right of another is said to be *above* it and vice versa. Moving from left to right is *ascending* or *up* and vice versa. *G.*



Depressing any one of the keys sets up a mechanical action within the instrument that depends for its nature and result on the character of the instrument.

In the organ it acts through a series of rods, pulls and levers (or by the aid of pneumatic or electrical devices) to open a valve admitting compressed air to a pipe or pipes; in the piano it acts through a series of rods and levers to impel a hammer against a string or strings; in the harpsichord it pushes a jack with a projecting spine past a string so as to twang it; in the clavichord it presses a tangent against a string and holds it there. So with other keyboard-applications—in chimes of bells keys are often used to start the blow of a hammer against the bell; in some forms of glass-harmonica keys press mechanical fingers against revolving bowls; in other forms of harmonica and in the xylophone (and its many analogues) keys actuate hammers; in the accordion, concertina and reed-organ keys open valves between the bellows and the reeds; etc.

The design of all these applications is to bring the operating-apparatus of the instrument into such compact form that its members can be readily manipulated by the fingers of the player's hands. In the pipe-organ (and sometimes in the reed-organ as well) a keyboard on the same plan is provided for the feet. This is then called a *pedal-keyboard* or *pedal;* that for the hands being then called a *manual-keyboard* or *manual* for distinction.

The history of the keyboard cannot be traced with precision. The earliest example of it is in a clay figurine of a Greek organ (*hydraulus*) that was found at Carthage in 1885, supposedly dating from the 2d century A. D. On this a set of sloping levers is discernible that resembles a set of modern white keys, the compass being apparently 19 keys. From scattered references we infer that from the time when the organ was adopted for Christian use (4th century?) it became increasingly common in several countries (Spain, France, England, for example), though until the late Middle Ages with a range of only 1–2 octaves or something more. We are sure that its pipes were sounded by a system of levers, but their exact form is not clear—they may have been vertical in position. About the 12th century the valve-mechanism was so cumbrous that keys several inches broad, depressed by a blow of the fist or the weight of the elbow, were necessary. From that time forward the horizontal keyboard seems to have developed by the gradual reduction of the key-dimensions until by about 1450, in portative organs, clavichords and spinets, it attained something like its present shape and proportions. The upper row of keys long remained distinct in position from the lower, but the two were finally combined into a single system. Even till comparatively modern times the lower keys were often *black* and the upper ones *white.*

The naming of the keys, with the succession of pitches so that short steps occur between tones 2–3 and 5–6 (*b-c* and *e-f*), evidently goes back to a time when the Gregorian system was in formation out of Greek traditions. It appears, also, that from the outset there was either uncertainty as to the pitch of the key called *b* or at least latitude about it, since it might correspond to *b* or to *b-flat.* In the former case it was called *b quadratum* or ♮, in the latter *b rotundum* or b; hence the German name *h* for *b* and *b* for *b-flat* (see Notation).

Since the adoption of tuning by equal temperament and the generalization of the system of keyboard-scales, it has become usual to call any key next to the right of a given key the *sharp* of the latter and any key next beyond that its *double-sharp,* and any key next to the left the *flat* and the one beyond the *double-flat,* irrespective of whether these names attach to white or black keys. Hence every key (except the middle one in each group of three black keys) bears three names (*c = b-sharp = d-double-flat, g = f-double-sharp = a-double-flat,* etc.). This apparent complication actually facilitates the use of notation and the handling of harmonic relations.

When for any reason a white key needs to be distinguished from a black one it is called a *natural* (thus *a-natural,* as distinct from *a-sharp* or *a-flat*). The need for this distinction grew gradually. The first intercalary key (such as is now called *black*) was *b-flat.* After this others were introduced one by one, as the expanding tone-system required, the probable order of appearance being *f-sharp, c-sharp, e-flat* and *g-sharp.* The generalized view of these as forming a 12-toned scale of equal semitones did not secure recognition until about 1700 (see Temperament). In many old instruments all the black keys were not repeated in the upper and lower octaves, and in such cases these latter were called *short octaves.* This was specially common in pedal-keyboards of organs.

In naming the keys it is now customary to reckon from *middle c* (so called because corresponding to *c sol-fa-ut* in the middle of the hexachord-system, because it was the central degree of the staff-system and because it is now close to the middle of piano-and organ-keyboards), with a theoretical pitch of about 250–265 vibrations per second. The compass of the older organs was often not more than four octaves, but is now usually five (from the second *c* below *middle c*). That of modern pianos is seven octaves or something more (from the third *a* or *c* below *middle c*).

In modern piano- and organ-making it is usual to allow one foot of space for 13 white keys, making the span of an octave about 6⅓ in. The black keys stand back about 2 in. and are raised about a half-inch. The *fall* or *dip* of all keys is about ⅜ in.

From time to time numerous experiments have been tried with keyboards differing in form from that which has been traditional. The earliest of these, by Vicentino

(about 1560 and simplified later by G. B. Doni), used over 30 keys to the octave (distributed in several rows or keyboards) in the effort to make possible the rendering of music in the three ancient Greek genera. In recent times many efforts have been made to devise something practical for playing in just or pure temperament, with provision for the theoretical difference, for example, between tones known as *g-sharp* and *a-flat*, etc. More significant are inventions designed to do away with the marked irregularities of fingering and other manipulation that arise from the arbitrary irregularity of the usual keyboard. In 1843 a 'sequential keyboard' was proposed by W. A. B. Lunn of England, having six upper and six lower keys in each octave, so that but two scale-fingerings were required. A somewhat similar plan later attracted much notice in Germany. The notable *Jankó keyboard* was patented in 1882 by the Hungarian Paul von Jankó. This has six rows of keys, ingeniously compacted so that the hand can pass readily from one to another and with the same pitch triplicated, so that the player can select different keys at will, and with the span of the octave reduced. In 1921 Emanuel Moór brought forward an arrangement of two keyboards, of which the upper gives tones an octave above those of the lower and open to use either independently or coupled.

The entire mechanism set in motion from the keyboard is known as the *key-action* or *action*. As the individual key is a rocking-lever pivoted at the middle on a pin, so that when the front half is depressed the back half rises, the former is sometimes called the *key-head* and the latter the *key-tail*. The visible part of the head is faced with real or imitation ivory (white keys) or with real or imitation ebony (black keys).

In most grand-pianos the entire keyboard can be shifted slightly to one side by means of a foot-lever (the *soft pedal*), so that the hammers strike less than the full number of unison-strings and thus give tones of reduced volume.

Keyship. See Key and Tonality.

Kin. A Chinese instrument of the zither-class, consisting of a long board with arched top, over which are stretched 5–7 silk-strings, sometimes more.

King. A name used by Engel for a Chinese instrument consisting of a graduated series of stone or metal plates mounted on a frame so that they can be sounded by means of hammers.

Kinnor. An ancient Hebrew instrument, probably some form of lyre, like the Arab *kissar*.

In the English Bible the word is regularly rendered 'harp.'

Klang. See Clang.

Kissar. A widely-diffused Arab instrument of the lyre-class, having a body of tortoise-shell or wood and 5 or more strings carried by a wooden yoke.

Kit. A miniature violin with but 3 strings, made for the use of dancing-masters so that it could be carried in the pocket, (whence the French name *pochette*). *G.*

Kithara. The Greek name for the lyre and the source of manifold medieval and modern names for instruments of the lyre-, lute- and zither-classes. See Cither.

Klavier. See Clavier.

Used in many compound names for instruments in which a keyboard appears as the means of playing, such as *klavier-harfe*, *klavier-harmonium* (a piano with harmonium-reeds), *klavier-oboe*, *klavier-viola*, *klavier-violoncello*, etc.

Knee-lever, Knee-stop, Knee-swell. In the harmonium or reed-organ, a lever under the keyboard that can be moved by a sidewise pressure of the knee, usually so as to vary the loudness of the tones or, if two levers are provided, to draw all the stops.

Knell. In English bell-ringing, a solemn ringing or tolling of a church-bell as a signal of death or as a token of respect in connection with a funeral. *G.*

Knot. See Rose.

Kobsa. An old Russian instrument of the lute-class, having from two to several strings.

Kosakisch, Kosatschek. See Dances.

Koto. A Japanese instrument of the zither-class, resembling the Chinese *kin*, but usually with more strings and with the pitch of these fixed by the placing of movable bridges on the face of the body. *G* (Japanese Music).

Krakowiak. See *cracovienne* under Dances. *G.*

Krummhorn, Cromorne. An obsolete instrument of the bombard-family or class, having a double-reed mouthpiece enclosed in a pirouette, a limited compass and a peculiarly pathetic tone. The lower end of the tube was curved back upon itself (whence the name). Sometimes it was made in several sizes, forming a family. *G.*

The name has been corrupted into *cormorne*, *cremona* (!), etc.

Kuhreigen. See Ranz des Vaches.

Kunstlied. See Volkslied and Song.

Kyrie eleison (' Lord, have mercy '). An acclamation of penitence and entreaty, forming the first number in the musical Mass of the Roman Catholic Church (after the Introit) and also used in litanies and other offices. *G.*

The text (a transliteration from the Greek) is 'Kyrie eleison, Christe eleison, Kyrie eleison,' each phrase repeated thrice. In the Holy Communion of the Anglican Church it is represented by the response after the Commandments, 'Lord, have mercy upon us and incline our hearts to keep this law.'

L

L. As an abbreviation, stands for *left* (as *l. h.*, *left hand*); also, in the Tonic Sol-fa notation, for *la* (*lah*).

La, Lah. See Solmization. *G.*

Lacrymosa. The final stanza of the sequence *Dies iræ*, which forms the second division of the Roman Catholic Requiem Mass, or a musical setting of it.

Its text is
Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus;
Huic ergo parce, Deus.

Lament. An elegy or its musical setting; also any mournful song or piece; a plaint. *G.*

Lamentations. A musical setting of the lessons from Lamentations that form part of the office of Tenebræ as used in the Roman Catholic Church on Thursday, Friday and Saturday of Holy Week. *G.*

Lancers. See Dances. *G.*

Ländler. See Dances. *G.*

Language, Languid. In an organ-pipe, the shelf at the top of the foot which nearly covers it, leaving open only a narrow slit or *wind-way* through which the air is directed against the lip above. See Pipe and Organ.

Both terms appear to be corruptions of the French *languet*.

Lantum. An instrument shaped and played like a hurdy-gurdy, but fitted with small reeds, like those of the accordion, instead of strings.

Lapideon. An instrument consisting of a graduated series of flints, so mounted on a frame as to be sounded by means of small hammers or mallets. It was devised about 1875 by M. Baudry. Also called *stone-piano* or *stone-harmonicon*.

Large. See Notation. *G.*

Largo. An indication of extremely slow tempo; see Terms of Performance. Also a work or movement in such tempo and in grave or solemn style. The diminutive *larghetto* means in a tempo rather faster than *largo*. *G.*

Larynx. See Phonation and Vocalization.

Laudi. Popular religious songs, prepared to be sung in unison or in simple 4-part settings by members of Italian fraternities called *laudisti* or *laudesi*. *G.*

The *luadisti* appear at Florence as early as 1310 and by the 16th century were common everywhere in Italy. The first printed collection of their songs was issued in 1485 and other collections came out at intervals down to almost 1750. From about 1560 Neri utilized music of this sort (by G. Animuccia, Razzi, Santini, Lazzeri, etc.) in his services at S. Maria in Vallicella in Rome (see Oratorio). The words, as a rule, were in Italian (not Latin).

Lauds. The second of the Canonical Hours (3 A. M.), usually combined with Matins. *G.*

Lavolta. See Dances.

Lay. In general, a song or ballad. Specifically, a long poem (*lai*) with recurrent refrain in old French usage or a similar form (*leich*) common with the Minnesinger and Meistersinger in Germany. *G.*

Lay Vicar. In English cathedrals, one of those designated to sing in the choir, including both laymen and those in minor orders; also called *vicar choral*. In some places the lay vicars form a corporation.

Lead. As a verb, to direct or conduct. As a noun, the first enunciation of a theme or subject; also the initiative or example supplied by a chief performer in any vocal or instrumental ensemble; also a *cue* or *presa*. *G.*

Leader. In general, a director or conductor, as of a chorus or orchestra. Also, in an orchestra, the principal player among the first violins (*concertmaster*); in a military band, the principal cornettist; in a chorus, the head-singer in the upper part (soprano or tenor); in a chamber-group, the first violinist (or player on any other instrument put at the head of the group), etc. *G.*

Leading. In harmony, denoting a tone or a chord that tends or leads toward the tonic; thus *leading-chord*, the dominant triad or seventh-chord, and *leading-tone* or *note*, the seventh degree of the scale (also called *note sensible*). *G.*

Leading melody, in harmonic composition, the melody or voice-part that controls or dominates the structure; in simple forms usually the soprano (or other upper part), but in thematic passages any part or all in turn.
Leading motive, see Leitmotif.

Leap. Same as *skip*. Also, in piano-playing, a sudden transfer or spring from one note or chord to another, involving a lifting of the hand clear of the keys.

Legato. See Terms of Performance. *G.*

Legend. A name for an imaginative piece, usually instrumental, based upon or suggesting a lyric ballad or a romance.

Leger, Ledger. See Notation.

Leich. See Lay.

Leitmotif, Leitmotiv. In dramatic music, a theme or figure, sometimes melodic, sometimes harmonic, indicating or symbolic of a personage, a situation, a thought or a sentiment, and recurring, either literally or in modification, when the original occasion of it is recalled or repeated. *G.*

The term came into use in connection with the critiques and discussions of Wagner's operas about 1876, apparently introduced by Hans von Wolzogen. But the device thus named is traceable in composers long before Wagner. In essence, it is a special application of the tendency to make tonal expression particular and concrete rather than abstract (the tendency otherwise embodied in so-called program-music). In part, therefore, it is pictorial or at least definitely symbolic in character. But, as used by Wagner, it was more than this. It was not simply useful for momentary vividness of characterization, but enabled him to incorporate into his scheme of orchestral exposition the peculiar interest and architectonic value of thematic writing on a scale and in a form entirely unexampled before. Furthermore, the plasticity of his thematic method enabled him to impart to his motifs a singular vitality in that they grew and changed under fresh conditions

without losing identity. In elaborateness and variety of application, therefore, Wagner's use of the device went far beyond anything attempted by Loewe in his ballads or Weber in his operas or by any of the classical symphonists.

Lento. An indication of slow tempo (usually intermediate between *adagio* and *largo*); see Terms of Performance. Also a work or passage in such tempo. *G.*

Lesser. In harmony, same as *minor.*

Lesser appoggiatura, a short or quick appoggiatura.

Lesson, Leçon. A name used in the 17–18th centuries for such instrumental pieces as were combined into *partite*, *ordres* or *suites*. *G.*

Letter-name. An alphabetic name or symbol for a tone, a pitch, a key (of the keyboard), a degree (of the staff) or a note on such a degree and denoting a tone or pitch; see Notation, Keyboard and Staff. Sometimes opposed to *syllable-name.*

Lexicons of Music. See Dictionaries.

Libraries, Musical. The striking advance in the scientific study of music-history during the past few decades has called attention to the wealth of source-material contained in the libraries and archives of Europe. This material is not only accumulated in the great national collections at capitals like Vienna, Berlin, Paris and London, but is also profusely scattered in the possession of countless smaller cities and towns, of courts and noble families, of cathedrals and religious houses, of conservatories and various musical organizations and of individual collectors. As to the magnitude of this material it is enough to examine the pages of such a summary as Eitner's stately *Quellen-Lexikon* (1899–1904), with the serial studies that preceded and followed it.

The primary division of this bibliographical wealth consists of music itself, particularly in the form of autographs or early manuscript-copies, original published editions or those later editions and collected republications as rest on originals. But with this is closely associated whatever throws authentic light on the history of performance, of instruments, of the theory of composition, of institutions expository or educational, of criticism and pedagogical effort, and all sorts of data bearing upon the lives and personalities of musicians, especially those who have most affected the current of progress.

Associated with this primary material is the multitude of historical and critical summaries of fact and inference that proceed from the workshops of investigators, analysts and educators who seek to mass together, codify and annotate what the sources contain and indicate, so as to facilitate the growth of knowledge and culture on the part of the average student and inquirer. The literature that is thus always gathering about music itself is not only extensive, but in many cases of extreme practical value. It includes various kinds of dictionaries and similar books of reference, the larger historical summaries, both general and special, a host of biographies, various analyses and critiques of styles and works, manuals and text-books in practical composition and interpretation, studies in the physical, psychological and philosophical aspects of musical art, etc. These are relatively accessible to all libraries and it is in such secondary material that many libraries are strong even when they contain little or nothing in the way of 'sources.' *G.*

For information about particular libraries in Europe and America, see the articles in Grove's *Dictionary*, ii. 690–720, and vi, 271, and in Riemann's *Musiklexikon*, 10th ed., 122–3, with the works there mentioned. Of special value as a conspectus of the theory of the subject is the *Classification* issued by the Music Division of the Library of Congress (1904). The *Bulletin* of the U. S. Bureau of Education (1921) is also important as concerns American libraries.

Libretto. The literary text of an extended vocal composition (like an opera, oratorio or cantata), whether or not published separately from the music. The author or editor of such a text is called a *librettist.* *G.*

The original meaning of the term is 'booklet,' referring to the form in which texts for operas have usually been put forth for the use of listeners (cf. *opera-book*). Many important works, especially oratorios and cantatas, have utilized poetic texts that were not made in the first instance for specific musical setting. But in the early history of the opera the exigencies of the form itself, combined with various conditions in its first development, tended to make the writing of librettos a specialty, if not a mere trade. The mechanical ideal of the librettist's art continued as long as the stereotyped notion of the opera remained supreme, and has not yet been wholly laid aside. But from the time of Gluck, still more after the form of the opera began to be varied in the early 19th century and, most of all, when Wagner set up his strenuous doctrine of the intimate union of poetry and music in his dramas, the function of the libretto has tended to regain its rightful dignity.

Among the numerous librettists prior to 1800 the most famous were Apostolo Zeno (from 1696), Pietro Metastasio (from 1724) and Carlo Goldoni (from 1735), but many others might be added, like Aurelio Aureli (from 1652), G. A. Moniglia (from 1661), G. C. Corradi (from 1674), Philippe Quinault (from 1674), Francesco Silvani (from 1683), Silvio Stampiglia (from 1697), Ranciro da Calzabigi (from 1762), Giovanni Bertati (from 1770) and Lorenzo da Ponte (from 1783). In the early 19th century the most fertile librettists were Gaetano Rossi of Venice and Eugène Scribe of Paris, each of whom supplied about 100 texts. Wagner was his own librettist throughout, developing not only a novel method of construction, but even a novel style of verse. The composer Boito supplied texts for many of the strongest works of Verdi's last period and of his immediate followers.

From the literary point of view the usual standard of oratorio-librettos is far above that of opera-librettos, although their total number is relatively small and their popular appeal more limited.

License. In counterpoint or harmony, an intentional deviation from regular procedure; it may be permissible or unwarranted according to the point of view of the critic.

The term is often used in a more general sense, meaning a deviation from custom, as in the treatment of a form or in a particular method of performance.

Licenza. A kind of epilogue appended to some of the older operas, sometimes as a conclusion to the action, but often in compliment to those under whose patronage the performance took place.

Occasionally the term has been used as a name for a movement in a smaller vocal work. *G.*

Liceo. A name common in Italy for a music-school or conservatory, often with a personal name added, as the *Liceo Rossini* at both Pesaro and Bologna, the *Liceo Marcello* at Venice, etc.

Lied. The German term corresponding in general to the English *song*, the French *chanson* (or *romance*), etc., but naturally associated with the several forms, topics and sentiments found in German song-literature, so that it has come to have a somewhat technical meaning. *G.*

As to general class, a broad distinction lies between the *volkslied* or *folk-song* and the *kunstlied* or art-song, the latter being deliberately composed with the conscious use of technical refinements foreign to the artlessness of true folk-music. But the *volksthümliches lied* is an art-song composed more or less after the manner of the folk-song.

As to treatment, a distinction is also made between a *strophisches lied* which uses the same melody over and over for successive stanzas, and the *durchkomponiertes lied*, in which fresh treatment is given to each stanza in turn.

The history of the Lied in its highest development begins about 1760 with J. A. Hiller, J. F. Reichardt, J. A. P. Schultz and their circle, followed by the more brilliant work of Schubert, Loewe, Schumann, Franz and their successors.

A chain of connected songs is known as a *liederkreis* or *liedercyklus*. A collection of songs is a *liederbuch*. A light play consisting of songs is a *liederspiel* (akin to the English *ballad-opera* and the French *vaudeville*). A choral society (usually of men's voices) for singing part-songs is a *liederkranz* or *liedertafel* (see below).

Liederkranz, Liedertafel. Names used in Germany for clubs of men organized for the practice and promotion of part-singing. *G.*

The enterprises usually cited as pioneers are the society founded by Zelter in Berlin in 1809 and that started about the same time by Nägeli in Switzerland. But in London the analogous Catch Club and Glee Club had been formed as early as 1761 and 1783 respectively.

In Germany the movement had from the first a strongly patriotic side, arising in the depression during the Napoleonic compaigns and flourishing in the later national enthusiasm. In northern Germany the original plan was to include only professional musicians, while in the south the aim was broadly popular. In time the two movements coalesced, retaining a high degree of artistic quality, but affecting a wide circle of participants. Under the original names or that of *Männergesangverein*, with the more comprehensive organization known as the *Deutscher Sängerbund*, the institution is now spread throughout Germany and Austria, numbering its members by tens of thousands, and similar societies are found in many other countries where Germans have settled.

The parallel development in England has been extensive, but is not organized and unified. In France the society of the *Orphéonistes*, dating from about 1835, has the same general purpose and has had wide diffusion in many cities and towns.

Ligature. See Notation. Sometimes also applied to a group of notes united by a slur and hence treated as a melodic unit or (in vocal music) sung to a single syllable. Also, in the clarinet and its relatives, the adjustable metal-band or clasp by which the reed is fastened to the mouthpiece. *G.*

Lilt. A simple song with cheerful, tripping movement. Also the swing and figure of a melody.

Limma. In Greek music, same as *diatonic hemitone*; see Hemitone and Apotome.

Line. See Notation.

Lining. One of the 12 slender strips of wood that are inserted as reinforcements in the joints where the ribs of a violin or similar instrument meet the belly and the back; sometimes called *hoop-linings* (from their curved shape).

Lip. In organ-pipes, see Pipe. Also same as *embouchure* (adjustment in playing).

Lira. Properly, the Italian name for the lyre, but applied also to the hurdy-gurdy (*lira tedesca*) and especially to a form of viol which was probably one of the steps toward the violin in its perfected shape.

The *lira da braccio* had 7 strings on the fingerboard and 2 open strings, the *lira da gamba* 12 strings, with 2 open, and the *lirone, archiviola da lira* or *accordo* sometimes as many as 24 strings.

Litany. In both the Eastern and Western Churches, a formula of prayer or intercession in which varied biddings or other statements of the persons invoked or the objects in view are constantly combined with responses that are either uniform throughout or but slightly varied. *G.*

The evident purpose of the form is to make the prayer in some measure actually collective or congregational. In early liturgies five litanies are found in connection with the Mass. In the Greek Church two have been retained, but they have been omitted in the revised Roman use. But since the medieval period various litanies as separate services or in connection with special offices have been common. Out of this practice the Litany of the Anglican use was compiled in 1544, probably by Cranmer.

The standard litanies of the Roman use are those of the *Saints*, of the *Blessed Virgin* (or of *Loreto*) and of the *Most Holy Name of Jesus*. These have given rise to many hymns.

All forms of litany have received musical settings in different forms and styles, Gregorian, polyphonic and harmonic.

Liturgy. A form or method of public worship, especially one that is prescribed and fully formulated. In the Greek and Roman Churches the term is often restricted to the form for the Communion or Lord's Supper (in the Roman Church usually called the *Mass*), and this usage is the regular one in technical treatises on liturgiology. Hence arise different meanings for the adjective *liturgical*—pertaining to public worship in general and in any form, or to such worship when conducted according to a prescribed and fixed form, or to such a form for the Communion.

The use of music in every type of Christian public worship has been universal from the earliest times, especially from the 4th century, when the Church advanced from obscurity into civic prominence under the lead of Constantine. The so-called Gregorian style was gradually evolved to supply settings for the formulæ of stated services, while hymns and melodies for them developed for monastic and popular use. As liturgical usages were from time to time modified in both East and West, and as musical methods advanced, successive alterations took place in sacred music, sometimes according to tendencies within itself, sometimes under influences exerted by secular music. But wherever fixed and uniform liturgical practice has been dominant the music associated with it has tended to preserve a somewhat stable character or to revert at intervals to that which is held to be traditional and hence consecrated by past usage. Against what is thought to be the excessive rigidity of this ideal, or some specific errors associated with it, there have been many reactions, all of which have been accompanied by special musical developments. See Church Music.

Lituus. A Roman military trumpet, having a wide bell, which was turned back, making the instrument J-shaped; opposed to the straight *tuba*. Also sometimes applied to the *krummhorn* and the older *cornet*. *G.*

Lombard Rhythm. An old name for the melodic effect usually called the *Scotch snap*.

Long. See Notation. *G.*

Long Meter or Measure. In hymnody, an iambic stanza-form having the syllable-scheme 8-8-8-8, with either successive or alternate rhymes. Abbreviated *L.M.*

Long meter double (*L.M.D.*) has two quatrains instead of one. *Long meter, 6 lines* (*L.M. 6 l.*), has a couplet added, but *Long particular meter* (*L.P.M.*), also with six lines, is made up of two triplets (888, 888).

Loop. In acoustics, that portion of a vibrating body, whether solid or gaseous, where the motion is greatest; opposed to *node*.

Loud. Of sound, strong, powerful or intense; opposed to *soft*.

Loud pedal, in the piano, same as *damper-pedal*.

Loure. A form of bagpipe formerly used in Normandy. Also see Dances. *G.*

Low. Of pitch, grave; denoting tones produced by relatively slow vibrations; opposed to *high* or *acute*. See High.

Lullaby. A cradle-song or *berceuse*.

Lur. A prehistoric form of bronze-trumpet, found in Denmark, southern Sweden and Mecklenburg. Also a wooden trumpet, resembling the Swiss *alpenhorn*, used in Scandinavia by herdsmen.

The ancient *lur*, of which many examples have been found, has a small cup-shaped mouthpiece, a conical tube 5 to almost 8 feet long, bent in a sweeping curve, so that the flat plate at the mouth is faced forward over the player's shoulder. It may be wholly indigenous to northern Europe or may have been occasioned by the knowledge of Roman instruments.

Lute. A typical class of stringed instrument, characterized by having several to many strings stretched over an elliptical or pear-shaped body and a more or less extended neck, the sound being produced by plucking or twanging the strings with the fingers or by means of a plectrum. The lute and the viol differ essentially only in the method of sounding. The pitch of the tones is determined by the method of tuning adopted and by ' stopping ' the strings against the fingerboard, which is usually provided with frets of some kind. Their quality depends chiefly on the materials used in making the body and on its form. In the 16th century and somewhat afterward the lute, made in various sizes and special forms, was the favorite instrument both for individual use and as prominent in various instrumental combinations. It was made in several sizes, so as to form a family, some of the larger varieties having two sets of strings (one on the fingerboard, for melody-effects, and the other open, for accompaniment). Experiments with lute-music had much to do with the transformation of ideas about harmony and instrumental style which took place during the 16–17th centuries. Certain members of the lute-class as then used became the progenitors of various similar instruments later. One who plays upon a lute is usually called a *lutenist* or *lutanist*. *G.*

The name *lute* is derived from the Arabic *al'ud*, implying that the type is of Oriental origin. The body was almost always pear-shaped, with flat front or belly and an arched or globular back. The lower ends of the strings were fastened to a transverse bridge on the front (sometimes set obliquely). The number of strings varied much, the usual number being 6–13, all but the highest doubled for sonority. Open strings (off the fingerboard) do not seem to have been much used till the later 16th century, but then became frequent, usually being 5–6 in number. The neck was relatively short and wide (as compared with that of the viol) and terminated in a large head, which was flat, curved or sometimes bent sharply back. The frets were adjusted to provide a chromatic scale. Lute-music was regularly written in a special form of *tablature* (q. v.). The pairs of unison-strings were called *courses;* thus a *13-course* lute was one with 13 such pairs.

Of the many varieties, the *chitarra* or *chiterna* was the smallest, having only 4 strings, and the *theorbo* or *archlute* and the *chitarrone* the largest, having sometimes as many as 24 strings. The larger instruments were made with two heads at different distances above the body, one for each group of strings. While the ordinary lute was less than a yard high, the chitarrone ran to 6–7 feet.

The tone had no great power, but was capable of much delicacy and sweetness. Much depended on whether gut or metal strings were used and something on the skill of the player, as well as the structure of the particular instrument.

Lute-music at first aimed merely to reproduce music written for voices in the current polyphonic style. But players early began to evolve effects in detached chords that were more germane to the instrument and to use it in true accompaniment. It is likely that this hastened the advent of a harmonic way of conceiving composition and that lute-playing also tended to employ the modern major and minor scales while more technical music was still clinging to the church-modes. The lute, also, with its sharp-cut, accented tone, favored attention to emphatic rhythm and small metric patterns, such as belonged to the popular dances. In all these ways the lute helped forward the advance of instrumental style.

Lydian Mode. See Mode and Gregorian Music.

Lyre. The chief instrument of ancient Greece and the type of that class of stringed instruments in which several strings are arranged parallel to and partly over the face of the resonance-box and yet are accessible to both hands in playing (like the harp). The ancient lyre (usually called *kithara*, *kitharis* or *phorminx*) had a body of various form, sometimes a tortoise-shell or a circular bowl of wood, sometimes more like a square box, carrying two upright arms, between which was a cross-piece, so as to enclose a quadrilateral space. The 4–18 strings ran from some attachment at the base of the body to the cross-piece. In playing, the instrument was held with one of its sides down, the longest and lowest strings being uppermost. From this usage came the naming not only of the strings, but of the tones in the theoretic tone-system. *G.*

The names of the strings in an 8-stringed lyre was as follows: *hypate* ('the upper'), having the lowest tone, *parhypate* ('next to the upper'), *lichanos* ('the forefinger-string'), *mese* ('the middle'), *paramese* ('next to the middle'), *trite* ('the third' [from the bottom]), *paranete* ('next to the last or lowest') and *nete* ('the last or lowest'), having the highest tone.

Lyres continued to be used till medieval times, but then became blended with harps on one hand and with both lutes and zithers on the other. But the name persisted in several applications.

Lyra-way, in music for the viola da gamba, meant written in lute-tabulature.

Lyric, Lyrical. Denoting that which is adapted to the lyre or the forms of song associated with it; hence song-like, melodious, musically charming. More specifically, in musical style, denoting that which is cast in a relatively simple and obvious form, like a song, has spontaneous and appealing grace and voices some broadly human sentiment, almost always with a strong predominance of melodic interest. *G.*

As compared with that which is *epic* or *dramatic*, *lyric* art, as concerns the artist or producer, is more subjective, in that its apparent motive or impulse is self-expression, and, as concerns the percipient, is more intimate and personal, as its effect depends on his quick sympathy with and response to the picture, situation or mood presented. The terms *lyric drama* and *lyric stage* as referring to the opera in a collective way are based on the fact that many types of opera depend for their popular appeal almost wholly on their melodic richness and the opportunities they afford for the individual singer. Since the early 19th century the same interest which inheres in the typical song as a vocal form has been diligently cultivated in numerous lyric instrumental forms, such as the *song without words*, the *nocturne*, the *ballade*, etc.

M

M. In abbreviations: *m. d.* for *mano destra, main droite; m. g.* for *main gauche; m. s.* for *mano sinistra;* in organ-music for *manual;* in Tonic Sol-fa for *mi (me);* in tempo-indications *m. m.* means *Maelzel's metronome.*

Machête. A small variety of guitar with but 4 strings, popular in Portugal.

Machicotage. A form of ornamentation or embellishment of a plain-song melody or theme, once somewhat practiced in France. It usually consisted of tones intercalated between those of the cantus. *G.*

Machine-head. A rack-and-pinion device sometimes used instead of tuning-pegs or pins in certain stringed instruments, like the double-bass, the guitar and the zither (for the chanterelles).

Madrigal. Originally, a medieval lyrical poem of a pastoral, amorous or descriptive character. Hence a musical setting of such a poem, normally in rather elaborate contrapuntal style, based on the medieval modes rather than the modern major or minor and designed for from three to several voices, without accompaniment. It differed from the much later *glee* in all but the last point and was normally sung by several voices to the part rather than by soloists. Also loosely extended to any glee or part-song, even if but slightly contrapuntal and provided with an accompaniment. *G.*

The true *madrigal* was the secular counterpart of the sacred *motet.* Both were first developed in Flanders in the 15th century as features in the general growth of *a cappella* music. Thence they were transmitted to both Italy and England, attaining singular perfection in both countries. After about 1625 they became rare, being supplanted by other forms. In the early operas and oratorios madrigals were often introduced as the only available form of chorus.

In the best examples the thematic material changes freely to match the progression of the text and there is usually much diversity in the rhythmic and metric form as well as variety in force and tempo. The words are normally in the vernacular.

The beauty of the form has led to its modern reproduction by choral societies or by clubs organized for its study, and modern composers have not seldom imitated it.

Maestro. Literally, a *master* in the sense of director or teacher. *G.*

Maestro di cappella, director of a 'chapel' or musical establishment, like *Kapellmeister* and *Maître de chapelle;* specifically, in a cathedral or church, choirmaster, and in the opera or concert-room, conductor. Up to about 1800 the conductor usually led from the harpsichord and was then called *maestro al cembalo* or *cembalist.* A choirmaster may be called *maestro del coro* and a singing-teacher *maestro di canto.*

The title *Maestro dei putti,* used at St. Peter's in Rome, is exactly like the English *Master of the Children,* used in the Chapel Royal.

The term is often used absolutely either of a teacher, a composer or a performer of eminence.

Magadis. A name for an ancient Greek instrument, usually a large harp with strings tuned in octave-pairs, but also a form of flute used in Lydia. In the Middle Ages, applied to the monochord. *G.*

Singing in octaves was sometimes called *magadizing.*

Maggot. An old term for a whimsical impromptu song or melody.

Magnificat. A canticle, or its musical setting, the text taken from the Song of Mary in Luke i. 46–55, used in the Breviary services of both the Eastern and the Western Churches and in the Evening Prayer of the Anglican Church. *G.*

The text begins 'Magnificat anima mea Dominum.' Besides its ritual settings, it has often been taken as the text for more elaborate treatment after the manner of a cantata or oratorio.

Maîtrise. A choir-school connected with a French cathedral or collegiate church, designed to give the choirboys training in music and some other subjects; sometimes called *psallette. G.*

The institution of choir-schools goes back to the early development of the *a cappella* style in the 14–15th centuries and was doubtless first set up in Flanders. Thence it passed to other countries. Its necessity lay in the fact that no schools were available for the training of choirboys (sopranos and altos). Hence arose the practice of offering free tuition, with lodging and food, so as to obtain control of the boys desired. It is estimated that in the 18th century there were in France alone not less than 400 such schools, with at least 4000 boy-pupils, not counting the older singers attached to them. In early days these schools provided much general education, like the monastic schools, but later they confined themselves mainly to singing and the rudiments of composition, with some training upon instruments. Thus they served in a measure as music-schools for their local community. The same function was fulfilled by analogous institutions in Italy, Germany and England (see Song-School). In France the maîtrises were suppressed in the Revolution (1791). Their place was taken in a new form by the École Royale du Chant (1794), followed by the Conservatoire (1795).

Major. In acoustics and harmony, greater, larger, longer; primarily of intervals regarded as distances between tones, but extended to the naming of tones, scales, chords and modes or tonalities; in all senses opposed to *minor.* Since in modern music (from the late 17th century) the scale and mode called *major* has become the basis of theoretical thought, *major* has come also to mean standard or normal. *G.*

The intervals usually called *major* or *minor* are the second, the third, the sixth, the seventh and the ninth, the *major* being in each case a semitone larger than the *minor;* but *perfect* fifths and fourths are sometimes also called *major* (in distinction from *diminished* or *minor* fifths and fourths). The German terms *dur* and *moll* trace back to the medieval usage of distinguishing *b durum* from *b molle,* the former being a *major* third above *g* and the latter a *minor* third.

In addition, when two intervals are compared that are but slightly different, the larger is often called *major.* Thus, especially, the larger 'tone' (or major second) is called the *major* 'tone' in distinction from the smaller or *minor* (the ratios being 9/8 and 10/9 respectively).

When a tone is separated from another by a major interval, such as the major third, it is called briefly the *major third* of the other. This usage is plainly one of convenient abbreviation.

The standard scale of modern theory is the *major (diatonic) scale,* which derives its name from the fact that all its tones stand in either *major* or perfect intervals to its keynote or starting-tone, whereas the corresponding *minor (diatonic) scale* (in its full or ideal form) has either *minor* or perfect intervals. So any particular scale or tonality, based upon a given tone,

like *a*, is called *the major* or *the minor scale of a*, according to the form used. Furthermore, a piece that uses a *major* scale is said to be written *in the major mode*, but if it uses a *minor* scale, *in the minor mode*.

The characteristic triad in a *major* scale is that based on the first tone or keynote. For this reason and because the interval between its root and its middle tone is a *major* third, such a triad is called a *major triad*, in distinction from the analogous triad in a *minor* scale, which has a *minor* third and is called a *minor triad*. This usage is extended to all triads of similar form, on whatever tone they may be based. Both major and minor triads have a perfect fifth between their lowest and highest tones.

In the further naming of chords, however, *major* and *minor* are usually applied according as the total interval between the lowest and the highest tones is major or minor; thus seventh-chords may be chords *of the major seventh* or *of the minor seventh*. So with ninth-chords, and the usage is extended to chords of the sixth as well.

Out of this total usage comes, finally, the custom of using *major* and *minor* as collective nouns, as in the expression 'the contrast between *major* and *minor*.'

The modern feeling associates the *major* in general with brightness, strength and wholesome normality, whereas, particularly in contrasts, the *minor* is more somber, weaker, tending toward pathos and sometimes toward the weird. On the whole, the *major* may be called masculine and the *minor* feminine. But it is well recognized that these æsthetic distinctions are liable to be modified or reversed by details of treatment in any given case.

Throughout the history of theory some students have urged strongly that *major* and *minor* should be regarded as mutually reciprocal, the former being tonal expression viewed in an upward direction and the latter being the same viewed downward. Modern music uses the *major* as its standard because it reckons structure from the bottom, whereas ancient music (and most ethnic music also) uses the *minor* as standard because its reckoning is more from the top. See further notes under Harmony, Scale and Tonality.

Mandolin, Mandoline. An instrument of the lute-class, with an almond-shaped body and either 4 or 5–6 pairs of metal-strings, which are sounded by means of a plectrum. *G.*

It is now the best-known representative of a variety of allied instruments known by many names like *mandola, mandora, bandola, bandura, pandora*, etc., all of which aimed to preserve something of the value of the 16th-century lute, though tending to adopt metal- instead of gut-strings and to be played with a plectrum instead of the fingers. Among local varieties of the mandoline proper, which is much smaller than the typical lute, the Neapolitan and the Milanese are prominent. Larger forms are called *mandola* (tenor) and *mandolone* or *mandoloncello* (bass).

A piece for the mandoline or one in its characteristic style is called a *mandolinata*. It is to be noted that Beethoven wrote one movement of a mandoline-sonatina, probably for his friend Wenzel Krumpholtz, and also a detached Adagio.

Maneria. In Gregorian music, a name for a pair of modes, authentic and plagal, having the same final; see Gregorian Music and Mode. *G.*

Manieren. See Embellishments. *G.*

Männerchor, Männergesangverein. See Liederkranz. *G.*

Mannheim School or Style. A name for the unique transformation of ensemble-music, as to both composition and performance, that was initiated about 1750 in the musical establishment of the Elector Palatine at Mannheim under the direction of Johann Stamitz (who was leader in 1743–57).

The new style was essentially monophonic and harmonic, in contrast with the polyphonic style that it replaced. It also tended to adopt the clear and symmetrical dispositions of form that were exemplified in the folk-song and the folk-dance. Hence it magnified just the elements of charming melody, definite and vivacious disposition of phrases and sections, and division into varied movements (as in the sonata and symphony), with emphasis upon sonata-form as the principal type of internal structure, which were later most brilliantly brought to consummation by the Viennese or Classical School (Haydn, Mozart, Beethoven, etc). The founders of this new conception of composition seem to have been Johann Stamitz (1717–1757) and F. X. Richter (1709–1789), the one from Bohemia, the other from Moravia, ably supported by Stamitz' two sons, Ignaz Holzbauer (1711–1783), Christian Cannabich (1731–1798) and others that were drawn into the Mannheim circle. Later the style was spread far and wide through many composers, of whom the Belgians Van Malder and Gossec, the Austrians Leopold Hoffmann and Dittersdorf and the Italian Boccherini were perhaps the most important.

No less remarkable were the improvements in orchestral organization and technique that were instituted at Mannheim by Stamitz and carried to completion by Cannabich. Under their lead the modern conception of the orchestra as a complex unit, with the body of strings as the center, became established, taking the place of the fluctuating schemes of the preceding period, in which the wood-wind was often the dominating element. With this elevation of the strings to supremacy came an unexampled care about tone-quality, shadings or nuances, variety of force in contrasts, strict unanimity in attack and tempo, and all the other niceties of ensemble-expression that are now traditional. Nearly all of them were then almost unknown in the large ensemble. They speedily spread to other centers, affording a foundation for the effects freely employed by the later symphonists.

The Mannheim establishment was moved to Munich in 1778, when the Elector Palatine became also Elector of Bavaria, but many of the musicians remained behind. It was just before the removal that Mozart made his first visit to Mannheim.

Manual. Sometimes same as *digital* or *key*. In the pipe-organ (as either adjective or noun), a keyboard for the hands as distinguished from one for the feet (*pedal*); see Organ. *G.*

A digital on a manual is called a *manual-key* (as opposed to a *pedal-key*) and a coupler that joins two manuals is a *manual-coupler*. A piece or passage to be played without pedals may be marked *manualiter;* opposed to *pedaliter*.

The manuals are often designated by number, *I.* standing for Great Organ, *II.* for Choir Organ, *III.* for Swell Organ, etc.

March. See Dances. *G.*

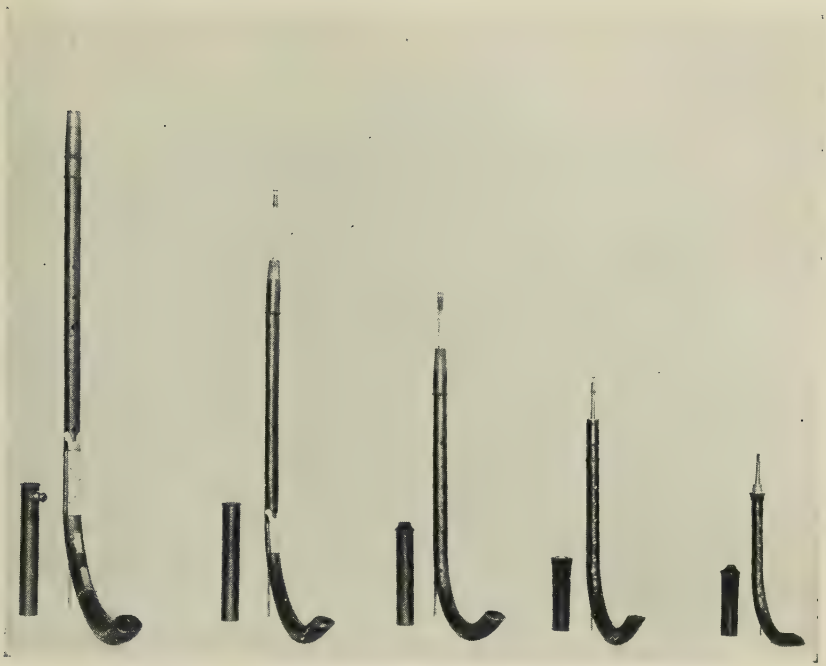
March-time, duple or quadruple rhythm; opposed to *waltz-time*, which is triple or sextuple.

Marimba. A general name for a class of instruments, found in several parts of the world, most typically in Africa, consisting of a series of graduated wooden strips or bars, mounted upon graduated resonators (gourds, shells or wooden bowls) and sounded by means of hammers; also called *balafo* or *gourd-piano*. The principle is the same as that of the xylophone (q. v.). *G.*

Marine Trumpet. See Tromba Marina.

Mark. A sign or symbol, occasionally an abbreviation; see Notation.

Masculine Ending or Rhyme. In versification, a line-ending or rhyme with the accent on the final syllable. Extended to analogous endings or rhymes at the close of musical phrases, the chief accent falling on the final tone or note. Opposed to *feminine ending* or *rhyme*.



FAMILY OF KRUMHORNS

FAMILY OF SARRUSOPHONES

Mask, Masque. An English form of spectacular pantomime, pageant or fanciful play, usually including musical numbers, vocal and instrumental. In the early 17th century it was a favorite diversion in courtly festivities and from about 1635 began to be put upon the public stage. Several gifted poets, especially Ben Jonson, contributed to its literary character and Purcell gave it musical significance. In the 18th century the attention to its musical features led to its gradual merging in the *ballad-opera*. *G.*

The name comes from the wearing of masks by the actors in the early pantomimes.

Mass. The traditional name for the office of the Eucharist or Communion in the Roman Catholic Church and to a limited extent adopted in Protestant usage (as by some Anglicans and by the National Churches of Denmark and Sweden). Its text may be read with the speaking voice by the celebrant and deacon (*low mass*) or cantillated by the chief officiants, assisted at certain points by the choir (*high mass*). The form of music may be Gregorian throughout or the choir-exercises may be developed polyphonically without accompaniment (in the *a cappella* or Palestrina style) or with any degree of harmonic richness, accompanied by the organ or the orchestra. The invariable exercises that are assigned to the choir constitute the *musical Mass*, and to these may be added on particular occasions other choir-exercises with variable texts which are best called *canticles* or *motets*. Besides the ordinary or daily Mass, various other forms are used on special occasions, such as *Requiem*, *Nuptial* and *Pontifical Masses*. *G.*

The name comes in some way from the Latin *missa*, used as a direction of dismissal, either as applied in early usage to the catechumens before the Mass began or to the congregation after it is ended.

The manual containing the text for the Mass is the *Missal*. That part of the service which is central is known as the *Ordinary of the Mass* and within this the invariable section containing the Consecration, Oblation and Intercession is the *Canon*.

The musical Mass regularly consists of six principal divisions, some of which may be divided into separate sections, viz.: the *Kyrie*, the *Gloria* (including the *Gratias agimus*, *Dominus Deus*, *Qui tollis* and *Cum Sancto Spiritu*), the *Credo* (including the *Et incarnatus*, *Crucifixus*, *Et resurrexit* and *Et in Spiritum Sanctum*), the *Sanctus* (with *Hosanna*), the *Benedictus* (with the *Hosanna* repeated) and the *Agnus Dei* (including the *Dona nobis*). When used in an actual service, these several exercises are not consecutive. The Kyrie and Gloria follow the Introit with which the service opens; the Credo follows the Collects, Epistle, Gradual and Gospel (with the Sermon, if there is one) and is itself followed by the Offertory and the prayers with which the introductory part of the service ends. The Sanctus and the Benedictus follow the Preface, while the Agnus Dei follows the completion of the Consecration.

The Requiem Mass differs materially from the above, omitting the Gloria and Credo and including the majestic sequence *Dies iræ* (18 stanzas).

Broadly speaking, the innumerable settings of the Mass text fall into two or three classes: (*a*) those of the *a cappella* period (extending in its purity to the middle of the 17th century) or conceived and executed in a similar objective and idealistic spirit, (*b*) those in which the resources of effect arising either from the dramatic spirit belonging to the opera-house more than the church or from the modern interest in instrumentation in connection with elaborate choral expression, or from both of these, is used to impart to the service another quality, sometimes sentimental, sometimes realistic, sometimes theatrical, and (*c*) those in which the text is used without liturgical intention, but rather as the basis for a free choral creation somewhat after the manner of an oratorio. Because of the extremes to which the second class of settings had sometimes been carried, in 1904 Pius X issued a rescript (the *Motu proprio*) decreeing that the music of the Mass (and of other services as well) should be either in Gregorian form or in a style not greatly removed from that of the *a cappella* period.

The most famous of the settings of the Mass that are not liturgical in form or purpose are those of Bach (the greatest being that in B minor) and the Missa Solemnis of Beethoven. Of similar settings of the Requiem, notable examples are those of Berlioz and of Dvořák.

In the Anglican Church the Communion Service is analogous to the Mass and has received musical treatment in a similar way. Indeed, the similarity of the two orders has led to the adaptation of many masses to the English text.

It should be added that in practice it has often been customary to use a combination of miscellaneous compositions for the different exercises of the service instead of a continuous composition by one hand.

In the polyphonic period musical masses were named from the Gregorian or other melody taken as the cantus firmus. The most popular of the secular melodies thus used were *L'omme armé* and *Se la face ay pale*. A mass based upon an original rather than a borrowed subject was called *sine nomine*. Many were written also on solmization-syllables and their tonal figures.

Master. In general, one who is thoroughly proficient or expert, as in composition or performance (most used of the former). Specifically, in the Meistersinger guilds (14–16th centuries), a title conferred on those who achieved the highest honors in both verse and song; in the usual system of academic degrees, the grade intermediate between those of Baccalaureus and Doctor (*Mus.M.*, *Musices Magister*); in ecclesiastical establishments, the director or leader (like the Italian *maestro*, the French *maître* and the German *Meister*); and, less formally, any recognized teacher, vocal or instrumental.

In the English Chapel Royal, the director is known as *Master of Song* or *Master of the Children*.

Master-fugue, same as *fuga ricercata*. *Master-chord*, the chord of the dominant. *Master-note*, the leading-tone.

Mastersingers. See Meistersinger.

Matassins. See Dances. *G.*

Matelotte. See Dances. *G.*

Matins, Mattins. The first of the Canonical Hours (midnight), usually including Lauds; also an early morning service combining the observance of Matins, Lauds and Prime. *G.*

Morning Prayer in the Anglican Church corresponds to the latter.

Maxim, Maxima. See Notation.

Mazurka. See Dances. *G.*

Mean. Middle or inner, as of voices, voice-parts, instruments, etc., in ensemble; also of the strings of an instrument like the lute or the viol. *G.*

The C-clef is sometimes called the *mean clef*, either because used for middle voice-parts or because marking the place of the middle tone in the tone-system.

For *mean-tone temperament*, see Temperament.

Measure. Specifically, in versification, music and dancing, one of the fundamental time-units of which verses (lines), phrases and figures are composed. In each case measures are assumed to be of equal duration and to be made up

of smaller units, also equal, known by various names (in ancient verse as *morœ*, in music as *beats* or *pulses*, in dancing as *beats* or *steps*). In modern verse, as in music and dancing, a *measure* is in some way organized around or held together by a principal accent, with which it may or may not begin. But, since in musical notation, the place of this accent is now marked by a vertical *bar*, it is usual to speak of the time-unit represented by the space between two bars (with whatever notes it contains) as a *measure*; in popular usage often called a *bar*. See Rhythm and Meter for other uses. *G.*

Measure in music is analogous to *foot* (*monopody*) or *double-foot* (*dipody*) in versification, and it is possible to transfer to music the poetic terms *dimeter*, *trimeter*, *tetrameter*, etc., for the number of measures used in making up lines or phrases. But the ancient significance of these terms was not exactly the same as in modern musical theory, since feet were often made up of quantities in the syllables that were not equal. See Foot.

In notation, the bar defining measures to the eye is sometimes called *measure-bar* or *accent-bar* to distinguish it from bars used for other purposes.

Mechanical Instruments. See Automatic Appliances.

Mechanism. The complex of parts or members constituting the apparatus of tone-production in any instrument or in the voice; in many of the larger instruments technically called the *action*. Sometimes extended to manner or style in piano- or violin-playing or in singing, and also to the detailed motions or efforts involved in a full mastery of technique.

Mediant. In the Gregorian modes, one of the so-called regular modulations, being in authentic modes usually the third tone from the bottom and in plagal modes variably located. In modern harmony, the middle tone of the tonic triad, being in the major scale the major third of the tonic and in the minor scale its minor third. *G.*

In Gregorian music the mediant was one of the tones with which any phrase might begin or end (except a final phrase). In general, it ranked as the third important tone in the mode (after the final and the dominant).

In modern music the mediant is important as fixing whether a passage is to be construed in the major or the minor mode.

Mediation. In Gregorian music, the cadence or inflection at the end of the first half of any of the regular ' tones.' In Anglican chants, the rhythmical cadence after the first recitation. *G.*

Medicea, Editio. The title of the revision of the Roman Catholic musical service-books in accordance with the action of the Council of Trent that was finished in 1614. It is now superseded by the *Editio Vaticana*, begun in 1904.

Medius. The middle voice-part in early three-part writing; also called *motetus*.

Medley. See Pot-pourri.

Meistersinger, Meistersänger. The name of a singular class of poet-singers that flourished in southern Germany during the 14–16th centuries. They followed the Minnesinger and regarded themselves as the successors of the latter. But they differed in being drawn wholly from the artisan and tradesman classes rather than from those of noble birth, in being organized into local fraternities or guilds that were kept exclusive by an elaborate code of regulations and in tending to exalt and foster not so much a free lyric and artistic spirit as a pedantic and artificial type of both verse and melody. The movement served usefully in emphasizing song as a dignified and worthy pursuit and in spreading a knowledge of rudimentary technical procedures. But its significance in the progress of musical art was slight and transient. *G.*

The tradition is that the movement was started at Mayence in 1311 by Frauenlob (Heinrich von Meissen), the last of the Minnesinger. At all events among the early centers were Mayence, Frankfort, Strasburg, Würzburg and even Zwickau in Saxony and Prague in Bohemia, but later Ulm, Augsburg, Nuremberg, Munich and Ratisbon became prominent. The height of its popularity was in the later 15th and the 16th centuries. Its most famous leader was the Nuremberg cobbler Hans Sachs (d.1576).

The name may have some connection with the use by the Minnesinger of the name *Meister* for those not entitled to be called *Ritter*. But it more likely came from the fact that the ordinary member, after initiation, was advanced through various grades (*Schüler*, *Schulfreund*, *Sänger* and *Dichter*) before being permitted to use the name *Meister*. The discipline and tests in the process of promotion were rigid and severe, though often fantastic.

The topics most frequently taken for poetic treatment were those from the Bible. Of the stiff and stilted styles of verse devised there are many examples extant. But not much has survived of the melodies or *Weisen*.

After 1600 the movement rapidly lost headway, though guilds continued for two centuries further. The last guild, that at Ulm, was dissolved in 1839, and the last known member died in 1876.

Wagner's opera *Die Meistersinger von Nürnberg* presents a picture of certain aspects of the organization, as well as of Sachs.

Melisma. Originally, a song or melody; opposed to *recitative* or *declamation*. Usually a vocal passage with many embellishments or fioriture. *G.*

Melodeon. The name used for the early form of the American reed-organ or harmonium; often corrupted into *melodium*.

Melodica. A small organ with a single set of flue-pipes and a compass of $3\frac{1}{2}$ octaves, designed for use as a solo-instrument in connection with the harpsichord. It was invented by J. A. Stein of Augsburg in 1770.

Melodicon. A keyboard-instrument, like a piano, but with tuning-forks or steel-bars instead of wires. It was invented by Peter Riffelsen of Copenhagen about 1800.

Melodion. A keyboard-instrument, invented by J. C. Dietz of Emmerich in 1806, in which the tones were produced by pressing graduated steel-bars against a rotated cylinder.

Melodrama. In general, any dramatic work in which music is used. Specifically, a play in which speech and song are used in alternation. Also, more technically, a dramatic text designed to be recited in speech while accompanied by instrumental music. *G.*

The term is further used, without reference to music, for a play of an extremely sentimental or romantic character.

Melody. In general, music or any agreeable series of tones. More exactly, the successive sounding of tones, as opposed to *harmony*, especially of tones so related to each other and disposed in such order as to form a coherent expression. Melody and harmony, in artistic music, use the same tonal materials, but melody aims to give contour or outline, whereas harmony provides body, substance and color in the total effect. The two are practically interdependent, though separable in analysis and for pedagogical purposes. Both proceed in conjunction with the time- and accent-elements usually covered by the term rhythm.

A melody or tune, in ordinary cases, whether combined with actual harmony or merely supported by the harmonic relations that are implicit in the scale-tones used, presents analogies with speech-effects, since its tones fall into small groups like word-groups, into larger groups like clauses and sentences, etc. Thus the office of melody, at least in relatively simple music, can be illustrated by the help of analogies in the arts of drawing and of language. But melody permeates the structure of music in ways that cannot be illustrated thus. Every harmonic composition consists of a union of melodies, each with some individuality and all coöperating to produce the chord-succession. And in what is called counterpoint there is a still more elaborate interplay of melodies that has harmonic aspects, but is so actively melodic and charged with so much structural intricacy that it requires a separate name. For these higher applications of melody there are no satisfactory analogies in other arts, except that some features of pattern and texture in counterpoint may be compared with weaving and embroidery. *G.*

It is likely that distinct variations in pitch were first sought in primitive music as decorations of bald rhythm, pulses and accents being thus heightened in interest. But with this went some sense of the difference between ascending and descending motion, the one involving effort, the other relaxation, the one positive and stimulative, the other relatively negative and quieting. In all melodic systems there is also usually an evident sensitiveness to the length and character of intervals as such—a sensitiveness that attention to harmony sometimes seems to reduce or nullify. It is not without meaning that at times notation has aimed particularly to indicate by what kind of step the voice was to proceed. But still more important has been the growing sense of a difference in value and character in the several tones of whatever scale is adopted. To-day this has been brought to its highest point through the modern principle of tonality, but it was undoubtedly present in ancient and medieval systems as well. Here even melody without harmony probably betrays some feeling for implicit harmonic relations. And in all these elements of melodic instinct there play back and forth subtle influences of stress and quantity as modifying relative values in successive tones. By combinations of all these factors that defy exact analysis melody becomes not only one of the chief sources of design in musical structure, but one of the most powerful implements of emotional expression and effect.

For *melody-string*, see Chanterelle.

Melograph. A name often used in general for various mechanical devices for making a record of music as it is performed on the piano. By such means improvisations, impromptu transcriptions from score and individual readings of standard works may be put into form for preservation and further use. Such machines are now usually operated by electricity and often make a record which can be utilized in a reproducing-apparatus (like a player-piano).

Experiments with machines for this purpose were begun in the middle of the 18th century, the pioneers being Creed of London (1847), J. F. Unger of Einbeck (1748) and Hohfeld of Berlin (1752). These were applied to the harpsichord. After the advent of the piano similar efforts were made, continuing at intervals during the 19th century. Recently the multiplication of automatic instruments operated by means of a paper-roll has led to fresh inventions, enabling the player to prepare records himself that are similar to those commercially manufactured; see Automatic Appliances.

Melopiano. A form of piano in which depressing a key, instead of actuating a single stroke by a large hammer, starts a series of rapid blows by small hammers, so that tones can be prolonged at will, as well as varied in intensity at the same time. The inventor was Caldara of Turin in 1870. *G.*

The principle is applied in various types of *street-piano*.

Meloplast. The name of a system for teaching musical rudiments by means of charts and solmization-syllables that was devised by Galin of Bordeaux in 1817 and much extended by Chevé of Paris from 1844 onward. The method has many analogies with that of the English Tonic Sol-fa.

The term *méloplaste* properly means a chart with a bare staff on which the teacher indicates positions by a pointer while a melody is sung, but it was extended to the method as a whole; cf. *modulator*.

Melos. The Greek word for song or melody, employed by Wagner to designate the prolonged and plastic melody-passages or discourses in his later works in which symmetrical division into the phrases and sections of traditional song- and dance-forms is given up.

The term is most used for the continuous polyphony in the orchestra, but applies also to many vocal passages. It was strenuously objected to by numerous critics, who declared that Wagner was unable to write 'melody.' It has been aptly remarked that what should have been said was that for his purposes he did not choose to write 'tunes' (see discussion in Finck's biography, ii. 154 ff).

Mensurable, Mensural or Measured Music. A name given to the system of rhythmical composition and notation that was developed from the 12th century onward in connection with the rise of polyphony; opposed to *plain-song*, which was devoid of regular rhythm. The new conception of structure forced the consideration of 'time,' since two or more voices could not proceed simultaneously without agreement as to durations and their proportions, and this led immediately to an extension of notation that became the basis of the modern system. See Notation. *G* (Musica Mensurata).

Data about the introduction of this conception are found mainly in the writings of Garlandia, Franco (probably of Paris), Odington, etc.

Messa di Voce. In vocalization, a sustained tone beginning softly, increasing to loudness and

diminishing again, making a long swelling effect. *G.*

Messel. A rule or method of determining and classifying intervals used by Arabian theorists in the 14th century or earlier. It was based on a study of string-lengths on the monochord.

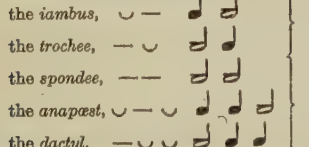
It was expounded by Mahmud Shirasi (d. 1315) and others. In their writings appears the first recognition of major and minor thirds and sixths as consonances, this being a century or two in advance of the West (where the use of the Pythagorean tuning hindered progress).

Metallophone. A piano with steel-bars instead of strings. Also an instrument like the xylophone, but with metal- instead of wooden bars.

Meter, Metre, Metrics. (*a*) The Greek word *μέτρον* means a measure or unit (not a definite length or size, but any unit taken as a standard) or the thing measured or defined by means of it. In prosody, it was that characteristic of regular construction in successive vocal units that distinguishes poetry from prose, song from speech. In ancient usage, *metrics* considered the time- or quantity-elements involved, irrespective of the accent- or stress-elements that are obvious in ordinary speech. In modern prosody, on the other hand, accent having come to dominate poetry as well as prose, metrics considers the accent- and stress-elements, almost irrespective of the time- and quantity-elements. In either case, however, poetry is conceived as built up out of successions of vocal units or *meters* that have some definite regularity. The difference between the ancient and the modern point of view lies in the kinds of unit or *meter* recognized. It is interesting to observe that much of what was characteristic in Greek poetry is better represented by analogous facts in modern music than by those of modern poetry. *G.*

The Greek units were the *mora*, the assumed time of a short syllable, a long syllable occupying the time of two *morœ;* the *foot*, the smallest unit of combined syllables, whether long or short, which, taken singly or in pairs (*monopody* or *dipody*), supplied the fundamental *metron* or *meter* in any given case; the *colon* or *verse*, a group of feet that corresponded to the modern *line*, but might be made up of feet that were not alike; and any grouping of cola or lines into *strophes* or *stanzas*.

The most common of the many feet were



Iambi, trochees and anapæsts were regularly taken in pairs or dipodies, each counting as a *meter*, while spondees and dactyls counted singly. The character of a colon or line was defined by the number of meters it contained, as *dimeter*, *trimeter*, *tetrameter*, *pentameter*, *hexameter*, etc. If the feet in a line were all alike, they gave a pattern of long and short quantities exactly like a modern musical pattern, and the same was true of the heroic hexameter (dactyls and spondees). But Greek verse often presents mixed schemes, not easy to reproduce musically.

Modern prosody adopted most of the terms used in ancient prosody, but applied them to syllables in accordance with their customary accent instead of their natural quantity, unaccented syllables being considered 'short' and accented ones 'long.' Theoretically, this altered the time-values in almost every case, but practically modern verse, when read aloud, abounds in the use of pauses or rests, so that the actual time-scheme is apt to vary greatly in given cases.

Even though we know little of the actual way in which Greek verse was adapted to singing tones, yet we may safely assume that every long syllable was sung to a longer tone and every short syllable to a shorter tone. But modern verse may be set to a large variety of patterns of long and short tones provided that the accented syllables match with accented tones. This renders the musical treatment of verse in the modern system essentially different from that of ancient times.

The famous *Hymn to Apollo*, which is the best of extant Greek melodies, is naturally understood to be laid out tonally according to the quantity of the syllables in the text. This gives a pentuple rhythm. But a modern hymn in any ordinary meter may be set to either duple or triple rhythm.

The term *meter* is extended to any regular or established form of verse-structure in either the ancient or the modern systems of prosody.

Thus, in the ancient system, we have the *iambic trimeter*, verse in which each line consists of three iambic meters or dipodies (=6 feet), and the *heroic hexameter*, six dactyls or spondees, etc.

Thus, in modern hymnody, we have a large number of forms, varying both in the construction of the lines and in the number of lines to the stanza, though usually in each case using only a single kind of foot. The more common varieties are iambic (with lines sometimes of 10 or more syllables), but the trochaic forms are also numerous, though tending to short lines and larger stanzas, while dactylic or anapæstic forms are somewhat employed. It is not uncommon for an English hymnal to include 150 varieties, each requiring its own form of tune. German hymnody uses a few forms not found in English. See Hymnody.

(*b*) Ancient thought regarded poetry and music as two faces of a single indivisible art, so that the theory of one included that of the other. Modern developments have widely separated the two into independent arts. But the terminology of prosody has been continued as applying to musical facts. Hence *meter* and its derivatives are much used technically in musical analysis and theory. But they have become intricately entangled with *rhythm* and its derivatives, the two sets of terms sometimes being used interchangeably and sometimes in contrast, though not always in the same way. Hence they are most profitably considered together. See Rhythm and under Acoustics.

Metromano-Piano. An apparatus for exercising the fingers of pianists and organists, invented in 1897 by Luigi Pizzamiglio and approved by the Milan Conservatory.

Metronome. A mechanical device for marking even units of time as an aid in fixing tempo and in keeping rhythm uniform. Of several forms, that known as Maelzel's is the most usual. This consists of a pivoted or double pendulum, actuated by clockwork, the upper part of which carries a slider and a graduated scale, so that the rate of oscillation can be adjusted by moving the slider up or down. The scale is marked to

show the number of beats per minute. As the pendulum oscillates it gives audible clicks. *G.*

The instrument is highly useful as a tempo-indicator. Much music is printed with a mark like ***M. M.*** ♩ = 84, meaning that in the given piece each quarter-note is to have the time-value indicated by Maelzel's metronome set at 84. In elementary study it is also serviceable in establishing a precise and steady sense of rhythm. A *bell-metronome* is one with a bell that can be adjusted to mark principal accents.

Its invention is ascribed to J. N. Maelzel of Vienna (1816), who had several connections with Beethoven, but the idea probably originated somewhat earlier with D. N. Winkel of Amsterdam. Other devices, employing single pendulums, had been suggested from as far back as 1700.

The notation with '*M.M.*', etc., is sometimes called the *metronomic mark.*

Mezzo. See Terms of Performance.

Mezzo-soprano, a voice or voice-part intermediate between soprano and alto. *Mezzo-tenore* (or *tenor*), a voice or voice-part intermediate between tenor and bass; usually same as *baritone.*

Mi. See Solmization.

Middle C. See C, Notation and Pitch. *G.*

Middle Part, Middle Voice. See Inner Parts.

Military Music. Either, in general, such music as is associated with military drill and similar functions or resembles it in style, or, specifically, a group or organization of instrumentalists for the performance of such music. *G.*

Such a group is called a *military band*, *wind-band* or simply *band* (sometimes in contrast with *orchestra*) and its trainer and director is a *bandmaster.* But a smaller group, using a smaller variety of instruments (largely drums, fifes, etc.), is a *drum-corps* and its leader a *drum-major.* In marching-exercises, where a full band is used, the evolutions are usually guided and the tempo set by the drum-major, using a large ornamental staff or baton.

The composition of military bands varies with their size and also with the usage of different countries. But they are universally made up of wood-wind, brass-wind and percussive sections. The first usually comprises a main body of clarinets, with some flutes, piccolos and oboes; the second contains saxophones, cornets or trumpets, French horns, saxhorns, trombones, bombardons (with tuba); and the third includes both snare- and bass-drums, cymbals and often a triangle or similar instrument. When employed for concerts, the composition and balance are often much altered as compared with arrangements suitable for the open air.

In many countries details as to governmental bands (including those for naval as well as military use) are carefully prescribed and often special training-schools are maintained for leaders and players.

In connection with tactical evolutions, whether for practice or in martial action, numerous *signals* by means of instruments are widely used, the actual system varying with the country. The majority of these are given by means of the bugle, the trumpet or the snare-drum.

Minim, Minima. See Notation. *G.*

Minnesinger, Minnesänger. A general name for a class of poet-singers in southern Germany in the 12–13th centuries, analogous with the Troubadours and Trouvères of France. Like these, they were drawn from the noble or knightly class, including many princes of the Hohenstaufen line and some in Bohemia. Their aim was the cultivation of lyric poetry and song as an elegant and courtly accomplishment, excellence being stimulated by contests or competitions that served to give the movement coherence. They were not formally organized, though in their ranks were some holding the title of *Meister*, while full members had that of *Ritter.* *G.*

The region in which they flourished extended from Alsace to Austria and northward as far as Thuringia. In the west they were in contact with the Trouvères. Among the many poets known to us were Heinrich von Morungen, Reinmar, Walther von der Vogelweide, Wolfram von Eschenbach and Heinrich von Meissen.

The name comes from *Minne*, love, since the early minnesongs were love-songs, like those of the Troubadours. But their topics varied widely, including songs of nature, of social life, of political feeling and of religion. Their verse took on many forms, some highly artificial, some laying the foundation for the future technique of German poetry. The melodies or *Weisen* were influenced both by plain-song and by popular music, but tended to follow rules or traditions of their own. The Minnesinger seldom used the help of assistants like the jongleurs of France. Their favorite instruments were harps and viols.

Tannhäuser was an actual minnesinger (13th century) and about his wandering life a fanciful story accumulated, which is utilized by Wagner in his opera, combined with a picture of the competition held at the Wartburg in 1207.

Early in the 14th century the Meistersinger in a measure took the place of the Minnesinger; see Meistersinger.

Minor. In acoustics and harmony, smaller or shorter; primarily of intervals, but extended to tones, scales, chords and modes; see Major. *G.*

Minor Canon. In English cathedrals, an official appointed by the chapter and assigned to duty as choirsinger; also called *vicar choral.* He may be either a cleric or a layman. *G.*

Minstrel. A general name for the various classes of wandering musicians that were common throughout Europe from the early Middle Ages. In some cases they may have originated as the personal retainers of feudal chiefs (as the derivation of their name from *minister*, servant, may suggest). But they were mostly free traveling entertainers, living by their skill in song and with instruments. Sometimes they were also exhibitors of athletic feats and tricks of dexterity or played the part of clowns and buffoons. Yet among them were many who spread the knowledge of song and instruments among the common people and in doing so directly contributed to artistic advance. *G.*

Organizations of minstrels, implying a large and influential class, are traceable as early as the 11th century. At times these appointed 'kings' as local dignitaries and rulers. Some of their unions or guilds covered whole countries, while others were confined to small districts or towns, where they sought to secure a monopoly as professional musicians. Among these were the Brotherhood of St. Nicolas in Vienna (from 1288), that of St. Julien in France (from 1321), and that of the Holy Cross at Strasburg, with the Musicians' Company in London (from 1472). Out of these in many cases grew institutions like the Stadtpfeiffer and other bands of town-musicians supported at public expense in many places in Germany to furnish music on civic, social and religious occasions. See Roi de Ménétriers and Town-Musician.

There can be little doubt that the preservation and gradual improvement of a variety of small instruments during the centuries before 1500 were chiefly due to the minstrel-class. To them, also, may be ascribed much of the shaping of folk-music of every kind. Of their activity and achievements there can be no adequate record. But of their popularity and cleverness there is much indirect indication. Most of the medieval pictures and sculptures of musical things point in this direction, and literary references are not few. After 1500, when just the light-hearted forms of art which minstrelsy had magnified were taken up by cultivated society and adopted by the contrapuntists of the Church, the demand for the minstrel proper began to disappear.

Minuet. See Dances. *G.*

Miracles, Miracle-Plays. See Mysteries.

Miserere. Psalm 51, or a musical setting of it, designed for use as an exercise in a regular church service, as in the burial service, the office of Tenebræ, etc. *G.*

The text begins 'Miserere mei, Deus, secundum magnam misericordiam tuam.' [Note that Psalm 51 in the English version is numbered 50 in the Latin version.]

The three settings used in the Sistine Chapel in Holy Week are those of Allegri (17th century), Bai (1714) and Baini (1821).

Missal. The service-book containing the text of the Roman Catholic Mass and its associated exercises for the entire year.

The modern Missal was first ordained in 1570, but has been somewhat modified since. Musical missals have been issued from time to time, the great historic editions being the *Editio Medicæa* (1614), now superseded by the *Editio Vaticana* (begun 1904).

Mixed Choir, Chorus, Quartet, Voices. Vocal ensembles in which both men's and women's voices are used. *G.*

For *mixed cadence* see Cadence and for *mixed mode* see Mode.

Mode. Properly, a type or species of scale; a method of selecting tones within the limits of an octave for melodic and harmonic purposes; a scale in the abstract or a generalized scale (opposed to a particular scale, having a designated pitch). For purposes of reference and definition, a mode is usually presented as a *scale* and the differences between modes are regarded as lying simply in a different distribution of long and short scale-steps. But substantially the same scale may have more than one modal character, due to contrasted methods of conceiving and handling the tones.

Both ancient and medieval modes were essentially melodic in modal character, and the same seems to be true of the modes of many kinds found outside of the field of European music. But the modern modes are also strongly harmonic, both their structure and their practical effect depending upon certain relations between their tones as triads quite as much as upon the stepwise arrangement of those tones. The ancient method of looking at a mode or scale was apparently from above downward, producing one sort of tonal perspective. The medieval and modern method is the reverse, from below upward, producing another sort of perspective. Neither the ancient nor the medieval conceptions included a firm sense of the tonal center called a *key-note*, though in both cases certain tones had principality for certain purposes. But the modern conception of modes involves the exaltation of the key-note as not only a favorite melodic point of beginning and ending, but as a harmonic generator and center of chordal gravity. On this side the term mode merges more or less with the term *tonality*. *G.*

[In the following summaries the various modes are represented for convenience as octave-scales and with letter-names so that the succession of their long and short steps can be roughly seen by reference to the white keys of the keyboard. But a mode as such has no definite pitch and the tones of a modern piano give a more or less erroneous notion of the ideal tone-relations of all modes.]

The *ancient* and the *medieval* systems of modes were substantially the same in general form, though the names do not correspond and the medieval system, as completed in the 16th century, included the use of modes in two ways (authentic and plagal). The main varieties were

	MEDIEVAL NAMES	ANCIENT NAMES
d - d	Dorian	Phrygian
a - a	Hypodorian	Æolian
e - e	Phrygian	Dorian
b - b	Hypophrygian	Mixolydian
f - f	Lydian	Hypolydian
c - c	Hypolydian	Lydian
g - g	Mixolydian	Hypophrygian
d - d	Hypomixolydian	Phrygian
a - a	Æolian	Æolian
e - e	Hypoæolian	Dorian
c - c	Ionian	Lydian
g - g	Hypoionian	Hypophrygian

The second in each pair in the first two columns is conceived as plagal and therefore does not quite correspond to anything in the Greek series. *Iastian* was sometimes used for *Ionian*.]

A *mixed mode* in medieval usage was the total compass of any authentic mode and its corresponding plagal. Each authentic and plagal together made a *maneria*.

The modern modes are but two in number, though the second often appears in more than one form, with some features borrowed from the first, so as to yield itself better to harmonic treatment. Ideally they are

c - c Major
e - e Minor (in its full form)
a - a " (in its ordinary form)

(The other forms of the minor scale are mixed accommodations of minor and major.) For details, see Scale.

In medieval usage, the term *mode* was also applied (*a*) to certain metrical patterns in song that reproduced the quantities of the ancient verse-feet known as *trochee*, *iambus*, *dactyl* and *anapæst*, and (*b*) to certain rules, expressed or implied, as to the value of long notes as related to that of the next shorter species; also called *mood*; see Modus.

Modulation. In literary usage, a general term for alteration in pitch, as in the inflections of speech or the melody of song. Specifically, in harmony, the process, act or result of passing from one key (tonality) to another in the course of a piece or passage, so that the original key-note is replaced by some other as the center of the tonal structure, with a subsequent return to the original key (either by a reverse modulation or by an abrupt resumption). In the modulating-process the tonal character of all the tones is changed in consequence of the adoption of the new key-note. This involves, also, a new character for the chords used. *G.*

Modulations may be *passing*, *transient* or *fleeting*, if they are both brief and not carried out into a cadence in the new key. In this case they may be regarded as only casual extensions of the original key to include tones that do not strictly belong to it or as harmonic devices whereby the significance of certain tones other than the tonic is temporarily heightened by using a note or chord belonging to them rather than to the tonic. This digressive or enriching use of modulation is frequent in connection with the dominant and the subdominant.

On the other hand, a modulation may be *complete* or *final*, if it is carried out into a cadence, so that a phrase or section ends fully in the new key. The transition always involves the substitution of tones that are for-

eign to the original key for one or more that are germane to it. A foreign tone thus melodically introduced is a *modulating-note* or *note of modulation*. On the harmonic side, also, the transition may be pivoted upon a chord which is approached in the original key, but left in the new key.

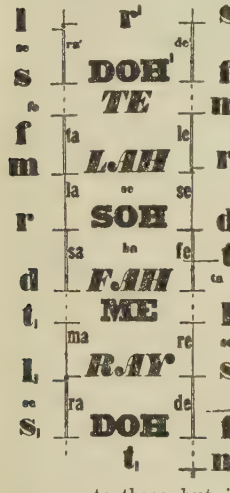
The simplest modulations from an original major key (with the substitutions required) are

to key of V	major	– 4♯	replacing	4			
" IV	"	– 7♭	"	7			
" VI	minor	– 5♯	"	5			
" III	"	– 2♯	and 4♯	replacing	2	and	4
" II	"	– 1♯	" 7♭	"	1	"	7
" I	"	– 3♭	" 6♭	"	3	"	6

From a minor original key a variety of modulations are possible. Furthermore, on the keyboard many *enharmonic* modulations may be accomplished by utilizing the double and triple naming of the digitals. Some such modulations, though feasible and correct, are *distant*, *extraneous* or *abrupt*. These latter require some process of return to the original key, but after the simpler forms the latter can be resumed abruptly at the opening of a phrase.

In Gregorian music, the tones in each mode with which phrases may begin or end are called *modulations*, including those which are *regular* (the final, dominant, mediant and participant) and others which are *concéded*.

Modulator. A chart or diagram of the scale, especially that used in the Tonic Sol-Fa system of teaching. This indicates the tones by solmization-syllables (using, however, an anglicized spelling), spaced so as to show the whole- and half-steps, and adds an abbreviated indication of the scales most nearly related, one on the ' sharp ' side, the other on the ' flat ' side. *G.*



Modus. In mensural music, the relation in time-value between either a large and a long or a long and a breve, the former being *modus major* and the latter *modus minor* and either of them being *perfect* if the ratio was one to three, but *imperfect* if it was one to two; also called *mood*; see Notation and note under Perfect. *G* (Mood).

Monochord. An instrument for acoustical experiments and determinations, consisting essentially of a single string stretched over a long resonance-box and provided with a movable bridge by which the string can be divided at will into separate vibrating-parts and also with a graduated scale for noting the length of these parts. In some cases more than one string is provided, so as to facilitate comparisons. In modern instruments the tension of the string is fixed by means of adjustable weights attached at one end. *G.*

The apparatus was known and used by Pythagoras (6th century B.C.), who was the first known demonstrator of the mathematical properties of the fundamental musical intervals, though he may have been anticipated by Egyptian investigators. By means of this instrument he and his followers established a correct list of most of the standard ratios used in modern acoustics, although he had no means of referring these to vibration-numbers, as is now the practice.

The monochords continued in frequent use through the Middle Ages, sometimes as an acoustical tool, but sometimes, also, as an elementary form of instrument. On its principle was constructed the instrument known as the *tromba marina* or *nun's fiddle*, which, however, was made with a long, heavy string, only the upper partials of which were used practically (this instrument was sometimes called a *monochord*). It also suggested the peculiar principle of the *clavichord*, which is essentially a many-stringed monochord, the placing of the bridges being controlled by means of a keyboard (hence this, too, was sometimes paradoxically called a *monochord*).

Monodrama. A melodrama with but a single spoken part. *G.*

Monodramas and duodramas were for a time notably popular in the last part of the 18th century.

Monody, Monophony. In general, melody or song for a single voice, including, therefore, all forms of vocal music that are unaccompanied by tones different from those of the voice; *homophony*. All ethnic and ancient music, with that of the Gregorian style, is essentially *monodic* or *monophonous*. Specifically, such solo song as was undertaken by the Troubadours and similar singers (11–13th centuries), by the promoters of the Florentine *ars nova* (14th century) or by the Florentine dilettanti who sought to recover the Greek dramatic recitative (16th century), all these forms of solo being provided with some species of instrumental accompaniment and having some harmonic basis. Hence the term was extended to composition in parts in which one part, usually at first the tenor, but presently the upper part, was principal and normative for the whole (as opposed to the polyphony that had been the prevailing style). Monody or monophony gained its first prominent place in dramatic music, but in the late 18th century it secured control of instrumental music as well and became the leading principle in all subsequent composition. See Mannheim School. *G.*

Monotone. A single tone, continued or repeated without variation in pitch, or a recitation, intoning or chanting to such a tone, as in parts of both Gregorian and Anglican chants. *G.*

Monotoning or *intoning* is a natural device for increasing the sonority and projection of the speaking voice. Its widespread use in religious services may have been due to this as much as to the increased dignity and solemnity that it gives to utterance.

Persons whose vocal development is so limited that in speech and song they adhere more or less to a single pitch are sometimes termed *monotones*.

Mood. Same as *mode* or *modus*.

Moralities. See Mysteries.

Mordent. See Embellishments. *G.*

Moresca, Morisco, Moresque, Morris-dance. See Dances. *G.*

Motet. Though probably originating as a secular form of part-song, from the 15th century a musical setting of a Biblical text or the verse of a sequence in rather elaborate contrapuntal style and designed for from three to several

voices, without accompaniment. It was the counterpart of the secular *madrigal* and, like it, originally conceived in one of the medieval modes. The same care and skill that were given during the *a cappella* period to the music of the Mass were extended to the motet as a form to be incorporated into services without being prescribed. After 1600 motets continued to be written, both in the old style and also in accordance with the new ideas of the age, often with instrumental accompaniment and even as solos with such accompaniment. In the 18th century their style became still more variable, until the word came to be practically equivalent to the English *anthem*, with which the form is at least in a general way analogous. In modern usage the two are often used indiscriminately, though sometimes *motet* is reserved for a work that is decidedly contrapuntal or that uses a Latin text or that is to be sung *a cappella*. *G.*

The derivation of the word is much disputed. It may be related to *modulus*, a melody or song, but is better referred to *motto* or *mot*, a text or saying. In early writers it appears in a great variety of forms.

The term seems to have been first used in the 13th century in France for secular part-songs having a cantus in the tenor, which was played, but usually not sung, these songs being among the earliest examples of free part-writing with more than one note to the syllable. In such early writing for three parts the middle voice was sometimes called *motetus* or *mean*.

The beauty and dignity of motet-literature as developed especially in the 16th century has led to the formation in some places of choral societies or choirs for the reproduction of works of their general class.

Motion. In composition, the melodic progression or advance (in pitch) of a voice or voice-part considered either by itself or in relation to others; *voice-progression* or *voice-leading*. *G.*

Absolutely, the motion of a part may be *even* or *chantwise* (on a monotone), *ascending* (to a more acute pitch) or *descending* (to a graver pitch); it may be *conjunct* or *stepwise* (by successive diatonic or chromatic intervals) or *disjunct* or *skipwise* (by an interval greater than a second).

Comparatively, the motion of two parts may be *similar* (both ascending or both descending), *parallel* (both ascending or descending by the same interval), *oblique* (one moving, but the other stationary) or *contrary* or *opposite* (one ascending, the other descending). When more than two parts are considered, the motion may be *similar* or *parallel*, but is usually *mixed*. See Progression.

In the development of artistic melody it was natural at first to cling mostly to even or conjunct motion. Skips were for a long time handled with reserve and event imidity. But, with the advent of harmonic feeling and the demand for free expressiveness, many melodic procedures became common that were once prohibited in strict composition.

The advance of both counterpoint and harmony has depended upon the minute study of the possibilities of part-motion. Early experiments lay in the use of similar and parallel motion, but it was soon perceived that strength of structure and the avoidance of certain unsatisfactory relations (like objectionable parallels) could be secured only by a free use of contrary motions.

Motive, Motif, Motiv. A short melodic figure or note-group, having such coherence and character as to be used and repeated as a structural unit (as in contrapuntal treatment, in accompaniments, etc.). Hence, more broadly, a subject used in a contrapuntal work or a characteristic theme in dramatic music; see Leitmotif. *G.*

Motive is also sometimes used for a small division of a phrase, like a measure.

Moto Perpetuo. A piece in which a rapid succession of short-note figures is maintained throughout; also called *perpetuum mobile*.

Mouth. The opening on the side of an organ-pipe (between the lips) in which the sound is produced; see Pipe and Organ.

Mouth-Harmonica, Mouth-Organ. See under Harmonica. The latter term is also sometimes applied to the *Pan's-pipes*.

Mouthhole. In transverse or horizontal flutes, the hole on the side of the tube against the edge of which the breath is directed in playing.

Mouthpiece. That part of a wind-instrument which is applied to or held in the player's lips. Its form varies with the class of instrument. *G.*

In whistles, flageolets and direct or vertical flutes generally, the mouthpiece (*fipple* or *beak*) contains a flat slit through which the breath is directed against the sharp edge of an opening on the side of the tube. The same principle is used in the flue-pipes of the organ.

In instruments of the reed-class, the mouthpiece contains one or two reeds, the upper ends of which are held between the lips; in clarinets it is called a *beak*.

In brass-instruments, the commonest varieties are the *conical* (as in French horns) and the *cupped* or *hemispherical*, in each case the player's lips being applied to and pressed against the rim of the mouthpiece.

In some instruments, as the bassoon and some brass-instruments, the mouthpiece is carried on a projecting piece of tubing, called a *mouthpipe*.

Movable Do, Movable Syllables. A system of using the solmization-syllables *do* (or *ut*), *re*, *mi*, *fa*, *sol*, *la*, *si* (or *ti*) so that *do* corresponds always to the key-note or tonic; opposed to *fixed do* or *syllables*; see Solmization.

This is the system utilized in the Tonic Sol-fa method of notation and teaching.

Movement. In general, either melodic or harmonic progression or advance, or rhythm and meter taken together, or tempo or pace. Specifically, a principal division of a compound or cyclical instrumental work, usually completely separated from the rest by cadence and pause, which has its own form, themes and development, so that it can be used apart from the rest. The key of the first movement in such a work establishes the key for the whole, but the keys of movements other than the first and the last may vary. The structure of a compound work as a whole is sometimes called its *movement-plan*, as distinct from the particular form of any of the movements taken alone. *G.*

The habitual union of pieces of contrasted form goes back to the coupling of two diverse dances in the 16th century, such as a pavan with a gaillard or saltarello. In the 17th both the sonata da chiesa and the sonata da camera were commonly laid out in at least three distinct movements. The same holds true of the Italian and French types of overture. The old sonatas were succeeded by the ordres, partite or suites of dances of the 18th century, while from the overture and other sources came the classical sonata and symphony, with their varied special applications. Both suite and sonata acquired somewhat fixed or regular plans, though the former adhered wholly to dance-forms and to a single key throughout, while the latter adopted sonata-form for at least the first movement (hence called *first-movement form*) and tended to use a different key for the middle movement or movements. In all these plans the artistic aim was to achieve a higher and richer artistic unity by combining diverse forms

of expression. Undoubtedly, also, there was some impulse, as in the plan of the so-called 'concert-opera,' to construct a series that would have value as an effective example of program-making.

The successive numbers in a compound vocal work are seldom called *movements*, though they are more or less analogous.

Multiplication-Tone. See Combination-tone.

Muniera. See Dances.

Murky. A harpsichord-piece with the bass in broken octaves, such a bass being a *murky-bass*.

Muse. The mouthpiece of a bagpipe.

Musette. Originally a small variety of oboe or a form of bagpipe. In suites, an alternativo for the gavotte; see Dances.

Music. In general, tonal beauty or tonal forms that cause æsthetic satisfaction through the sense of hearing. Hence the art of tonal expression or the science of tonal construction and production, in which the fundamental elements of melody, harmony and rhythm are used with definite purpose and result.

As a physical form of action, song is probably as instinctive as speech; indeed, the line between the two is not always distinct. But as the faculty of song is exercised and becomes specialized, as this is supplemented by the aid of the implements called instruments, and as, with these or by bringing individual singers into united action, complex tonal procedures are attempted and adopted into usage, a genuine fine art is seen to take shape, analogous with the other fine arts of representation, edification and literature. The harmonic aspects of music, which most strikingly differentiate it from other fine arts, are the last to appear in the evolutionary process, and when these are presented on the grandest scale, as in the modern orchestra and opera, musical art far outstrips all the other fine arts in variety and magnitude of effect and in intensity of appeal. In its simpler manifestations music is practically universal in all parts of the world and probably has been practiced in all ages of history, but its fullest development belongs only to European civilization and to the last five centuries.

The term is also used individually and collectively (*a*) of compositions or tonal creations; (*b*) of all kinds of written or printed transcripts or scores of compositions; (*c*) of performances or renderings of such productions; and (*d*) of organized groups of performers (like choruses or orchestras).

It is variously designated by qualifiers (*a*) as to general style, as *popular* or *artistic*, *secular* or *sacred*, etc.; (*b*) as to technical form, as *melodic*, *harmonic* or *contrapuntal*, *classical* or *romantic*, *lyric* or *dramatic*, etc.; (*c*) as to method of performance, as *vocal* or *instrumental*, *solo* or *concerted*, *choral* or *orchestral*, *for the piano*, *the organ*, *the violin* or any other instrument, etc.; and (*d*) as to intended application or use, as *church-*, *concert-*, *chamber-*, *salon-*, *dance-music*, etc., or *ecclesiastical*, *operatic*, *military*, etc.

Music-. An element in numerous compounds, most of which are self-explanatory, though some are noted below.

Musica Ficta or Falsa. A general term used in the *a cappella* period for all chromatic alterations made by singers in written scores for the purpose of securing more satisfactory harmony, especially in cadences. Through this practice, at first not regularly indicated in notation, the use of tones additional to the usual modes and of harmonic modulation were gradually established. *G.*

For *musica figurata*, see Figuration. For *musica mensurata* or *mensurabilis*, see Mensurable Music.

Musical. Pertaining to the art of music in any of its forms, including composition, performance, notation, etc. Also, subjectively, fond of music or expert and discriminating in regard to it.

For *musical drama*, see Opera; for *musical ear*, see Ear; for *musical glasses*, see Harmonica.

Musicale. A vocal or instrumental performance or concert, usually at a private house or small concert-room and not open to the general public.

Music-box. An instrument consisting essentially of a metal-cylinder or barrel, revolved by clockwork, which bears on its surface small pins or pegs, so placed as to engage and twang the graduated teeth of a steel-comb that is firmly set in the frame. These teeth are carefully tuned so as to give an extended compass of tones and the pins are so set as to sound the desired tones in proper order of pitch and time. Often the same cylinder is adjusted to play several tunes in rotation. As the best instruments have been made in Switzerland, often called *Swiss music-box*. See Automatic Appliances. *G.*

Music-chair, Music-stool. A chair or stool for one who plays upon a piano; a *piano-chair* or *stool*.

Music-desk, Music-stand. A rack or stand to hold music for a performer, especially the stand used by the conductor of a chorus or orchestra (also *conducting-stand*).

Music-Director. One who teaches music and conducts musical exercises in a school, college or other educational institution. Often extended to one who is in charge of the music of a church, whether organist or choirmaster.

For the German usage, see under Director. See also under Professor.

Music-Engraving. See Printing.

Music-hall. Originally a hall intended for concerts, but the term has become associated, especially in England, with a hall where varied dramatic and musical performances of popular character are given, often with dancing, etc.

Music-house. A firm or store devoted to the sale of musical publications or instruments.

Musician. One who is trained and expert in any branch of music, especially one who makes composing, performing or teaching music his profession. The knowledge, skill and experience required are comprehended under the general term *musicianship*.

Music-paper. Paper with ruled staffs for recording music by hand.

Music-pen. A five-pointed pen for ruling staffs for written music.

Music-printing. See Printing. *G.*

Music-recorder. See Melograph.

Music-school. An institution where instruction is given in one or more branches of musical

art; often called a *conservatory*, though in some cases the latter term is reserved for large, well-organized and often state-supported institutions.

The name is often taken by a mere association of private teachers, working independently.

Music-Supervisor. In the United States, one who has charge of music-instruction in a public school, usually with one or more under-teachers, or in the school-system of a town, city or district; cf. *music-director*.

Music-teacher. One who gives instruction in music, especially in the playing of some instrument, in singing or in elementary composition.

Music-type. Type suitable for printing the various characters and signs of musical notation.

A font of such type includes at least 400 different characters. See Printing.

Music-wire. Steel wire such as is used in pianos and some other instruments; *piano-wire*.

Such wire represents the highest achievement of modern wire-making.

Musico. See Castrato.

Musicography. The art and science of writing music in correct and intelligible notation.

It properly includes not only the mechanical formation of the characters, but also the choice of the best or the accepted ways of indicating the desired effect. There are many points on which usage is confused or divided, calling for the exercise of judgment and experience. See Orthography.

Musicology. A recent word, equivalent to the German *Musikwissenschaft* or the French *musicologie*. Its accepted meaning is the scientific pursuit of musical research, especially on the historical side, as in the investigation of documents, the editing and publication of sources, the discussion of disputed questions of fact or critical opinion, the codifying of scattered or neglected data, etc. The emphasis is frequently laid upon archæological investigation or upon the exercise of highly-specialized editorial skill. It is possible that the term may become more inclusive of the whole range of music in its scientific and philosophical aspects. It properly includes acoustics, composition (as a science), instrumentalics, vocalics, æsthetics, etc., as well as historical research.

Mutation. In medieval solmization, the act or process of shifting from one hexachord to another, involving the use of another syllable for the same tone. Also, in violin-playing, same as *shift*. Also the change that takes place in the boy's voice at puberty. *G*.

For *mutation-stop*, see Organ and Organ-stops.

Mute. Any device used in connection with an instrument to deaden or reduce its sound, especially, in the violin and similar instruments, the metal-clip that can be slipped over the bridge to check its free vibration, or, in the horn or trumpet, the cone of leather, paper or other material that can be more or less inserted into the bell so as to muffle the tone (and also modify the intonation); a *sordino*. An instrument with a mute in service is said to be *muted*, and the tone then produced is a *muted* tone. *G* (Sordino).

Mysteries. A general term for various forms of medieval dramatic play or pageant. Properly, three types are distinguished: *mysteries* or *mystery-plays*, dealing with the more solemn of Biblical topics, especially those relating to Christ, *miracles* or *miracle-plays*, dealing with the lives of the saints or similar persons, and *moralities*, allegories on moral and religious subjects, in which qualities or abstract conceptions are personified. In all of these representations, which were originally devised and carried out by ecclesiastics, music was apt to be used in some simple forms, though only incidentally. From them, through gradual steps of transfer and transformation, were derived the street-plays that in the 16th century were common in Italy. These were one of the main sources of derivation for the modern theater. They also furnished types of drama for the early experiments with opera and oratorio.

It is impossible to trace fully the growth of the medieval religious plays. They may have had a basis or suggestion from the post-classical drama of Byzantium. They may have been an instinctive amplification of Biblical suggestions to match liturgical symbolism. While their original purpose was religious edification, they tended from the 14th century to escape from church control, to magnify the exciting, the humorous and the grotesque, and thus to supply the craving for social amusement. What music they may have contained had little influence upon dramatic music as such. But their naive adaptation of themes and narratives to the exigencies of stage-presentation was directly imitated in the mythological tales used in the first operas and the allegorical or didactic topics of the first oratorios. It was not long before the opera set out upon paths of its own that differentiated it from the theater, but the oratorio long remained subject to the spirit and methods of medieval pageantry.

Nachschlag. A decorative note or notes appended to a principal note (and taking part of its time); an unaccented *appoggiatura* or *afternote;* opposed to *vorschlag*; see Embellishments. *G.*

Nachspiel. An organ-postlude for a service or an epilogue to a choral work; opposed to *vorspiel* or *prelude.* *G.*

Nachtanz. See Dances.

Nail-Fiddle, Nail-Violin. An odd instrument consisting of a lune-shaped body the top of which carries 12–20 upright pins or rods of metal, yielding tones as they are put in vibration by means of a bow. It was first devised by Joh. Wilde of Petrograd. In 1780 Senal of Vienna added sympathetic strings, while later Trager of Bamberg substituted a revolving band for the bow and attached a sort of keyboard. *G.*

Narrator. In many of the older Passions and other church-oratorios, the personage who supplies the connective narrative (usually in recitative) between the lyric solos and choruses.

Natural. A term originally applied (as an adjective) to these cond and fifth hexachords (*c-a*), which differed from the rest in including neither *b rotundum* nor *b quadratum.* Hence, as this hexachord was represented on the keyboard by front or ' white ' keys, applied (usually as a noun) to such keys in general, as opposed to back or ' black ' keys (sharps and flats). In this naming *b quadratum* was counted as a *natural* and thus all *naturals* came to be indicated (where necessary) by the sign ♮, which comes from the sign ♭ for *b quadratum.* This new sign had its principal use as a corrective or *cancel* in cases where the effect of a sharp or flat, whether in the signature or as an accidental, needs to be set aside. See Notation. *G.*

Natural key, natural scale, on the keyboard, a key or scale using only white keys or *naturals* (as the major scale of *c*). [This term does not imply that that scale is 'natural' in any but this technical sense.]

Natural Tones. In a wind-instrument, especially of the horn- and trumpet-classes, the tones producible from the tube simply by varying the lip-tension and the breath-pressure, without altering the effective length of the tube. These tones are the natural harmonics or upper partials of the fundamental tone of the tube. See Wind-Instruments.

Natural harmonics, in violin-playing, are harmonics produced from an open string; opposed to *artificial harmonics,* produced from a stopped string.

Natural voice, in vocalization, either a voice that is untrained or undeveloped, or one used in an ordinary register, as opposed to the *falsetto.* Occasionally, all vocal music is called *natural,* as opposed to music produced by means of instruments.

Neapolitan Sixth. See Sixth.

Nebel. An ancient Hebrew instrument, possibly some form of harp, but probably a lute, like the Egyptian *nefer.*

In the English Bible the word is usually rendered 'psaltery,' which is misleading if the *nebel* was a lute.

Neck. In instruments of the lute- and viol-classes, the more or less slender part that projects upward from the top of the body, bearing in front the *fingerboard,* against which the strings may be stopped, and terminating in the *head,* with the tuning-pegs and the scroll. In the violin and its relatives the neck is braced against the body by means of the *heel.*

In many lutes the head was compound or double, necessitating necks of peculiar shape.

Nenia. A funeral-song or lament.

Ninth. The interval between the first and ninth degrees of a scale, being *major* if the scale be major and *minor* if the scale be the full minor; a compound second; also a tone or note at either of these intervals from any starting-point. *G.*

The *chord of the ninth* or *ninth-chord* is a seventh-chord with the ninth added, making (in its full form) a five-toned chord, so that in four-part harmony one tone must be omitted. Like the seventh-chord, it has a decided tendency to resolve by the descent of both seventh and ninth. When its root is the dominant, it is a *dominant ninth-chord.*

Nocturn. A section of the Roman Catholic office for Matins, consisting of Psalms, antiphons and lessons varying with the season. On Sundays and festivals three nocturns are used, but at other times only one. *G.*

Nocturne. A name first used by John Field for an instrumental piece in lyric style and of dreamy or sentimental character. It was then adopted by Chopin and has since become fairly common. As a rule, nocturnes are in some kind of song-form. *G.*

Node. In acoustics, that portion of a vibrating body, whether solid or gaseous, where the motion is least; opposed to *loop.* *G.*

In a stretched string, for example, so far as it vibrates entire (giving its fundamental tone), the two fixed ends are *nodes* and the string as a whole forms a *loop,* but, so far as it vibrates in its aliquot parts (giving upper partials), there is a *node* at each dividing-point between such parts, with *loops* intervening in each case. Only the fixed ends remain at rest absolutely; all other nodes are only relatively so.

When the vibrations of a plate or disc are examined, it proves that the nodes form various patterns on the surface, which can be located by the use of sand or powder; these patterns are called *nodal figures* or *lines.*

The location of nodes is of importance in the construction of all wind-instruments using a body of air confined in a tube.

Noël, Nowel (literally, ' Christmas '). A carol for Christmas Eve or Christmas Day, often containing the word *noël* as an exclamation or burden. *G.*

The name and original style are French, applied to verses and melodies more or less of the nature of folk-songs. In the 16–17th centuries contrapuntal settings of similar words were made in Italy and elsewhere. English carols for Christmas are often called by this name to distinguish them from carols for other festivals.

Nome, Nomos. In ancient Greek music, a rule or pattern for a certain kind of music, as for the lyre or the flute.

Nomenclature, Musical. A general name for the technical names or terms belonging to music as an art and science; musical vocabulary or terminology. It includes both those words that are peculiar to music and those that have a special musical application, besides some symbolic uses of letters, numerals and syllables. At several points nomenclature and notation are so interwoven that they cannot be separated; see Notation.

Nomenclature and *terminology* are usually regarded as synonyms; but it may be urged that terminology is broader, including the criticism of terms as well as their mere collection, as well as any philosophy of the subject that may be possible.

The size of the musical vocabulary in any language is difficult to estimate satisfactorily. The separate entries in a first-class English dictionary run close to 10,000. But this includes a large number of words taken bodily from Italian, French, German and some other languages. Many of them are so special or limited in use that they do not attract general notice.

In some connections it is useful to note that musical terms belong mostly to the following classes: (*a*) those of acoustics as a science, (*b*) those of the tone-system and its notation, (*c*) those of instruments and their structure, (*d*) those of composition as a process and of forms as its product, (*e*) those of performance and style, and (*f*) those of the adaptation of music to other interests, such as the stage, the church, the school, etc.

Nones. The sixth of the Canonical Hours (3 P.M.). *G.*

Nonet. A group of nine performers or music for such an ensemble; cf. *trio*, *quartet*, *quintet*, etc. *G.*

Nonole, Nonuplet. A 9-note group occupying the time of a normal 8; see Note-Groups.

Normal Pitch, Normal Tone. In acoustics, a pitch or tone with a fixed number of vibrations per second, used as a standard of reference, as the *diapason normal* adopted by the French Academy in 1859 ($a = 435$).

Notation. A general name for any system of marks and symbols by which tonal effects are visibly recorded for preservation and reproduction. Such systems have tended to be *alphabetic* or *graphic* in character. The so-called *staff-notation*, which is now universal and standard throughout the musical world, is essentially graphic, but at every point involves a system of *letter-names*, which is alphabetic, as well as interlocking with the mechanical apparatus known as the *keyboard*. These three accessories of musical art, the letter-names, the staff-notation and the keyboard, as they have developed hand in hand since medieval times, present one of the most intricate problems in music-history. The main outlines of the story, however, are clear enough and the total result as it now stands, though not free from objection, is on the whole an impressive monument of practical ingenuity. *G.*

The Letter-Names and the Keyboard. The Greeks had an extremely complicated method of designating tones by letters and similar signs, but this has no direct connection with modern usage. The earliest data about the use of Latin letters come from about 900, when Gregorian music was assuming permanent form. For a time a two-octave series of 15 letters (A to P) seems to have been somewhat used, but the simpler plan of using only 7 (A to G), covering but one octave, early became the favorite. As this rested on a notion of scales brought over from the Greeks, the letters stood for a series of tones in which there were two short steps, while the rest were long. Normally, the short steps fell at *b-c* and *e-f*, but (to provide for the full or 'Doric' scale) sometimes at *a-b* instead of *b-c*. In other words, there were two *b*s, which were distinguished by being written in two forms. The two types may be tabulated thus—

a b c d e f g a
a b

The earliest keyboards corresponded to this scheme, having both what we call *b-flat* and *b-natural*. The starting-point in naming was at *a* because this was the basis of the prevailing scale-system of the time, as it continued to be till at least the 15th century.

[The lower *b* was called *b rotundum* and was the source of the character ♭ and of the modern notion of a *flat*, while the upper *b* was called *b quadratum* and was the source of the characters ♯ and ♮, as well as of the notion of a *sharp* (see Flat and Sharp).]

This nomenclature was carried out in the hexachord-system and the pedagogical device of the Guidonian Hand, involving the related system of syllable-names for tones (see Hexachord and Solmization). For the plan of discriminating between octaves by using large and small letters, etc., see Pitch and Octave.

The above simple system sufficed for the needs of plain-song. It was gradually extended to meet the demands of polyphony and the allied practice of *musica ficta*. All the longer steps were gradually filled in with additional tones. These, like the early *b-flat*, appeared as substitutes for regular tones and took their names from the latter. These intercalated or *chromatic* tones may have been recognized in this order: *b*♭, *f*♯, *c*♯, *e*♭, and *g*♯ or *a*♭; together they gave rise to this keyboard-plan—

b♭ c♯ e♭ f♯ g♯
a b c d e f g or a
a♭

This stage was reached by the 15th century. It was not till much later (17–18th cents.) that the generalized form of modern usage became established, with the basis of reckoning transferred from *a* to *c*—

c♯ d♯ f♯ g♯ a♯
d♭ e♭ g♭ a♭ b♭
c d e f g a b c

Neither the letter-names nor the early form of the keyboard implies a precise pitch. The low *a* of the medieval system stood for any convenient tone in the lower men's voices; in actual singing it may have fluctuated. There was no fixed pitch to which instruments like the organ or the spinet were regularly tuned. The notion of standardized pitch did not appear till the 18th century and even then was a topic of dispute (see Pitch).

The Neumes. Along with the growth of the letter-nomenclature ran manifold efforts to depict the rise and fall of plain-song melodies by stenographic marks of various sorts. These were called *pneumæ* or *neumes* (that is, 'breathings' or accents). The need of something of the sort was insistent. Just as each cathedral, church and monastery had its own copies of the Bible, so it had its own copies of the Missal and Breviary—in both cases in manuscript. Verbally, the service-books in different places were substantially identical, but in chirography each set was more or less unique. Though there came to be a fair consensus as to the writing of the words, there was no consensus for a long time as to the noting of the melodies. The marks used consisted of dots, dashes, crooks, etc., formed and collocated variously according to the skill and taste of individual scribes. In general, they aimed to represent up and down motion of the voice by higher and lower placing on the page, but often without much regularity or definiteness. The marks served to suggest melodies that were already familiar, but the books of one monastery were often unintelligible to singers from another. [It is to be noted that this system from the outset embodied the modern notion of 'up' and 'down,' which is the reverse of the ancient notion. The origin of this reversal is not clear.]

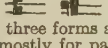
Chaotic and bewildering as are many examples of this cursive musical script careful research (especially by means of facsimiles of manuscripts from different places and times) has shown that it tended toward a

system of characters, representing certain particular effects, partly single tones, partly small tone-figures (see table in Grove's *Dictionary*, iii. 394–5). The form of these characters and their relative position are obviously adjusted to the tone-system as made definite by means of letter-names. In a given case the neumes were brought into connection with the letter-system either by marking one or more letter-names on the margin or by drawing a horizontal line across the page to show the position of some tone of reference (usually at first *f*, the line being colored red), to which a second line might be added (usually *c*, the line colored yellow). From such lines the scale-relation of the neumes could be calculated with fair precision.

The Staff (or *Stave*). Lines had been used still earlier (by Hucbald, about 900), but in a different way, as mere guides for writing the words to be sung so that the intervals of the melody might be seen (the syllables of the text being written in the spaces). This usage had no permanent importance. But the pitch-line or lines added to a series of neumes was a first step toward a system of such lines, what we now call a *staff*. At first there was no agreement about the form or use of this. Varying numbers of lines were tried (from 4 to 15). At times only the lines were regarded as significant, but at length both the *lines* and the *spaces* between them were counted as together making the *degrees* or steps of the staff (numbered from below upward in all cases) and corresponding to successive degrees or steps in the tone-system. A 4-line staff early became standard for plain-song, since its melodies rarely exceed a range of nine tones. A 6-line staff was for a time much used for organ- and virginal-music. But for secular song a 5-line staff proved so convenient that from about 1500 it tended to take the place of all others (except for plain-song). As writing for more than one voice became frequent it began to be seen that the eye can readily interpret two or more staffs at once, if only they be ranged under each other so as to match. Such staffs are now united into a system by a vertical mark at the beginning that is called a *brace* or *accolade* (compressed vocal harmony and piano-music on two staffs, songs with accompaniment and organ-music on three, quartet-music on four or, if accompanied, on six, orchestral music on as many as there are separate parts, etc). Any staff can be temporarily extended up or down (to accommodate unusual ranges of pitch) by means of *added* or *leger lines* and *spaces*.

Clefs. To make a staff serviceable as a diagram of pitch, its degrees must be connected with definite tones by means of some sort of a 'key.' At the outset, following the usage used with the neumes, certain lines were marked by a letter as assigned to *f* or *c* or *g*. Theoretically, any line might be given to either of these pivotal pitches. Out of these key-letters, as they were variously shaped by successive scribes, grew the conventional characters now known as *clefs*, one of which stands at the head of every staff as a basis of reckoning.

In Gregorian music two forms only are used, an *f-clef* and a *c-clef:*



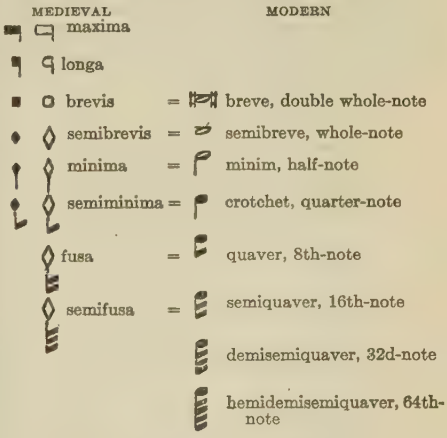
For the 5-line staff three forms are used, an *f*-clef for lower parts, a *c*-clef mostly for parts of medium range and a *g*-clef for higher parts. Of these, the placing of the *c*-clef has been most variable, whereas in modern usage that of the *f*-clef and the *g*-clef has become almost fixed on the fourth and second lines respectively. When so placed, these stand at the extremes of a series of seven, which may be regarded as derived from a single system of 11 lines, sometimes referred to as the *great staff*. (See cut below).

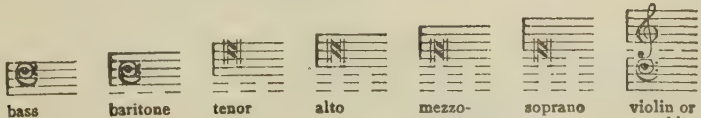
This scheme required further extension so as to cover the case of the extra or chromatic members of the tone-system. As each of these normally replaces one of the primary tones, it may naturally occupy the same staff-degree, but with a special mark to show that that degree has a special significance. The signs ♯ and ♭ are thus used as required, standing on the degree to be altered; and, further, in case the ordinary force of the degree is restored, a ♮ is now regularly used in the same way (usually called a *natural*, but when following and counteracting a ♯ or ♭, a *cancel*). In much early music these chromatic signs of change in the meaning of the staff-degrees were scattered through the music wherever needed (or in some cases written above the staff). But, with the development of fixed schemes of keys (tonalities) and especially in view of the representation of these on the keyboard by fixed combinations of white and black keys (digitals), much complication was saved by grouping together at the head of the staff such sharps or flats as are necessary in the particular piece or passage. Such grouped signs are called *signatures* or *key-signatures*, but when sharps, flats or naturals occur in the midst of the music, with momentary or at least transient effect, they are *accidentals*. For a table of these, with their adaptation to the system of major and minor scales, see under Scale.

Notes and Rests. The special function of the staff is to furnish a framework into which may be fitted marks whose placing on the lines or spaces shall indicate the precise tones desired and whose form shall show the proportional length of those tones. These marks are called *notes;* with each form of them is a corresponding *rest*, marking a silence of equal duration.

In plain-song the relative duration of tones depends chiefly on the words sung and is never supposed to be regularly rhythmical. For such song the pictographic neumes served fairly well. But from the 12th century, when two or more voices began to be fitted together in rude harmony, and much more later, when true polyphony began to develop, the necessity for a definite notation for time-values became urgent, especially as all composition was adopting a clearly rhythmical character.

Hence appeared what was called *musica mensurata*, measured or mensural music, which was distinguished from plain-song by its minute attention to tone-quantity. Its notes were derived from the neumes called the *virga*, ┓ and the *punctus* or *punctum*, ◆, which had stood for tones relatively long and short. The characters first introduced were the longa, ┓, and the brevis, ■, with a maxima or larga, ┏━, for the longest tones. To these others were later added, especially to provide for the rhythmical freedom of subdivision in part-writing. As these medieval notes became the source of the modern system, the two series may well be given together, though in detailed handling the two are not alike.





At first all notes were quadrate or square in form and all had solid black bodies. In the 15th century for various reasons they were often made open or 'white,' and from the 16th they began to tend toward the modern oval shape. In modern usage, the oval body (that is, the note proper) is called the *head*, the vertical stroke attached the *stem* or *tail* and the oblique strokes *pennants*, *flags* or *hooks*. When notes bearing pennants are grouped together, they are usually joined by connecting-bars (*pennant-bars*), thus:

The whole modern note-system assumes that the normal subdivision of time-units is *duple* and so in the above table every note is held to be equal to two of the next note below, unless there is a special mark to the contrary. The unit of reckoning is the semibreve or whole-note. But a triple subdivision may be effected by adding a *dot* to any note (increasing its value by one half), making it equal to three of the next species; and any note may be replaced by a triplet of the next species.

The medieval system was different in that it assumed that the normal subdivision was *triple*, so that in the above table every note was held to be equal to three of the next note below, unless there was a special mark to the contrary. The unit of reckoning was either the maxima or the longa. But a duple subdivision was provided for at each step in the series as a concession, being called *imperfect* or *minor* in distinction from triple, which was *perfect* or *major*. The whole subject was made needlessly involved by a cumbrous nomenclature, in which the subdivision of a maxima or longa was called *modus*, that of a brevis *tempus* and that of a semibreve *prolatio*, with certain signs indicating varieties in each case; but there was the further complication that more or less irregular methods of subdivision were made to apply to a whole piece in advance (by means of a sign at the outset) and then that notes under certain conditions might become regular 'by position' in spite of the sign. The probability is that in practice there was not so much difference between the old and the new ways; but the old naming and signs seem extremely complicated now. Of the signs it is enough to give those for *tempus perfectum*, O (■ = 3 ♦) and for *tempus imperfectum*, C (■ = 2 ♦), since from the latter comes the modern sign for 'common time.'

In both the medieval and the modern system signs placed at the head of a piece or passage indicate the general rhythm and its subdivisions. This is now usually called the *rhythmic* or *time-signature*. For a table of the modern signs, see under Rhythm.

The recognition of regular time-units necessitated the use of signs for pauses or silences, the length of which must be made commensurate with that of tones. Those now in use are directly derived from medieval forms; they are now called rests, as follows:

breve-rest

semibreve- or whole-rest

minim- or half-rest

crotchet- or quarter-rest

quaver- or eighth-rest

sixteenth-rest

thirty-second-rest

sixty-fourth-rest

The time-value of a note may be lengthened by placing after it a *dot* or *point*, making it a *dotted note* (sometimes called *dot of prolongation*); its value is then increased one-half, making it equal to three of the next species (like a similar sign in mensural notation, then called the *point of perfection*). A second dot adds half as much as the first, so that a *double-dotted note* gains three-quarters of its original value. Thus and . A note's time-value may also be lengthened by placing over or under it the sign called a *hold*, *pause* or *fermata*, which signifies that the rhythm is temporarily suspended and the notes marked are to be continued at the player's discretion. On the other hand, the time-value of a note may be shortened by placing over or under it a *staccato-mark* (either a dot or a pointed stroke, according as the shortening is to be moderate or extreme), but in this case the balance of the time-value is filled by a rest, so that the actual tone and the silence after it are together equal to the original note-value.

In modern music there are many cases in which two notes succeeding each other on the same degree are united by a *tie* or *bind*, , which means that the time-value of the second note is to be added to that of the first without repeating. This sign is not to be confused with the *slur*, which unites notes on different degrees and signifies connectedness of execution and, in vocal music, the carrying over of a syllable from one note to the other.

In old music little effort was made to mark the divisions of rhythm called *measures*. The ends of phrases were often marked by a *check* or similar mark, sometimes by a vertical *bar* across the staff. But from the 16th century the custom established itself of marking off the staff into regular measure-lengths by means of such bars. In this practice it was assumed that the measure begins with a stress or accent, so that the bar always means that the note or notes following are under the primary accent. The total time-value of the notes or rests in each part within each measure should equal that indicated by the time-signature. Meanwhile in all kinds of music at the end of sections and in hymn-tunes at the end of lines the old use of the *phrase-bar* was kept up, but such bars are now usually twice as heavy as *measure-bars* and are often *double*. (In England it is common to apply the term *bar* to *measures*.)

Just as was said about the pitch-significance of the staff-degrees, so it should be said here that the shape or species of notes indicates nothing about absolute duration. Their value is relative to that of each other in a given case and to the tempo or pace adopted. Yet in some sorts of music it is customary to use the 'longer' varieties of notes for slower pieces and vice versa. This is, however, offset by other traditional practices (such as the English habit of writing hymn-tunes and anthems as far as possible in breves, semibreves and minims).

Without attempting to enumerate many special signs used for different purposes, it is enough here to mention some that are in frequent usage. The scope of a phrase is often shown by a sweeping curve about it called a *phrase-mark*. In vocal music small checks serve as *breath-marks* in a slightly analogous way. When a section is to be repeated, a *repeat-mark* can be used at the point where the performer is to turn back— The beginning of the repeat may be marked similarly— or with the sign , called a *presa* or *segno*. The signs for *crescendo* and *diminuendo* are and , and there are various marks for sharp accents. All embellishments have special signs; those for the *mordent*, *turn* and *trill* are , and .

The original name for a note was *punctus*, a point; from this came the term *contrapunctum* or *counterpoint*, which is the art of fitting 'note against note.' An old English word for note was *prick;* hence *prick-song* was music that was noted down and also descant or counterpoint (because it needed to be noted).

The use of *note* for *tone* has already been mentioned. The colloquial use of *note* for *key* is less defensible.

Note-Group. In general, a small set of notes intended to be performed as a unit, in vocal music to a single syllable; it usually fills the time of only a single beat of other principal subdivision of a measure. Specifically, such a set of notes embodying a rhythmic subdivision different from that which is normal to the piece or passage as a whole, so as to offer an isolated point of rhythmic contrast to the general move-

ment; the main rhythm remains unbroken, but the manner of subdivision is temporarily altered for the unexpected piquancy of effect. See Rhythm. The main varieties are as follows:

Couplet, doublet, duplet, duole, 2 notes in place of 3.
Triplet, triolet, triole, 3 notes in place of 2 or 4.
Quadruplet, quartole, 4 notes in place of 3 or 6.
Quintuplet, quintole, 5 notes in place of 4 or 6.
Sextuplet, sestolet, sestole, 6 notes in place of 4 or 8.
Septuplet, septimole, septole, 7 notes in place of 4 or 6.
Octuplet, octole, 8 notes in place of 6.
Nonuplet, nonole, 9 notes in place of 8.
Decuplet, decimole, 10 notes in place of 4 or 8.
Undecuplet, 11 notes in place of 8 or 6.
Dodecuplet, dodecimole, 12 notes in place of 8 or 9.

The usual notation is a curve over or under the notes with a figure enclosed indicating the special subdivision.

Notograph. See Melograph.

Novelette. A name first used by Schumann for an instrumental piece of free and romantic character, in which several themes are developed somewhat boldly and energetically. *G.*

Nuance. In the performance of a phrase or passage, vocal or instrumental, a progressive varying of the tempo, loudness or tone-color for the purpose of bringing out the full beauty or meaning. Such effects are somewhat indicated by various terms and signs, but the more delicate depend upon the performer's judgment and taste. *G.*

Number. In extended vocal works, like operas, oratorios and cantatas, one of the distinct sections into which the acts or parts are divided, each *number* usually being complete in itself and in a specific form, such as aria, duet, chorus, etc. Also, any one item in the program of a concert or similar entertainment. Also same as *opus-number*.

Numerals. Besides several uses as abbreviations in the strict sense, numerals are also used as symbols, as in thoroughbass, in solmization, in harmonic analysis, etc.

Nunc dimittis. A canticle or its musical setting, the text taken from the Song of Simeon in Luke ii. 29–32, used in certain offices of both the Eastern and the Western Churches and in the Evening Prayer of the Anglican Church. *G.*

The text begins 'Nunc dimittis servum tuum, Domine, in pace.'

Nun's-Fiddle. See Tromba Marina.

Nut. In instruments of the lute- and viol-classes, especially the violin and its relatives, the ridge at the junction of the fingerboard and the head, over which the strings pass to the tuning-pegs; a *capotasto*. It serves not only to lift the strings clear of the fingerboard, but to define their vibrating-length at the top as does the bridge, at the bottom. Also, in the bow used with the violin and similar instruments, the movable piece at the lower end, to which the hairs are fastened and by sliding which (by means of a screw) their tension may be adjusted. *G.*

When the finger is pressed down upon a string in the action of 'stopping,' it is sometimes said to produce an *artificial nut*. On some instruments, like the guitar, an adjustable capotasto is provided, by which all the strings may be thus shortened and their pitch raised a semitone.

O

Obbligato. In a concerted passage or piece, an indication that a part (usually for an instrument) is required for the intended effect; opposed to *ad libitum*. Also the part itself that is thus required. *G.*

The term is most used for a part for a solo-instrument (like a violin or flute) or for a solo-voice (like a soprano) added to an ensemble that might be considered complete without it.

Obertas. See Dances. *G.*

Oblique Motion. See Motion.

Oboe. A general name for those wind-instruments that are sounded by means of a double or paired reed, as distinct from the clarinets, which have a single reed. The class includes many Oriental forms, the obsolete groups known as krummhorns, bombards and shawms, and several modern forms, including the bassoons and sarrusophones. Specifically, the present orchestral instrument, which has an opposed pair of cane-reeds held in place at the top of the tube by a ring or *staple*, a conical wooden tube nearly two feet long, made in three sections, of which the lowest flares somewhat into a bell, and with a variable number of finger-holes, mostly controlled by means of levers. Its range is nearly three octaves upward from just below middle c. The tone is peculiarly keen and penetrating, susceptible of much variation in force and somewhat in quality, so that it lends itself to the expression of both jocularity and pathos. In early aggregations of instruments members of the oboe-class were always prominent, being largely depended on for melody and sustained tone, and in the early 18th century, when the modern form began to be approached, the oboes formed a large section in the orchestra, almost like that of the violins now. After 1750, however, they were subordinated to the strings and developed more as individual elements in the wind-division. *G.*

The name is derived from the French *hautbois*, the wood-instrument with a high tone, whence also the English *hautboy* and the German *hoboe*.

The modern oboe has been gradually evolved from the treble shawm, which had much thicker and broader reeds and a more stocky tube. The placing and manipulation of the holes have been modified since 1850 by many improvements, largely devised by Apollon Barret.

At present, the oboe is the treble of the group that also includes the tenor-oboe or English horn and the bassoon. The *English horn* seems to have acquired its name by a corruption of the French *cor anglé* (read *cor anglais*), which was due to the fact that its tube is bent at a slight angle. It serves as the tenor of the group, while between it and the oboe proper falls the *oboe d'amore* (or *d'amour*), pitched a third lower than the oboe and with a globular bell that imparts a somewhat somber quality to the tone. The oboe d'amore was much used in the 18th century and is sometimes revived now. Occasionally a *baritone-oboe* has been introduced, pitched a fifth higher than the bassoon. The obsolete *oboe di caccia*, *tenoroon* or *fagottino* is essentially a small form of bassoon, though often regarded as a low-pitched oboe.

It is customary in orchestras to have the pitch set by the tone of the oboe—a custom that is supposed to go back to the time when oboes formed the center of the band.

Ocarina. A small instrument of terracotta, having a hollow body shaped somewhat like that of a bird, a projecting whistle-like mouthpiece and a varying number of finger-holes. It has been made in several sizes, so as to form a family. *G.*

In its common form the instrument seems to have originated in the Tyrol and its name is supposed to come from the Italian *oca*, a goose. But somewhat similar forms occur in different parts of the world.

Ochetto, Ochetus. See Hocket. *G.*

Octachord, Octochord. Either an 8-stringed instrument or a series of eight tones, as in an ordinary octave-scale.

Octave. In acoustics, the simplest and most primary of tone-relations, being that between a tone and its first upper partial and having the vibration-ratio 2/1. In that relation, each tone has the effect of being merely a repetition or *replicate* of the other at another level or register. It is within this interval that scales are usually laid out, and its name comes from the fact that since the time of Greek music scales have normally included eight degrees (including both upper and lower limits). Hence the interval between the first and the eighth degree of either the major or the minor scale, or any similar interval; also a tone or note at that interval from any starting-point. *G.*

This standard interval is called a *perfect* octave (rarely *major*). Other intervals, larger or smaller, by a chromatic semitone, are the *augmented* octave (ratio, 135/64) and the *diminished* octave (ratio, 48/25).

In counterpoint and harmony, the progression of two voice-parts from one chord to another by *parallel* or *consecutive octaves* is objectionable, not for the same reason as parallel fifths, but because the two parts merely duplicate each other and surrender their individuality. See Progression, Motion and Fifth.

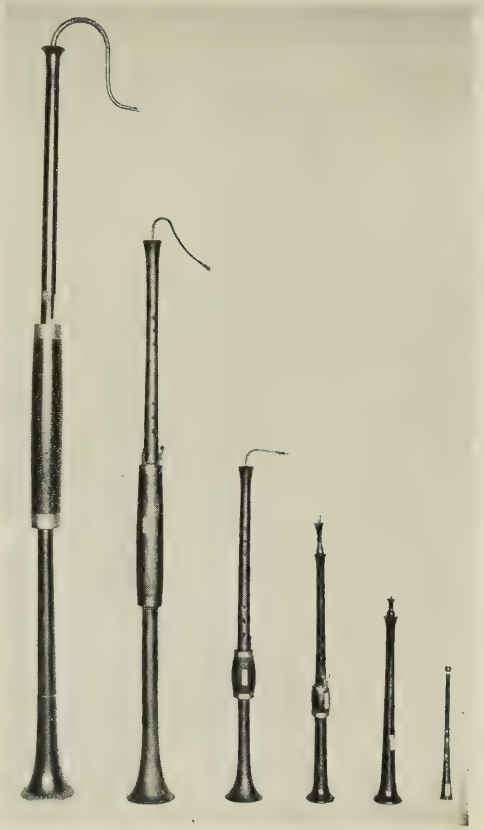
In a general system of tones adopted as standard, the term is also applied to a section or group of tones an octave long, the pitch and name of which is adjusted to some standard tone of reference.

In Greek music, the so-called complete system comprised two *octaves*, united in the tone *mese*. The octaves were not named as such, but each was regarded as made up of two named tetrachords. *Mese* is usually assumed to be roughly equivalent to the *a* next below *middle c*.

In the hexachord-system of the Middle Ages, though the main units were the overlapping hexachords, the several tones were also considered as belonging to three *octaves*, the lowest set being *graves*, the second set *acutæ* and the third set (defective at the top) *superacutæ*. The assumed pitch of *gamma-ut* at the bottom was that of the second *g* below *middle c*.

The modern system is reckoned from *middle c*. The most-used nomenclature calls the octave beginning two octaves below this the *first* or *great octave*, the next the *second* or *small octave*, that from *middle c* upward the *third* or *once-accented octave* and the next above that the *fourth* or *twice-accented octave*. Letters for tones in the great octave are written in capitals, in the small octave in small letters, in the third octave with a single accent or a superior ^{1}, and in the fourth octave with a double accent or a superior ^{2}. See Pitch.

Short octave, in many old organs, is a defective lower octave in one or more of the keyboards, consisting of



FAMILY OF POMMERS OR BOMBARDS

FAMILY OF OBOES

only the most-used of the twelve keys normally required—a device to save the expense of pipes.

Rule of the octave, in early harmony, was a set of chords applicable in harmonizing the several tones of a scale and used as a formula in teaching.

In the organ, a stop that sounds an octave higher than the normal pitch of the key is an *octave-stop* or *octave*. Also a coupler that joins two keyboards in octaves rather than in unisons is an *octave-coupler;* such a coupler may also operate on any one keyboard.

Any instrument whose pitch is an octave higher than that of the usual or standard form may be named by means of the prefix *octave-*, as *octave-flute* for piccolo.

Octavin. An instrument with a wooden-tube, having a system of holes and levers as in the oboe and clarinet and sounded by means of a mouthpiece with a single reed, giving a tone intermediate in quality between those of the oboe and the horn. It was invented by Oskar Adler of Markneukirchen, Saxony.

Octet, Octuor. A group of eight performers or music for such an ensemble; cf. *trio*, *quartet*, *quintet*, etc. *G.*

Octo-bass. A gigantic form of double-bass, invented in 1851 by Vuillaume of Paris, having 3 strings and a range a third lower than the ordinary double-bass. It was more than 12 feet high and the stopping of the strings had to be effected by means of finger- and foot-levers.

Octole, Octuplet. An 8-note group occupying the time of 6; see Note-Groups.

Ode. An extended lyric poem, usually in somewhat varied versification, upon a subject of heroic or exalted character and expressive of ardent feeling or enthusiasm. Also any musical setting of such a poem. *G.*

In the Greek Church there are two sets of canticles or hymns called *Odes*, used in connection with the office of Lauds, the first consisting of various Biblical poems or prayers (not Psalms) and the second of hymns written in a special stanza-form. See Canon.

In the 15-16th centuries there were many efforts made to provide setting in harmony for various Latin odes, aiming to preserve the quantities of the ancient verse.

The term *ode-symphonie* is sometimes applied to a symphony in which a chorus is used; that is, a *choral symphony*.

Odeon, Odeum. A name for a music- or concert-hall, derived from a type of building common in Greek cities.

Offertorium, Offertory. In the Roman Catholic Mass, either the prayer of oblation after the Credo or whatever antiphons or other texts are sung after that prayer and while the celebrant is preparing the communion-elements (as yet unconsecrated) and presenting them upon the altar. *G.*

In many places the offertory takes the form of a motet; in others it is an organ-piece or *offertoire*. The offertory-section is followed by the Sursum corda and the Preface that lead to the Canon. Analogous usages are often customary in the Anglican Church (but see below).

Originally, the elements for the sacrament were taken from the offerings of the congregation, brought as an expression of devotion and including other articles besides bread and wine. Hence in Protestant usage the term *offertory* has been extensively transferred to gifts and the act of giving as a part of public worship (often called the *collection*, from I Cor. xvi. 1), and thence to any vocal or instrumental music accompanying that act.

Office. In liturgics, the technical term for a specific service, as the *communion office*, the *daily offices*, the *office for the dead*, etc.

Oireachtas. A national festival held annually at Dublin since 1897 under the auspices of the Gaelic League of Ireland, often including musical competitions and performances. *G.*

Oliphant. An ivory hunting-horn, usually of large size and highly ornamented with carvings. As a rule, such instruments were meant mainly for decorative purposes. *G.*

Omnitonic. Of instruments, denoting those capable of producing chromatic as well as diatonic tones, as an *omnitonic horn* (i. e., one with valves).

Open. Opposed to *close* or *compressed*, as *open harmony*, *open score* (see the nouns). Opposed to *stopped*, as *open diapason*, *open pipe* (see Organ-Stops and Pipe) or *open string*, *open note* (see Stop). *G.*

For *open tone*, see Vocalization. *Open-pedal*, same as *damper-pedal;* see Pedal and Piano.

Opera. The general name for an extended work intended for actual stage-presentation in which music is either a constant or at least a predominating element; a musical drama or a drama set to music. In its finer manifestations it is the most complicated and difficult of musical forms, since, besides involving both the literary and the histrionic elements of the ordinary drama, it requires the application of almost all the resources of musical art on both the creative and the expository sides. Yet for more than three centuries it has also been the form most eagerly cultivated by composers and most sought after by the public. Its prevailing type and method have varied greatly at different periods and in different countries. Like the spoken drama, it has been developed on both the serious and the comic sides, aiming sometimes at the tragic or sublime, sometimes at the romantic or mystical, sometimes at the satirical or humorous and sometimes at the obviously homely or even sordid. It has utilized topics and texts of every order, from poems of extraordinary beauty and power down to manufactured doggerel and drivel. It has been presented on the most elaborate scale, with every resource of scenic artifice and with consummate artists, and again it has been set forth rudely and barely with but slight advantage in all these regards. But amid all these variations of condition and circumstance its vitality has been preserved by its musical nature and possibilities. *G.*

The name first used (about 1600) was *dramma per musica* or *favola in musica*, emphasizing the idea of a play with a musical setting. The term *opera*, which means 'work,' came into use about 1650, as the composite nature of the form grew more evident. Names for lighter plays with music were *intermedio* or *intermezzo* (in Italy), *ballet* (in France), *singspiel* (in Germany) and *masque* (in England). After 1700 came the distinction between *opera seria* and *opera buffa*, the latter giving rise to the French *opéra bouffe*, while in England the *ballad-opera* was long favorite. After 1800 fresh terms appear, including *opéra comique* as over against *opéra grande*, with *drame lyrique* as somewhat inclusive of both. At the culmination of his efforts

after a more ambitious type, Wagner chose the term *Bühnenfestspiel*.

The main musical elements of the form in general may be classified under four heads:

(*a*) *Recitative* or *declamation*, whether prose or verse, usually embodying that part of the text in which the progress of the story or the interplay of characters is specially set forth. This, being closest to the method of the spoken drama, was the first aspect of the opera to be developed. It has retained its place in some form almost always, sometimes serving as a formal introduction to arias and sometimes passing over into the intermediate form of the *arioso*. At first it was regularly accompanied on the harpsichord from a *basso continuo* (*secco*), but later often with other instruments (*stromentato*). In the first case it might be almost without rhythmical regularity, but in the second was forced to adopt it. In many cases it was replaced by spoken declamation or dialogue, but since the early 19th century this has been generally discarded in ambitious works. Since Wagner, also, the recitative proper has become rare.

(*b*) *Arias* and *duets*, to a versified text, usually expressing lyrically and with prolonged intensity the sentiment or passion of the individual personage. This, though not possible in the earliest plays, was soon recognized as the chief element of effectiveness. After about 1650 it became the one conspicuous feature, so that an opera was presently understood to consist of a chain of arias by the leading actors in the cast. During the 18th century this structure was almost standardized (see under Aria), each aria being prefaced by a recitative. This exclusive and rigid conception was broken up not only by the reform of Gluck (about 1775), but by the many fresh methods after 1800. But the aria (with some use of the double or even triple form, *duets* or *terzets*) remains a leading constituent of the total form. In his later works Wagner sought to rid it of its artificial formality, replacing it with a freely-developed ' melos ' that is really a strand in the general web of tone. Arias, of course, are regularly provided with full accompaniment.

(*c*) *Choruses* and *concerted numbers* (the latter by soloists or soloists and chorus). At the outset the chorus was of slight importance, often appearing only in a madrigal or similar piece appended at the end without close connection with the action. In the 18th century the chorus almost disappeared and concerted numbers were still unused. But the value of the chorus both as representing collective actors in the plot and as furnishing a welcome enrichment of musical effect led during the 19th century to its reinstatement in various forms. At that time, also, the *concerted finale* or episode was recognized as most useful for climax or other intensity of effect. Under this head mention should be made of the interweaving of dancing and finally of dance-spectacles (*ballets*) with the musical drama proper. This early received special attention in France, where it has always been cultivated with peculiar richness of effect. In recent times this has given rise to the mimetic ballet, quite without vocal elements.

(*d*) *The orchestra*. From the first the opera sought to use aggregations of instruments for the accompaniment of the voices, and its impulse became the reason of the steady improvement of the orchestra throughout the 17th century. It early added the instrumental interest of a *sinfonia* or *overture* before the rise of the curtain, with some interspersed numbers during the action, where the plot permitted. The original idea of the overture was a piece of independent interest, laid out in movements after the general fashion of detached concerted works generally, so that the same overture might be freely combined with more than one drama. Two main types were recognized, the Italian and the French (see Overture). With Gluck set in a tendency to make the overture definitely preparatory to the play and thus sometimes to reduce it to a rather brief *prelude* or *vorspiel*. Meanwhile, however, the older form had contributed to the formation of the classical symphony and to the production of various concert-overtures, neither of which belongs with the opera. At times orchestral interludes or incidental numbers (like marches, descriptive pieces, etc.) have found place in the development of interest in the plot.

The great and persistent importance of the orchestra has been in connection with the voices. It is true that until Gluck's time the varied and impressive use of this element was not well developed except by particular composers. But throughout the modern period it has grown increasingly important, bringing out many unprecedented capacities in the orchestra and building up still further the complex intricacy of the opera as a dramatic form. With Wagner, finally, the orchestra was pushed into the foreground, its delineation of the emotional current of the story becoming superior to the vocal expression imbedded in it. Thus that which had been merely ancillary became musically the chief medium of impression.

In addition to these purely musical elements, it needs to be said that at various times the opera has tended to take on peculiar popular interest by scenic display of an astonishing or gorgeous sort. This was specially prominent during the 17th century in Italy and reappeared in connection with the so-called ' grand ' opera of the early 19th century, as well as in the works of the Wagnerian period. Such instances emphasize the essentially composite nature of the form.

The general occasion of the rise of the opera was the widespread interest in the drama in Italy throughout the 16th century, an interest that itself runs back to the evolution of popular plays out of the church-plays called mysteries, etc. (see Mysteries), in all of which music was used incidentally as far as could be managed. But the immediate occasion was the inquiry set on foot about 1575 by a circle of Florentine dilettanti as to how the ancient Greek dramas were actually performed. That a species of cantillation was employed seemed clear, though its method could only be conjectured. Hence experiments began with tonal declamation of poetic passages with a slight instrumental

accompaniment. This speedily grew into a style of recitative which was musically a complete novelty and which was taken as the vehicle for several plays, including *Dafne* by Peri (1594) and *Euridice* by both Peri and Caccini (1600), the latter as given in combined form being often called 'the first opera,' besides Cavaliere's *Rappresentazione di Anima e di Corpo* (1600, at Rome), which is similarly called 'the first oratorio.' But the earliest welding of elements into impressive unity was in works at Venice by Monteverdi in 1607–08, '27–30 and '39–42. All the earlier works were given under private patronage. But in 1637 the first opera-house was erected at Venice and the opera began to be shaped as a public enterprise.

Its vogue grew rapidly in Italy, especially as its form was strengthened by Cavalli and Cesti, as singers became more competent in the new field of solo-singing and as the orchestra gradually acquired effectiveness. At first Venice was the sole operatic center of importance, but late in the century Bologna became her rival, followed by Naples. Meanwhile the influence of the new form had been felt in Germany, France and England. At Paris Lully initiated an independent line of progress after 1672. Shortly after at London the gifted Purcell put forth works of still greater originality. In northern Germany the most active center during the same period was Hamburg. Thus before 1700 four countries had taken up dramatic music with zest and ability.

The 18th century was marked almost throughout by the dominance everywhere of the type usually known as the Neapolitan opera (from the center whence its influence radiated) or the *concert-opera* (from the form usually adopted). The composer who first made Naples famous was Alessandro Scarlatti, but his less original successors had most to do with forming a type that had enormous popularity. This type was marked by shaping work after work upon a more or less stereotyped plan, whereby a pleasing and effective series of varied arias were strung together in a certain order and all the principals in the cast of singers were given opportunity to display themselves. Texts were supposed to be written with this plan of presentation in mind and composers had to adapt themselves to it. In short, all fresh dramatic instinct or invention was discouraged in favor of a concert-like program of solos by star-singers. The kinds of aria were carefully distinguished (see Aria) and the technical art of vocalization was pushed to extraordinary perfection (see Singing).

Meanwhile, however, out of the slight intermezzi that had early been attempted as divertissements in connection with the opera proper there now developed the *opera buffa* as an independent form. Some of its productions were simply farcical or satirical, but others demonstrated elements of wit and characterization. And this new type avoided the mechanical structure of the current opera seria, so that in it freshness of invention had far greater scope. About 1750 this gave rise in France to the opéra bouffe, which became the seed of a brilliant growth later. Early in the century, also, for a brief period Handel had displayed notable power in England, in the main adhering to the established forms, but pouring into them exceptional musical value.

But the reform under Gluck in the latter part of the century was more significant. He had been trained in the conventional style, but grew weary of it and, after a process of study and experiment, put forth a series of works that made an epoch, the climax being in his *Iphigénie en Tauride* (1778, at Paris). He contended for the full restoration of dramatic truth and freedom, the abolition of all rules and conventions as to structure and the building up of text, music and presentation into an organic unity. To the support of his ideas he brought a sufficient musicianship of a refined and dignified order, so that from him dates a new era.

The early 19th century brought into view several distinct operatic movements. The clever brilliance of Rossini, followed by the more sentimental gifts of Donizetti and Bellini, enabled the Italian opera to keep its place in public attention. The versatile and ambitious French school not only held its leadership in works that were truly comic, but in what came to be called the *opéra comique* or comedy-opera gradually established a fresh form of utmost value, one that dwelt upon varied topics, even from the life of ordinary society, with a piquant wit and a lively esprit that had distinct value. In Germany the singspiel was transformed under Weber into the so-called *romantic opera*, with its liking for the mysterious or imaginative, its warmth of melody and its novelty of orchestration. And, besides, the old ideal of the opera seria received a new application in the hands of Spontini and Meyerbeer in what was called the *grand opera*, usually on a historical subject, in which elaborate and grandiose effect was pushed into the foreground.

About the middle of the century the immense advance that had been made in orchestral composition began to transform all the greater operatic undertakings. The outstanding figure from thence onward is that of Wagner, though the practical success of his revolutionary program was delayed till 1876. Aside from the general outlines of his dramatic theory as a whole, his musical innovations culminated in an emphasis upon the orchestra as the central element in the total expression—the incessant interpreter of the action. No one of his contemporaries or successors has perhaps been able to quite follow in his steps, but with them all the orchestra has tended to assume an eloquence and splendor of exposition unrealized before except in isolated passages.

Most notable has been the vigor with which different countries have advanced types of opera peculiar to their national genius. More than a dozen such national types might be instanced, each with its line of able and ingenious exemplars, its favorite works, its special contribution to the resources of dramatic and musical effect.

As compared with the spoken drama, the opera has obvious limitations. Music is not the natural vehicle for many lines of thought and expression that are effective in speech. It is not fitted for abstract or argumentative utterance, for example, nor for anything that requires minute verbal explanation. Neither does it lend itself readily to the complicated and rapid interplay of many contesting personalities except, perhaps, in a single scene, skillfully prepared. Speech in song can never hope to compete in rapidity, fullness or intellectual finesse with ordinary speech. And all through its history the opera has had to labor under the further disadvantages of slovenly vocal delivery on the part of singers and often of being in a language foreign to the hearers.

On the other hand, the opera, because it is in music, much surpasses the scope of the spoken drama in the depiction of the many-colored emotional aspects of situations and transactions, as well as of the profound excitements and exaltations of individual sentiment and passion. It has a thousand idioms for these where mere words have but a score. And while mere language seeks to be precise and discriminative, melody, harmony and rhythm are symbolic and general, yielding varied meanings according to the knowledge and disposition of the hearer. And, even in the many cases where operatic listening is quite unintelligent and listless, there are manifold impacts upon the hearer of the indescribable power of tonal beauty and energy as such.

Prior to Gluck's time the mechanical arrangement of operas tended toward a rigid scheme. The standard overture had three separate movements (quick-slow-quick or slow-quick-slow, according as its plan was French or Italian). The action was usually laid out in three acts, each composed of a series of detached scenes for one actor after another, with an occasional duet, but no ensemble-scenes. Everything was contrived after the fashion of a concert-program.

In the modern opera no fixed plan exists, except that

three acts are rather more common than other numbers, though in larger works five are frequent. On the other hand, two and even only one have been tried with success. Overtures are now usually in but one continuous movement, sometimes based upon themes later to be emphasized in the action, but sometimes only preludes designed to set a general emotional 'key' for the opening scenes. In the 19th century the partition into separate scenes became steadily more irregular or was reduced to a brief transition. Flexibility of dramatic effect is now secured by a far greater use of ensembles than was formerly considered possible, both the interplay of principals and the introduction of the chorus. Especial attention is usually given to the building up of climaxes at the ends of all the acts. The old device of a licenza or epilogue at the end has almost vanished.

Operas are somewhat regularly given in almost 200 cities in about 25 countries. Prominent among these are the following:

Italy: Milan (La Scala), Naples (S. Carlo), Venice (Fenice), Rome (Argentina), Florence (La Pergola), Genoa (Carlo Felice), Turin.

France: Paris (Grand-Opéra, Opéra-Comique).

Belgium: Brussels (La Monnaie), Antwerp (French and Flemish).

Spain: Madrid, Barcelona. Portugal: Lisbon.

Hungary: Pest. Rumania: Bucharest.

Austria: Vienna (Hofoper, Volksoper).

Bohemia: Prague (German and Bohemian).

Germany: Munich, Leipzig, Dresden, Berlin, Hamburg, Cologne, Stuttgart and many others.

Poland: Warsaw. Finland: Helsingfors.

Russia: Petrograd, Moscow.

Sweden: Stockholm. Denmark: Copenhagen.

Netherlands: Amsterdam (Italian and Dutch).

England: London (Covent Garden, Drury Lane).

United States: New York (Metropolitan), Chicago (Auditorium).

Other American: Havana, Mexico City, Rio de Janeiro, Buenos Aires.

See list of recent operas appended to Part III.

Operetta. Literally, a small opera; usually applied, however, to a light, amusing and usually farcical stage-play, with more or less spoken dialogue and sparkling songs. *G.*

Works of this general class have been written by the hundred in the last half-century. Among early composers who became famous were Offenbach (from 1853), Hervé (from 1855), Lecocq (from 1859), Suppé (from 1847), Millöcker (from 1865), Sullivan (from 1867), etc. Under this head may also be classed the innumerable Spanish zarzuelas.

Ophicleide. An instrument of the bugle-class, having a long tube of brass doubled upon itself (like a bassoon), a conical bore and 9–12 holes controlled by means of keys. It was developed out of the earlier bass-horn or basson russe about 1915 and for about a half-century was in use as a bass-instrument in bands and orchestras, but was displaced by the perfected valve-instruments. *G.*

It was at one time made in four sizes, forming a complete family. It was the last instrument with cupped mouthpiece and side-holes to be retained in the orchestra.

Opposite Motion. See Motion.

Opus. The Latin word for 'work,' used as the technical designation for a composition by a given composer when counted in a series and hence bearing an *opus-number*—a system applied either by the composer or by a publisher. The serial number may include one work or a group of works; in the latter case secondary numbers may be added. Usually abbreviated *op.* and *no.*, as *Beethoven's op. 27, no. 2.* *G.*

The practice of using such numbers began sporadically in the late 18th century. Its application since has been fitful and irregular. But in many cases it has much convenience for reference.

Oratorio. The general name for a large and complex vocal work on a religious or at least heroic subject and text, utilizing varied resources (soloists, chorus, organ and orchestra) and intended for presentation without action or scenery in a church or concert-room. When the oratorio first appeared in 1600 it was clearly the counterpart of the opera, retaining much more than the latter the impress of the medieval religious plays that were the common source of both. Its first cultivation was in Italy and under the influence of Catholicism. But it was early taken up in Germany and there modified to suit Protestant conditions, becoming more an exalted form of church-service than a dramatic representation. The dramatic type has tended to magnify the office of the solo, while the liturgical type has magnified that of the chorus. Out of the interaction of these two tendencies has come the modern conception of the form, which is inclusive of all sorts of methods and is ready to adopt varied dispositions of the parts according to the requirements of a given text. *G.*

The word 'oratorio' means an oratory or place of prayer. It became attached to the musical form through the fact that from about 1565 the Florentine priest Filippo Neri attracted much attention at Rome by popular services in the oratory of S. Maria in Vallicella in which music was a conspicuous feature. The forms used were those of the choral *laudi spirituali*, without solo characterization. But when Caveliere in 1600 produced what is commonly called 'the first oratorio' and as others followed with somewhat similar adaptations to sacred words of the new dramatic solo style, the name *oratorio* got associated with the form and has remained in use ever since. Sometimes church-oratorios have been specifically called by the time in the calendar to which thay belong, as preëminently the various Passion or Christmas oratorios. Works of lesser dimensions are usually called *cantatas*.

Freedom from stage-requirements is the cause or occasion for many marked deviations of the oratorio from the opera. It has manifestly favored the free use of the chorus, even in the elaborate counterpoint of the finest church-music. It has opened the way for emphasis on elements in text and plan that embody comment or reflection arising outside of the action proper—somewhat after the fashion of the 'chorus' in the Greek drama. This contemplative element may veer to the side of a sort of sermonic hortation as from the author or to that of a personal response as from the auditor. This latter subjective expression may embody devout sentiment in view of what the main text is presenting or any attitude of direct address to God. In either case, whether reflectively digressive or subjectively declaratory, such matter is obviously foreign to the opera.

Although the subject of the 'first' oratorio was a moralistic allegory on *The Soul and the Body*, the early Italian oratorios usually tended to dwell upon scenes in the lives of the saints, the stories of Old Testament characters or the trials of the Virgin, Mary Magdalene or other Biblical witnesses. The New Testament stories connected with the Advent and the Crucifixion later became the characteristic themes of the German church-oratorio, especially in the innumerable settings of the narrative of the Passion. The Handelian type of

English oratorio stands by itself in its masterly vigor and variety of technical elaboration, though manifestly Italian in its usual conception of the form as a whole, since almost all of his works are dramatic (*The Messiah* is an exception). It is not easy to frame any general statement about the modern treatment of the form. In many cases Biblical themes are taken, including such cosmic conceptions as the Creation or The Last Things. The lives of the saints still supply some material and several figures from the so-called Apocrypha have inspired various works. Perhaps the most notable new development is on the one hand to construct rather abstract librettos on religious topics, but without characterization (distantly akin to the old-fashioned allegory), and on the other to seek for thrilling personages in mythical or national history as subjects for what are called *secular oratorios*.

The maintenance of the church-oratorio and cantata is indirectly a branch of the general subject of church-music. The persistence and advance of the concert-oratorio, on the other hand, is closely involved with the institution of the popular choral society, which has been increasingly developed in all musical countries during the past century. The path originally pointed out as far back as 1740 by Handel has opened into many branches, often diligently and eagerly pursued from year to year in places large and small, sometimes in the form of stated series of local importance, sometimes in 'festivals' of more than local magnitude. These supply the only important means of preserving the values of choral music alongside of those of orchestral and dramatic music, and through them alone can so elaborate a form as the oratorio find its due presentation. Such enterprises are unique among large musical undertakings in that they enlist the services of multitudes of amateurs. See Festivals.

Orchesography. See Choreography.

Orchestics. The art and theory of dancing, including both rhythmic motion for its own sake and the application of such motion for scenic or mimetic purposes. The art is technically *orchesis* and the theory *orchesography* or *orchesology*.

Orchestra. The general name for an ensemble of instruments and players of several different kinds under the direction of a single leader or conductor. It is distinguished from the *chamber-ensemble* by the variety of its constituents and by the fact that in some parts more than a single player is usually included. Its ideal is to serve as a complex, but unified instrument, like an organ, though composed of many living performers, each of whom is normally an expert soloist on his own instrument. In its highest development it is therefore the most elaborate vehicle for instrumental exposition and impression. *G.*

The name comes from the level space in the ancient Greek theater in which the dances and evolutions of the chorus took place. This space in the early modern theater, though largely given over to spectators, also was the natural location for whatever instrumentalists were used, to whom its name was in time transferred. But the name still also remains as designating the floor of a theater or opera-house.

The modern orchestra consists of four divisions or sections: the *strings*, including first and second violins, violas, violoncellos and double-basses; the *wood-wind*, including flutes, oboes, clarinets and bassoons, with often a piccolo, an English horn, a basset-horn, etc.; the *brass-wind*, including horns, trumpets, trombone and tuba, with some variation in distribution: and the *percussives*, including the tympani and other forms of drums, with triangles, etc. For many special effects a harp is frequently included, and many scores call for many instruments not mentioned above. Besides the principals, ripieni players are regularly added for all the string-parts (as many as 12–16 first and second violins, for example), so that what is called a *symphony-orchestra* of the first class may number about 100 players. In large orchestras the leading first violin is called the *concertmaster* and the leading second violinist the *second* or *assistant concertmaster*. Upon them devolves much of the detailed drill of the parts. In Germany the conductor is usually termed *kapellmeister* or *dirigent*, in Italy *maestro di cappella* or *capo d'orchestra* and in France *chef d'orchestre*.

The music for each instrument is separately written in what are called *orchestral parts*. The full score ordinarily used by the conductor is an *orchestral score*, having all the individual parts combined on a unified system of staffs; but in some cases the conductor uses a *short score* of abbreviated form.

Certain pieces or passages may be for *string-orchestra* alone (without wind-parts) or for *small orchestra* (usually a special selection of instruments, with few or no ripieni).

The term *band* may be used for a whole orchestra or any of its main sections; sometimes, however, *band* means a *military band* as opposed to the *orchestra* proper.

The orchestra as a definite artistic agency was called into existence by the rise of the opera in the early 17th century. But the experiments throughout that century (as by Monteverdi, Cesti, Lully, Legrenzi and A. Scarlatti) were extremely varied in the range and balance of the instruments employed. In some cases the light, evanescent tones of the lute-family seem to predominate, while in others there is a massing of violins, but without a full 'choir' of strings. Even in the early 18th century there was a tendency to use the wood-wind (flutes, oboes and bassoons) as the nucleus or (as in the case of Bach) to exploit various instruments in solo-effects rather than to seek contrasts and gradations of massed tone. It remained for the Mannheim group (about 1750) to fix upon the violin-quartet as the true center for the whole and to perceive the ideal coördination with this of the wood- and brass-groups. With them also begins the clear discernment of the office of the orchestra, not as an accompaniment for operas and oratorios only, but as an independent concert-instrument of transcendent value. Hence came the orchestral symphonies of the Viennese or classical school, which were as novel in instrumental conception as they were in structural detail. The further advances in magnitude and refinement of color-effects waited for the early and middle 19th century, when Berlioz and Wagner set up standards that have not been greatly exceeded since.

Throughout the 17–18th centuries the harpsichord remained a constant factor in the orchestra, and from it the composer or conductor was wont to direct, supplying a large part of the harmony at many points from a *basso continuo* and governing the tempo and the intensity-effects by the example of his playing. The modern custom of conducting by motions with a baton came in only gradually in the early 19th century, then slowly gaining its place as one of the most brilliant forms of genuine virtuosity.

The opera-orchestra has always naturally been placed in front of and below the stage (whence the name 'orchestra'), but the concert-orchestra as naturally occupies the stage, the conductor in either case having his back to the audience. Different conductors have different theories as to the best disposition of the players on the stage with reference to easy control and to the blending of tone-effects. Wagner carried out at Bayreuth the novel plan of concealing the orchestra in a sunken area between the stage and the auditorium, so as to prevent distraction of the eye. A similar plan has occasionally been tried in concert-halls.

For additional details about the Mannheim innovations, see Mannheim School.

Prior to 1750 orchestral music, outside of accompaniments, consisted chiefly of overtures, and various forms of concerto, the former magnifying the contrast of successive movements and the latter the contrast between solo and tutti. With J. S. Bach set in the first currents that led with Haydn, Mozart and Beethoven to the rapid evolution of the symphony as the orchestral sonata. After 1800 the concert-overture began to detach itself from the overture proper. About 1850 appeared both Liszt's movement in favor of the symphonic poem and Wagner's prodigious transformation of the orchestral side of the opera, while one composer after another added to the growing appreciation of the orchestra as the special medium for effects and constructions dominated by light, color and warmth. Like every other instrument of major importance, then, the orchestra has called into being either new forms appropriate to its own genius or tended to remodel existing forms to match its transcendent capacity for expression.

Orchestrina di Camera. The name given by W. E. Evans of London about 1860 to a set of small free-reed instruments with keyboards, adjusted to represent the tones of the flute, oboe, clarinet, bassoon and French horn respectively. They were meant to be used in small performances where orchestral players cannot be employed. *G.*

Orchestrino. A keyboard-instrument, invented in 1808 by Pouleau of Paris, resembling a piano, but with tones produced by friction instead of by hammers.

Orchestrion. A mechanical instrument, usually based on the principle of the barrel-organ, but provided with pipes as well as reeds, so as to produce a crude imitation of orchestral and band-instruments. It has been made in various sizes and varieties. The first successful type was made by F. T. Kaufmann of Dresden from about 1851.

The name has been otherwise used, as by Vogler in the late 18th century for an organ made on his plan of 'simplification,' for a complex instrument, invented by T. A. Kunz of Prague in 1791, in which piano- and organ-mechanisms were combined, etc.

Ordres. A name for the *suite*, for a time used by French composers, beginning with Couperin. *G.*

Organ. Properly, a large keyboard-instrument whose tones are produced from a graduated series of pipes by means of air artificially compressed; also called *pipe-organ* in distinction from the *reed-organ*, in which pipes are replaced by small metal reeds without pipes. The distant prototype of the pipe-organ is the syrinx or Pan's-pipe, but its characteristic principle of tone-production is that of the whistle or flageolet, though it now uses other principles as well. It is the only important modern instrument that shows a continuous development from ancient times, by far the earliest to employ the device of a keyboard and the first to utilize decided complexity of inner arrangement and mechanism. *G.*

As noted under Keyboard and Hydraulus, a figurine of an ancient organ, probably dating from the 2d century A.D., was found at Carthage in 1885. The instrument was known at Alexandria at least as early as 100 B.C. From the Greeks it passed to the Romans and thence came into connection with Christian worship from perhaps the 4th century, becoming before the 10th century a frequent adjunct in religious services, though used only to support plain-song. Not until much later did it begin to assume the complexity required to make it serviceable as an independent instrument in the modern sense.

The word 'organ' means simply implement or instrument. Its use became established in the Middle Ages, when the organ was the largest and most dignified of instruments.

The essential elements of the modern organ are best gathered under three heads, the *wind-supply*, the *pipe-work* and the *action*. The wind-supply comprises whatever apparatus is used to collect air under pressure (technically called the *wind*) and to distribute it throughout the instrument as needed. The pipe-work includes all the sets of pipes (technically called *stops*), their individual form and method of operation and their collocation into groups or sections (called *great-organ*, *swell-organ*, *pedal-organ*, etc.). The action is the general name for the mechanism by which the player manipulates the instrument, including not only the keyboards and their connections with the pipes, but also many accessory mechanisms (like *couplers*, etc.). Of these what gives the organ its distinction is undoubtedly the pipe-work, which has become extremely elaborate and refined in most of its details, so as to offer for musical use a wide range of powerful and beautiful tone-qualities, many of them unmatched in other instruments. But, in addition, it is to be noted that no other instrument has demanded greater ingenuity to bring it to perfection as a piece of complex machinery, so that the action is also highly remarkable.

The basis of the wind-supply is a *reservoir* (usually called the *bellows*), into which air is blown by *feeders* (small oblique bellows) or some form of *blower* or pumping-engine, and where it is held under uniform pressure by weights or springs (see *wind-pressure* under Wind). From this reservoir *wind-trunks* pass to different parts of the instrument, sometimes being specially controlled by *ventils*, but usually communicating directly with the *wind-chests*, of which there is at least one for each sectional 'organ' and upon which the pipes of that 'organ' stand. The traditional arrange-

ment for connecting the wind-chest with its pipes is to interpose two mechanisms at right angles, a system of longitudinal channels called *grooves*, one corresponding to each key of the keyboard, into which a valve or *pallet* admits the wind when the key is depressed, and a system of *sliders* working transversely, in which are holes exactly corresponding to the holes above in which the pipes stand, but which require to be slid into this position. Touching a key admits air to a groove, but it goes no further unless one or more sliders are thrown into position. There being a slider for each set of pipes, this enables the player to select the stops or tone-qualities which he will use. In many recent organs, however, the groove-and-slider mechanism is replaced by individual valves for each pipe, operated in series longitudinally and transversely.

Many details about the construction and character of the pipe-work are given under Pipe and Organ-Stop. Each separate 'organ' has its own sets of pipes or stops and its own keyboard. The 'organs' thus included are usually called the *great-organ* (that which is central or principal), the *swell-organ* (made expressive in loudness by being enclosed in a *swell-box*, with shutters that can be opened or shut), the *choir-organ* (originally designed to be so placed as to support choir-singing and, because often close behind the organist's seat, sometimes called *chair-organ*), the *pedal-organ* (played by a keyboard for the feet) and the *solo-organ* (containing stops of exceptional power or character for special effects). Small organs have only one keyboard or division, with or without pedals; medium-sized organs have swell, great and pedal or swell, great, choir and pedal; very large organs may have either four or five manuals, besides pedals. The choir-organ is now usually enclosed in its own swell-box, as is the solo-organ. The fifth manual is usually that of an *echo-organ*, placed at some distance from the rest of the instrument, also with a swell-box. Though the several 'organs' contain stops of similar classes, the voicing is managed so as to give each some degree of individuality both in intensity and in character. By means of mechanical couplers almost any desired combination of stops can be made from any 'organ.' The usual compass for the manuals is five octaves (c_2—c^2) and for the pedals two octaves or more (c_2—c or c_2—f).

The object of the *key-action* is simply to open a particular valve, so as to admit wind to the pipes of a certain pitch. In older instruments the connection between key and valve was by direct action through wooden *stickers*, *trackers*, *squares* and *rollers*, whereby the key-motion was transmitted from level to level and around corners until it reached the valve. In newer instruments the transmission of force is effected by means of pneumatic or electric connections and the valve finally actuated by small bellows called *pneumatics*, which are opened or shut by the wind-pressure (see under Pneumatic). In old organs the resistance of the keys was often excessive; in new ones it is practically like that of the best pianos. The *stop-action* has for its object to push in or pull out a particular slider, or to actuate some analogous mechanism, so as to admit wind to the pipes of a certain set or stop. Its operation may be either direct (as above) or pneumatically or electrically managed. To bring 'on' several stops at once *combination-pedals* or *pistons* are now usually provided, which may be *fixed* (invariably effecting the same result) or *adjustable* (open to alteration in various ways). Such devices vary considerably in detailed method of operation, but they all have the purpose of facilitating large and rapid changes of registration. There are also usually added a *crescendo-pedal*, bringing on the stops of the whole organ in some progressive order, and a *sforzando-pedal*, giving the full organ at once.

The *coupler-action* in the older organs was mostly limited to providing for the union of the several keyboards with each other. Now, in addition, it provides for adding upper or lower octaves on each manual and also from the great- to the swell- and choir-organs. Usually, also, the unison tone of the keyboards may be cut off by a *separation* or similar device, leaving the couplers in action. The opening and closing of the several swell-boxes is effected by *swell-pedals*, now made in such form as to remain fixed in any position. *Tremulants* are provided to modify the steadiness of tone at least in the swell-organ, if not in others.

The early organs were solely intended as supports for unisonous plain-song. Their compass was therefore limited, there were but few stops and the keys or levers for playing were often big and clumsy. From about the 13th century, however, interest began to develop in making the instrument serviceable independently of voices. The church-organ gradually took on some of the features of equipment now universal, though several of these (including the addition of a pedal-keyboard) did not appear till the 15th century and then only sporadically. But, for a time perhaps more important, there were various kinds of smaller organs for use outside the church, including *positives*, that were set up somewhat permanently, and many small *portatives*, which were sometimes small enough to be carried on the arm and played while walking in procession. These latter were often called *regals* and sometimes, being made to fold up like a book, *Bible-regals*. These smaller forms were highly important because in them was perfected the modern arrangement of the keyboard and on them were first tried out the experiments with chords that led to the modern art of harmony.

Organ-playing and organ-music upon a large scale did not become at all significant until the 17th century, but then, especially in Germany, advanced with rapidity and power, coming to its first culmination in the towering genius of J. S. Bach in the 18th. After a time of sluggish advance, a second period of strong development set in with the early 19th century, partly in the form of a Bach-revival, but soon in fresh and ingenious progress. In this later development players and composers of many countries have participated. Perhaps in originality and flexibility of conception the French masters have been most striking. But to-day organ-music stands as one of the significant elements in the influence of musical art, its exercise extending much beyond the limits of church-music, since large organs are common in concert-halls and also in theaters and opera-houses.

Inasmuch as organ-making involves extensive problems of erection, it is usually called *organ-building*, and one who pursues it as a business is then an *organ-builder*. One who makes a specialty of caring for organs is an *organ-tuner* or *repairer*. As the traditional place for the organ in many cathedrals and churches is elevated and apart, terms like *organ-gallery* or *organ-loft* are frequent; in some English cathedrals the organ is set over the rood-screen, which is then sometimes termed the *organ-screen*. One who plays an organ is an *organist*, occupying an *organ-bench* or *seat* in front of the *organ-desk* or *console* containing the keyboards. The characteristic diapason-tone is often called *organ-tone*. *Organ-tablature* was one of the earliest varieties of notation; see Tablature. For *organ-point*, see *Pedal-point*.

For *American*, *cabinet-*, *parlor-*, and *reed-organ*, see Reed-Organ. For *barrel-* or *hand-organ*, see Automatic Appliances. For *mouth-organ*, see under Harmonica.

Organistrum. See Hurdy-gurdy.

Organ-Stop. Properly, in an organ (normally a pipe-organ), a graduated set or series of pipes having the same form and tone-quality. This meaning is transferred to the reeds or vibrators of a reed-organ. But in both kinds of organ the

mechanism of control is through devices at the keyboard called *stop-knobs*, *tablets* or *keys*, which are also usually called ' stops,' and since various other parts of the apparatus of the instrument are controlled by similar knobs, tablets and keys, it is usual to distinguish between *speaking stops* (that is, stops proper) and *mechanical stops* (such as couplers, the tremulant, etc.). Either of these, when in action or operative, is said to be ' on ' or ' drawn,' but otherwise to be ' off ' or ' retired.' All of them may be subject to various forms of collective control by means of combination-pedals or pistons. Also called *register*.

Speaking-stops are mechanically separated into those which are *complete* or ' run through,' having at least one pipe for every key of the keyboard to which they belong, and *incomplete* or *partial*, having pipes for only part of those keys; they may also be *divided*, if what would be a complete stop is made in two partial sections for separate use. Stops are also separated by reference to the section of the organ in which they are placed, as *great-organ stops*, *pedal-stops*, etc.

The pipes of a stop are ranged in a row upon the top of the wind-chest of the 'organ' or keyboard to which it belongs, paralleling the pipes of other stops of the same 'organ.' The order in which the several stops are disposed and also in which the pipes in any one stop are arranged is covered by the term *plantation*. With most stops the plantation is alternately on one side and the other for the larger pipes (so as to distribute the weight more evenly).

Stops are further classified according to the pitch of their tones in relation to the normal pitch of the keys. Some are *unison-stops*, the tones corresponding exactly to the keys (in the same way as on the piano). Others are made to give tones an octave lower or an octave or two octaves higher, transferring the normal tone to one of its upper or lower replicates. All such stops are usually called *foundation-stops*. In contrast are some *mutation-stops*, the tones of which are otherwise related to the normal tone, as a *quint* or a *tierce* (giving a fifth or a third from one form of the normal). All these varieties prove important in building up the composite tone-effects that are characteristic of the instrument.

Unison-stops are commonly called *8-foot* stops, because their longest pipe (*c*^{3}), if an open pipe, is about 8 feet long. Stops sounding an octave lower are *16-foot* stops, those an octave higher *4-foot* stops and those two octaves higher *2-foot* stops, while a lower quint is counted as *10 2/3-foot*, a normal quint as *5 1/3-foot*, etc. Any stop (or coupler) adding the lower octave of the normal tone may be designated by the prefixed *double-*, *contra-* or *suboctave*, while one adding the octave above may be called *superoctave-* or simply *octave-*.

It should be noted that some stops are *compound*, having two or more differing pipes for each key. The chief of these are the many varieties of *mixture-stop*, with at least three such pipes (*3-rank*, *4-rank*, etc), the purpose of which is to strengthen the upper partials of the fundamental tones. These are now less common and much less conspicuous than was once regarded advisable. In addition, under this head come some stops of very delicate tone having two pipes to the key, tuned just enough apart to give a wavy, pulsating effect (like the so-called *unda maris* and the *vox celestis*).

Still more important is the distinction of stops according to whether their tone belongs to the *diapason*, *flute*, *string* or *reed* order. The diapason-tone is the most characteristic of all, having a breadth and solidity, even in its lighter varieties, that no other instrument can duplicate. The flute-tone sometimes resembles that of some member of the flute-family, but often much transcends this, while maintaining a general relation to it. The string-tone, by contrast, is incisive and thin, but also full of individuality and flexibility. The reed-tone often resembles that of various members of the reed-class or of the brass-wind. This latter tone is produced by reed-pipes, while all the others come from flue-pipes; collective names for these are the *reed-work* (or *the reeds*) and the *flue-work* (or *the diapasons*, *the flutes* or *the strings*). The diapasons have open pipes, mostly of metal, the flutes tend to have stopped pipes, mostly of wood, and the strings have open metal pipes of narrow ' scale ' (width in proportion to length) and mouths of special form. See Pipe.

In addition, there are some stops whose quality is hard to assign to either of these classes absolutely, and many stops called by the same name are sometimes so made or so voiced as to belong to different classes in different organs. In recent instruments *percussive stops* have been introduced, especially for the sake of bell-effects. Also, in organs for theaters, various other sound-devices are found, imitating drums, cymbals, etc. (such devices are commonly named *traps*).

The names of stops are mainly of two classes, those designating the pitch-relation of the tones to the normal and those derived from the instrument which the tone imitates or at least suggests. But these names come from four or five languages, representing the practice of different countries and of many distinct types of manufacture. Hence it is not strange that the nomenclature is irregular and even contradictory. In many actual cases it is curiously inaccurate verbally as well as otherwise misleading.

Without attempting the hopeless task of enumerating all the names of Latin, Italian, French, German and English form that have been used, it is enough here to specify some that are in more or less common use, with a few words of characterization.

The typical diapason is the *open diapason*, 8-ft. (in Germany called *prinzipale*), of broad 'scale,' heavy metal, liberally winded, so as to have a rich, sonorous and noble tone. In large organs this is often in duplicate or triplicate, so as to present varieties of intensity and size of tone. It also appears as the *double open diapason*, 16-ft. or 32-ft., as the *octave* or *principal*, 4-ft., as the *fifteenth* or *superoctave*, 2-ft., and in several mutation- or mixture-stops (with many different names). The stronger diapasons are massed in the great-organ, but the family is represented in the other sections, usually with much reduction in volume and often with mixed quality (as in the *violin-diapason* or *geigen-prinzipale*). When solo-effects are magnified, a *stentorphone* is sometimes used, this being the most powerful member of the family. At the other extreme of intensity are the light stops known as *dulciana*, *dolce*, *keraulophon*, *æoline* and *dolcissimo* (these last giving the most delicate tones in the instrument).

The typical flute is regularly called the *stopped diapason*, 8-ft., the name of which is due to its having stopped (wooden) pipes and a broad, round and mellow tone of so much nobility that it merits being set side by side with the more masculine *open diapason*. Close relatives are the *melodia*, the *clarabella* and a long list of flute-like stops of varying timbre, like the *grossflöte*, *hohlflöte*, *doppelflöte*, *rohrflöte*, *flauto traverso*, *flûte harmonique*, *flautino*, *flageolet*, etc. (some 4-ft. or 2-ft).

The 16-ft. form is usually called *bourdon*. The German *gedeckt* (or *gedackt*), meaning 'stopped' or 'covered', appears as an element in names like *lieblich gedeckt*. The term *tibia* has recently been used extensively for powerful solo-stops of this general family.

The typical string-stop is the *viola da gamba* or *gamba*, 8-ft., with the *violoncello*, 8-ft. (pedal-organ), the *violone*, 16-ft., the *viole d'amour*, the *viole d'orchestre*, the *viole*, all 8-ft., the *violina*, 4-ft., etc. A valuable relative of these is the *salicional* or *salicet*, 8-ft., which is not so 'stringy' as most of the foregoing, but has the same insinuating value, and the *fugara*, 4-ft. More distantly related is the *gemshorn*, 8-ft., which is not a true 'string,' but often combines as such. A solo-stop of this family is the *gross-gamba*, 8-ft.

The reeds vary much in character as well as intensity. One type is represented by the *oboe*, 8-ft. with the *contrafagotto* or *bassoon*, 16-ft.; another by the fuller-toned *clarinet*, 8-ft.; and a third by the *cornopean* and the *trumpet*, both 8-ft.; the *trombone*, 16-ft., and the *clarion*, 4-ft., all powerful and massive. Among many other timbres, that of the free-reed stops *euphone* and *physharmonica* stands apart, as still more that of the so-called *vox humana*, 8-ft. Solo-stops of this family often bear the name *tuba*.

Of the percussive stops it is enough to specify what are usually called *chimes*, the tones produced by hammers upon graduated tubes of metal, and *carillons* or the *celesta*, the tones similarly produced from bars of metal or glass. Though essentially diverse from typical organ-tones, these introduce pleasing effects on occasion.

The general name for the art and practice of choosing and combining stops in the performance of pieces or passages is *registration*. Since it is analogous with the art of coloring in painting and in architecture, it presents an artistic range that is almost without limit upon an organ of fair dimensions and thoroughly modern voicing. Older instruments, as a rule, lack distinctiveness of tone-color in the individual stops, but modern practice is continually refining and beautifying the distinctions between them, sometimes making them resemble orchestral instruments, sometimes developing tones that no such instrument can match.

Organum. Apparently the earliest and crudest attempt at a systematic form of part-music, consisting, as reported by Hucbald (9th century), of parallel fifths and octaves added above the cantus. Later the term was transferred to more than one variety of discant, especially, as *organum purum*, to two-part writing in which a free, rhythmical counterpoint is added to a slow and even unmeasured cantus. *G.*

The term may be connected with the organ, but more likely comes from *organon* in the sense of a rule or fixed method (like *canon*).

Orguinette. A small mechanical reed-organ, sounded by means of a paper-roll punched or slotted to correspond with the orifices leading to the reeds. The roll is advanced and the bellows operated by turning a hand-crank. It was one of the early forms of the present much more efficient devices.

Ornaments. See Embellishments.

Ornamental counterpoint, same as *florid counterpoint*. *Ornamental note*, same as *accessory* or *auxiliary note*.

Orpharion, Orpheorion. One of the many forms of pandora or bandora, having 6–7 pairs of strings, tunings for which are given by Prætorius (1619). *G.*

Orphéon. The name of an extensive French association for promoting choral singing, somewhat analogous to the German Liedertafel, but with marked differences. Its germ lay in the introduction of music as a study in some of the city-schools of Paris in 1818 and the appointment of Wilhem as chief instructor. His success ultimately led to the extension of his methods to all the schools and to higher institutions in 1835–38 and the holding of public contests and demonstrations by choirs of young people. Meanwhile he also started adult classes for working-men, which supplied tenors and basses that could be combined with the sopranos and altos of the schools in choral concerts. The name *Orphéon* was used at first for such performances, but was later transferred to the men's societies as they multiplied not only in Paris, but in the provinces. Finally, in 1852, when the number of Orphéons and Orphéonistes had become considerable, the movement was definitely organized with Gounod as conductor. It prospered greatly until checked by the Franco-Prussian War in 1870–71, but subsequently resumed advance and spread into Belgium. *G.*

Gounod continued in charge till 1860, being followed by Bazin and Pasdeloup (for the south and north sections of Paris respectively). From 1873 Bazin was sole conductor, followed in 1878–96 by Danhauser.

Orthography, Musical. The art and practice of using the staff-notation with accuracy and propriety, so as not only to represent the tones intended, but to show their grammatical relations with reference to both harmony and form. See Musicography.

O salutaris hostia. A stanza from a hymn by Thomas Aquinas which in the Roman Catholic Church is usual as part of the office of Benediction and often appended to the Benedictus in the Mass. It has received numerous musical settings. *G.*

The original hymn begins 'Verbum Supernum prodiens' and the last stanza is 'O salutaris hostia, quæ cœli pandis ostium, bella premunt hostilia, da robur, fer auxilium.'

Oscillation. In acoustics, same as *vibration*. Also rarely applied to the phenomenon of *beats*.

Ostinato. See Ground-bass. *G.*

Ottavina. A small spinet, tuned an octave above the ordinary form. Also, in the harpsichord, a stop enabling the player to play an octave higher than the usual pitch of the keys.

Ottavino, the piccolo or octave-flute.

Overblowing. In playing various wind-instruments, applying the breath so strongly as to cause the instrument to sound one of the upper partials of its fundamental tone. *G.*

Brass-wind instruments are almost always overblown, their effective scale being made up of upper partials of the tube-pitch, but wood-wind instruments are overblown only to extend their scale into the upper octave. In the pipe-organ overblowing is avoided.

Over-chord, Over-phone. See under Phone.

Overspun. In the making of strings for several instruments, denoting strings having a core of wire (on the guitar and zither of silk) around

which is coiled a fine silver or copper wire, so as to increase their weight or mass and lower their pitch; also called *covered*. *G.*

Such strings are used for many of the lower strings of the piano, for the lowest string of the violin, for the lowest two of the viola and the 'cello, for usually three of the guitar, for variable numbers in the zither, etc.

Overstringing. In piano-making, an arrangement of the strings in two sets, one crossing the other obliquely, an arrangement that is more compact and brings the strains into better opposition than setting all side by side. *G.*

Overstringing seems to have been first tried in 1835 by Theobald Boehm, but its invention is claimed for others. It is sometimes called *cross-stringing*.

Overture. The technical name for an orchestral prelude or introduction to an opera, oratorio or similar complex vocal and instrumental work; originally called *sinfonia* or even *toccata*, now sometimes *prelude* or *vorspiel*.

The earliest Italian operas had but brief and unimportant introductions. The first formal overtures to acquire influence were those of Lully in France (from about 1670), who adopted the plan of three movements, the first slow and stately, the second a rapid and dashing fugato and the third usually a minuet or similar slow dance. This type was soon widely accepted in Germany (Kusser and Keiser) and in England (Purcell and Handel), though the English treatment was free and original in details. On the other hand, Alessandro Scarlatti in Italy (from about 1690) chose to use another form, also in three movements, but the first a bright and figured allegro, the second a slow melodic number and the third a rapid presto or similar quick movement. This was not generally followed outside of Italy. In both the French and the Italian types the influence is seen of the prevailing interest of the time in sets of pieces analogous to the dance-suite. It was from the overture and the suite taken together that the sonata and the symphony derived their general movement-plan (from about 1750).

With Gluck and Mozart the overture begins to assume its more modern aspect, being now usually in one movement, though often more or less divided into contrasted sections. Sometimes it has adopted the sonata-form in developing two subjects in contrasted keys. Sometimes it has been more contrapuntal. Sometimes it has sought to introduce a series of the airs later to be used in the main work. Sometimes it has contented itself with furnishing a general emotional setting either for the play to follow or for its opening scene. In value it has varied greatly, sometimes rising to great eloquence and sometimes falling to the level of a noisy and vapid theatrical medley.

From the time of Weber the independent interest of the overture began to be appreciated, so that overtures were detached for concert-production from the works to which they belong. In time this gave rise to the *concert-overture*, written with a play or dramatic subject in mind, but not as part of an opera. This type has now become widely recognized, taking as its basis of suggestion the themes of stage-plays or imaginative poems or individual characters in history or literature. The concert-overture, then, affiliates itself with the symphonic poem and, like the latter, has no fixed plan of treatment. Its elasticity and the value of its mental basis in a title or program of feeling have made it a favorite form for orchestral creation.

P

P. As an abbreviation, *p* stands for *piano*, *pp* for *pianissimo*, *pf* for either *più forte* or *poco forte*, *mp* for *mezzo piano*, *fp* for *forte piano*, and *P.* for *pedal* and *P.F.* for *pianoforte*.

Pace. See Tempo.

Pæan. An ode or song of victory or exultation.

Pageant. Specifically, a half-dramatic spectacle, usually in the open air, intended to celebrate or illustrate local history, an anniversary or even a fanciful conception, and usually including vocal and instrumental music. Sometimes it has a text and the general plan of a play; sometimes it is largely or wholly made up of tableaux and pantomime. See under Masque.

Such spectacles have been frequent in England and America since about 1905.

The term comes from the movable or temporary stages erected for medieval plays of similar character.

Palestrina Style. A general name for the *a cappella* style of polyphonic composition that was perfected in the 16th century and of which Palestrina was the ablest example.

Pandora, Pandura. See Bandola. *G.*

Panharmonion. A form of automatic orchestrion, invented by the mechanician Maelzel of Vienna about 1800.

Panmelodion. A keyboard-instrument, resembling a piano, but sounded by the friction of wheels upon metal bars. It was invented by Leppich in 1810.

Panorgue. A small reed-organ attachment for a piano, invented by Jaulin of Paris.

Pan's-pipes. A wind-instrument consisting of a graduated set of small reeds or wooden tubes which are sounded by blowing across the open ends; also called *syrinx*. *G* (Pandean Pipe).

Instruments of this general sort are found in many parts of the world. It was well-known in Greek rustic life and is traditionally associated with shepherds.

Pantaleon, Pantalon. A very large form of dulcimer, having nearly 200 strings in two sets, one of metal, the other of gut, stretched over two soundboards, placed back to back, and sounded by hammers in the player's hands. It was invented by Pantaleon Hebenstreit of Merseburg about 1700 and later exhibited by him on concert-tours with remarkable skill. It was one of the precursors of the piano. *G.*

Pantomime. The general name for a theatrical entertainment or play performed by action, gesture, mimicry, dancing, etc., without words, but often with accompanying or incidental music. *G.*

Parallel. See Motion and Key (tonal).

In part-writing of every sort the use of motion in *parallel octaves* and *fifths* (if perfect) has been regarded objectionable. Octaves (or unisons) in progression cause the parts to merge and become mere duplicates—a surrendering of the principle of part-independence. To some extent all parallels, particularly if the intervals remain precisely alike (both perfect, both major, both minor), are open to the same objection, and a chain of thirds or sixths, even if major and minor be mingled, becomes at least weak. But parallel fifths has the added difficulty of either attracting the ear to the peculiarly 'hollow' sound of the interval or of suggesting a rather bald sequence of chords. Parallel dissonances, especially the harsher ones (like seconds or major sevenths) are objectionable both because of their roughness and because of the unstable harmonic poise involved, but diminished sevenths form chains that are useful in modulation.

As applied to keys and tonalities, *parallel* is used in two senses, equivalent either to *tonic* (having the same keynote) or to *relative* (standing in the relation of *c* to *a*, etc.)

In the analysis of forms, two strains or phrases (or even two figures within a phrase) are often said to be *parallel* when they are constructed on the same metric pattern or even when they follow similar harmonic formulæ.

Paraphrase. An arrangement, transcription or imitation of a vocal or instrumental work in a form or for voices or instruments other than what was originally intended.

Properly, a *paraphrase* differs from an *arrangement* in being less literal. It usually implies a considerable latitude in the treatment of thematic and other material; thus it is often synonymous with *transcription* or even with *variation*.

Parody. A piece in which the form and style of some other work is closely imitated, but with such differences of effect that the result is a satire or caricature; a travesty.

Very rarely the word has been used seriously, as, for example, in the *a cappella* period, for a mass the theme of which is borrowed from a motet.

Occasionally, also, it is applied to the resetting of a libretto by a second composer.

Part. (*a*) In an extended and complex work, one of the two or more main divisions into which the whole is divided. It is most used for the larger choral works, but sometimes for part-songs and songs. The *parts* of an opera are usually called *acts*, and those of a sonata *movements*.

(*b*) Any one of the constituent melodic elements in vocal or instrumental composition, regarded as a consecutive series or chain of tones; a *voice* or *voice-part* (so called even when given to an instrument or performed through a keyboard). Also the voice, instrument or other agency to which the rendering of such a melody is assigned. Also the written or printed score of such a melody for the use of a singer or player. Most music except that which is absolutely solo is conceived as being laid out in *parts*, so that nearly all composition involves *part-writing*. Where performance requires the distribution of the parts among different performers, it is *part-music* or *concerted* or *ensemble-music*. *G.*

In *part-singing*, the parts are designated as *soprano* (or *treble*), *alto*, *tenor* and *bass* (when the voices are mixed), or as *first* and *second soprano* and *alto* or *first* and *second tenor* and *bass* (when all women's or all men's). Similar terms are used for duets, trios, quintets, etc. An added solo-part may be called an *obbligato part* (*soprano obbligato*, *tenor obbligato*, etc.). Even an absolute solo may be spoken of as a *solo-part*. If there is an accompaniment, the *vocal part* may be designated collectively, as well as the *instrumental part* (*piano-part*, *organ-part*, etc.).

In *part-playing* for solo instruments (as in a chamber-ensemble or an orchestra), the parts are designated by the instrument to which each is assigned, as *violin-part*,

trumpet-part, harp-part, etc. In music for keyboard-instruments, the parts are more or less distinguished by the terms of part-singing (*soprano, alto, tenor, bass,* etc.), but those parts assigned to the two hands are often called collectively *right-hand* or *left-hand parts* (or, more loosely, *treble-* and *bass-parts*). Intelligent part-playing on the keyboard depends largely upon mental analysis and attention, so that the hand-action individualizes the parts as far as necessary.

A *part-book* is either a book giving the score for a single part or, as was common in early part-singing, a book on which the parts are printed separately, but on facing pages, so that singers can sit about a table and each have his own part before him.

A *part-song* is distinguished from a *chorus* by being meant for but one or a few voices to the part. The typical example is the true *glee* which differs from the *madrigal* in being meant for solo-voices.

Part-writing, in harmony, is the art, process and result of conceiving and forming the chord-progression out of three or more melodic elements or parts, regarded both individually and in due relation to each other; cf. Galanter and Gebundener Stil.

When all the parts required in a concerted work are written or printed together, they form a *score.*

Partial, Partial-tone. See Acoustics. *G.*

In organ-making, a *partial stop* is a stop that does not have pipes for the entire compass of the keyboard (does not 'run through'); see Organ-Stop.

Participant. In Gregorian music, the fourth of the regular modulations in each mode; see Modulation. In authentic modes it is usually next above or below the mediant and in plagal modes usually the lowest tone in the mode. *G.*

Participating Tone. In trills, same as *accessory tone.*

Particular. In naming meters in English hymnody, noting a stanza-form in triplets instead of couplets, as *common particular meter,* with the syllable-scheme 886, 886 (in place of *common meter, 6 lines,* 86, 86, 86).

Partimento. A given bass-part, usually with thorough-bass figures, used in exercises in florid counterpoint or in learning to play at sight from a figured bass. *G.*

Partita, Partie. A name used from the early 17th century for sets of two or more dances, intended to be played in succession, that which was later called a *suite.* Also rarely applied to a set of variations. *G.*

Partition, Partitur. See Score. *G.*

Party. A small group of instrumentalists, as a *quartet-party;* see Quartet.

Paspy. See Passepied.

Passacaglia, Passecaille. See Dances. *G.*

Passage. A general term for any relatively short section or division of a piece, from a period down to a figure. Specifically, a melodic figure that is repeated or imitated, especially a rapid run or roulade. Also applied to the transition from one key (tonality) to another in modulation. *G.*

Passamezzo. See Dances. *G.*

Passepied. See Dances. *G.*

Passing-tone, Passing-note. In harmony, a tone or note that is itself unessential or dissonant, but serves diatonically to connect essential tones in the preceding and following chords. Properly, it is always unaccented. *G.*

The term is often extended to include a tone or note next above or below an essential tone through which the melody rises or dips incidentally; a *by-note* or *alternating-note.*

When what would otherwise be a passing-note occurs under an accent, it is usually called a *changing-note* or an *appoggiatura-note.*

Passion, Passion-Music. A more or less dramatic treatment in recitation, verse and song of the narrative of the death of Christ and the events immediately preceding. The form of such representations has varied greatly. The germ of the practice lies in church-offices appointed for Holy Week or for Good Friday in particular. These early acquired traditional settings in plain-song, which in the 16th century were augmented by polyphonic settings of certain utterances. During the Middle Ages, at first under ecclesiastical auspices, but soon freely as well, the story was extensively used as a 'mystery,' indeed, as the typical 'mystery.' The accent in these *passion-plays* was upon the dramatic effect through the dialogue and action of personages, music being irregularly applied and kept incidental. Of these a remarkable illustration survives at Oberammergau.

In the 17th century German Protestantism introduced new elements and new methods. To the words of the Gospels were gradually added independent verses expressive of devout contemplation or direct worship, and before 1700 recitative and solo began to be employed as musical means, as well as church-chorales. In both these directions the form in Germany tended toward that of the oratorio. Many poets undertook to provide special texts, based now on one of the Gospels, now on another (occasionally on a combination of parts from all), and these were put to music, after 1700 usually with organ and orchestra, by various composers and brought into use at Good Friday services. Together with the multitude of church-cantatas and the analogous oratorios for festivals like Christmas, Easter and Whitsunday, they established a type of church-oratorio somewhat distinct from the concert-oratorio. But, like masses and other church-works, these Passion-oratorios have not seldom been reproduced as concert-works. Most of all is this true of Bach's Passion according to St. Matthew (1729), which is generally regarded the greatest of its class. *G.*

Following the Gospel narratives, it is usual in a Passion-oratorio to distinguish especially the Evangelist or Narrator, Christ, the Disciples, the Jewish crowd and two or three individuals, besides the contemplating congregation collectively or in individual expression.

Originally, the narratives of the different Gospels were used on four days in Holy Week, beginning with Palm Sunday. Any one of them might be used for Good Friday. That from Matthew offers the fullest material for musical treatment.

Among the many Passions are those of Schütz (4 works, 1665–66, with a *Seven Words,* about 1645), of Sebastiani (1672), of Keiser (1704), of Handel (1716), of Kuhnau (1721), of Bach (5 works, especially those from John, 1724, and from Matthew, 1729), of Telemann (45 works, especially one on a composite text), etc.

Pasticcio. A bastard form of opera or similar extended work, consisting of a medley of num-

bers taken from various existing works by the same or different composers and strung together in any effective order. Usually some sort of libretto was made for the whole. *G.*

Works of this class were common during the 18th century, but ceased with the overthrow of the concert-opera. Sometimes pasticcios were arranged by composers themselves, as often by Handel (1730–47) and by Gluck (*Piramo e Thisbe*, 1746).

Pastourelle, Pastorale, Pastoral. Names for works of a pastoral or rustic character, such as (*a*) certain songs of the Troubadours or in similarly idyllic style, (*b*) a dramatic scena or cantata relating to country-scenes and characters, or (*c*) an instrumental piece suggesting the piping of shepherds, traditionally in sextuple rhythm and often on a drone-bass. *G.*

In the 17–18th centuries such pieces as the last were common in connection with Christmas music. The *Pastoral Symphony* in Handel's *Messiah* or in Bach's Christmas Oratorio are illustrations.

Patter-Song. In comic or burlesque entertainments or operettas, a song fitted to a rapid and wordy text that aims at jocose nonsense. *G.*

Pause. In notation, either a *rest* or a *hold*, the former meaning cessation of sound, the latter suspension of progress (usually with prolongation of tone). *G.*

Pavan. See Dances. *G.*

Pavillon Chinois. See Crescent.

Peal. A set of bells tuned to go together; a chime or carillon. Also a ringing of such a set either in order or in a melodic figure.

Peal-ringing is often used for *change-ringing*, though peals may be rung without changes.

Pedagogics, Musical. Attention to music-teaching as a specialty dates from about 1800, when general pedagogy began to take shape. Its emphasis then fell upon methods and appliances for the instruction of school-children in classes. Such instruction has now become widespread in the elementary and secondary schools of many countries, constituting the well-organized interest known as *school-music*. But this remains more or less distinct from the traditional methods of individual teaching that have been the main means of transmitting technical knowledge and skill from one generation to another. Within the last half-century there has been a growing tendency to analyze these methods with reference to their scientific improvement. No consensus of theory has been reached, but every branch of instruction has been benefitted. Practical pedagogy is more and more seen to be vitally connected, on the one hand, with an accurate and systematic analysis of just what it is proposed to teach (rudiments, vocal or instrumental technique, interpretation, répertoire, harmony, counterpoint, composition, general or special history, etc.) and, on the other, with musical psychology (the mental processes involved in conceiving and producing music and the whole problem of music as an experience). The tendency of technical pedagogy is always to exalt mere method without due attention to content and purpose. Musical pedagogy has not always struck this balance justly or fruitfully. But its advance in these directions is already noteworthy.

Pedal. In general, a lever operated by the foot; opposed to *digital*, one operated by the finger. In musical instruments, two kinds of foot-levers are used (*a*) in the organ, as keys in a special keyboard, which is of the same general form as the keyboard for the hands, but much larger in scale (*pedal* being here opposed to *manual*), and (*b*) in all keyboard-instruments and in the harp, as means for effecting certain mechanical changes in adjustment and operation (*pedal* here being opposed to manual appliances like *stop-knobs*, *stop-keys* or *tablets*, *pistons* and the like). *G.*

The *pedal-keyboard* of the pipe-organ (with analogous keyboards applied to reed-organs or to pianos and made separately as a *pedalier*) is an apparatus that has had a long and varied history. In old organs, not only was there no fixed practice as to what scale of notes was to be represented, but the disposition and dimensions of the individual keys varied widely. During the last half-century there has been steady progress toward a standardized form, prescribing not only the size, separation and dip of keys, but the exact placing of the pedal-keyboard with relation to the manual-keyboards. Furthermore, the better instruments now have the pedals set in a *radiating* arrangement (the rear ends close together and the keys spreading fanwise) and also in a *concave* curve (so that the keys are equidistant from the center of the player's body). The scale is now always carried down to c_2 and usually up to *f*, giving a compass of 2½ octaves. The stops that belong to this keyboard constitute the *pedal-organ*. In addition, the pedals may be coupled to each of the manuals.

In the piano, three sorts of pedal are common, the *loud* or *damper-pedal*, which raises all the dampers and not only prolongs any tones sounded, but allows the vibration of other strings in sympathy, the *soft-pedal*, which either interposes some deadening material between the hammer and the string or reduces the distance and force of the hammer-blow or shifts the keyboard so that the hammers do not strike all of the unisons, and the *sustaining* or *prolongment-pedal*, which holds up whatever dampers are raised at the moment of its application. Occasionally other forms appear.

In the pipe-organ, two sorts of pedals are common (exclusive of pedal-keys above), those which act in various ways to draw groups of stops on one or more of the manuals (*combination-* or *composition-pedals*) and those which open the shutters of a swell-box and thus increase the loudness of the tones there produced (*swell-pedals*). Combination-pedals are *single-* or *double-acting* according as they only draw stops or alternately draw and retire them. They are variously adjusted, as to draw combinations on a given manual that are *piano*, *mezzo* and *forte*.or that have some one character, etc. The *crescendo-pedal* draws all or most of the stops progressively. The *sforzando-pedal* draws the full organ at once. A swell-pedal is provided for each division of the organ that has a separate swell-box. Swell-pedals and the crescendo-pedal are usually *balanced* and have a rocking foot-piece that can be set at different angles by the toe and heel. In addition to these there is often a special pedal operating the great-to-swell coupler and this is properly double-acting. Combination-pedals and the sforzando-pedals are commonly made with a lock or catch that holds them when depressed until released.

In the harmonium and reed-organ (and occasionally in small pipe-organs in the past), pedals are used as treadles to operate the feeders that supply air to the bellows or exhaust it, as the case may be.

In the harp, pedals are used to operate some form of mechanism that shortens the effective length of certain strings. In modern instruments there are often seven pedals, each affecting strings of the same letter-name and each capable of raising their pitch either a half-step or a whole-step, as desired. As the strings

are tuned diatonically in the scale of *c-flat*, any other scale can be obtained by combinations of pedals. If, however, the instrument is tuned chromatically, no pedals are required.

In any instrument, the total mechanism of which pedals are a part is the *pedal-action*. In many older organs, when the pedal-keyboard was not in use, its keys were held by a *pedal-check*, so that they could not be depressed.

In piano-playing, the use of the pedals, especially the damper-pedal, is an important branch of interpretative technique, requiring both judgment and accuracy. In organ-playing, the mastery of using the two feet upon the pedal-keyboard is still more important and difficult. One who is expert in *pedalling* or *pedal-playing* is sometimes called a *pedalist*. A passage to be played on the pedals is often indicated by *Ped.* or *pedaliter*; opposed to *Man.* or *manualiter*.

Pedalier, Pedalion. Any apparatus with a pedal-keyboard like that of an organ which can be used in conjunction with a piano, either by simply coupling to the lower keys of the latter or by operating a separate action of its own. Also such a pedal-keyboard used separately for practice. *G.*

Pedal-Point. In harmony, a sustained tone, usually in the bass, which is continued while the other parts move freely without regard to it (except at the beginning and end of the passage); also called *organ-point*. If such a tone is in an inner part in the harmony, it may be called an *inner pedal*, or if in the upper part, an *inverted pedal*; but all such tones (not in the bass) are sometimes called simply *sustained* or *holding-notes*. A pedal-point is usually the tonic or the dominant of the main key, or sometimes both together, being then called *double* or *pastoral*. *G.*

A prolonged pedal-point is a usual feature in fugues and is frequent in larger instrumental works, like symphonies and concertos. A similar effect is frequent in piano-music where a tone is persistently repeated as a *pedal-note* or *tone* while the harmony moves independently. Such a pedal-tone may even be varied into a small figure without quite losing its value.

Peg. See Tuning-Peg.

In many instruments of the lute-and viol-classes the *peg-box* is that part of the head which is left open so that the tuning-pegs may be inserted laterally across the opening.

Pennant. See Notation.

Pentachord. Either an instrument with five strings or a series of five tones.

Pentatone. In ancient music, an interval equal to the sum of five ' tones ' or whole-steps, that is, an augmented sixth in modern reckoning.

Pentatonic Scale. See Scale. *G.*

Percussion, Instruments of. All instruments in which the sound is produced by a blow or stroke, whether by clashing together (as in cymbals and castanets) or by means of a hammer (as in bells, gongs, drums, all members of the dulcimer-class, including the piano, etc.); also called *percussive* or *pulsatile instruments* or *percussives*. *G.*

In some varieties of reed-organ the *percussion* is a device whereby a tap is given to a reed at the moment when it is sounded, so as to make it speak promptly, and the stop-knob controlling this is called the *percussion-stop*.

For *percussion* as a term in harmony, see under Preparation.

Perfect. Those intervals recognized as consonances are divided into two grades or orders, the *perfect*, including the prime or unison, the octave, the fifth and the fourth, and the *imperfect*, including both major and minor thirds and sixths. Hence the standard prime, octave, fifth and fourth are each called *perfect* as contrasted with any like-numbered interval that is longer or shorter (as an augmented prime, a diminished fifth, etc.), all these latter being *imperfect*. Furthermore, a cadence is *perfect* when it gives the sense of complete finality (as in the case of the authentic cadence), but *imperfect* otherwise. The term is sometimes used, also, of triads and chords when in their original or inverted position and when not defective. *G.*

In the mensural system of the Middle Ages the terms *perfectum* and *imperfectum* were used of the time-relation between longer and shorter notes when used together, the general terms for such relations being *modus*, *tempus* and *prolatio*. In general, any one of these was *perfect* when the long note was regarded as equal to three of the short notes, but *imperfect* when the long was equal to two of the short (to some extent the terms *major* and *minor* were used for the same opposition in time-value). Since the longer notes were used as rhythmic units (like the modern *measure*), triple rhythm was *perfect* and duple or quadruple rhythm *imperfect*. The sign for the former was a circle O, and for the latter a half-circle, C. From this sign, for the rhythm now called 'common' comes the rhythmic signature C. The medieval preference for triple subdivisions of time and of notes was sometimes connected with the theological dogma of the Trinity. Its actual genesis may be from prevailing rhythms in the Latin verse of the period. It is noteworthy that full provision was made for the use of duple subdivisions, even though denominated imperfect. Precisely the same acceptance of duple and triple is made in modern theory and notation, but the order of preference is reversed. (If a note is to be regarded equal to three, instead of two, of the next species, it is now followed by a dot, which was originally called the *point of perfection*.) See Notation and Rhythm.

Perielesis. In Gregorian music, an extended note-group, or the ligature representing it, sung to a single syllable and occurring at or near the close of a phrase; cf. *pneuma* and *jubilatio*. *G.*

Périgourdine. See Dances. *G.*

Period. In formal construction, a division that has a high degree of completeness, its end being marked by a positive cadence. The term is usually used as superior to *phrase*, so that two or more phrases unite to form a *period*, but as inferior to some other larger unit, such as *section* (in one of its meanings). *G.*

Periodicals, Musical. The journalistic impulse has entered the musical field along several distinguishable paths. Articles contributed to journals of general character can be traced in the later 17th century in both France and England. Such articles have naturally been annalistic or critical in aim. From 1722 various scattered musical periodicals appeared, gradually advancing in quality until from about 1800 they begin to assume a more permanent character. Since then they have multiplied by the score, if not the hundred, some being short-lived, but others attaining a steady circulation. Criticism of works and artists and reports of musical happenings supply contents for most of them, but

there has also been a notable growth of journals devoted to special subjects, like church-music, school-music, teaching-methods and certain forms of research, which have contained both history, æsthetics and pedagogical discussion. *G.*

In Germany the earliest undertakings were by Mattheson (1722), Mizler (1736), Scheibe (1737) and Henke (1741). Some other early dates are those of Marpurg's successive ventures at Berlin (1750–78), brief issues at Amsterdam (1756) and Liège (1758–66), Framéry's *Journal* at Paris (1764–68) and Hiller's *Nachrichten* at Leipzig (1766–70). Even in Russia musical journals began in 1774.

Out of the multitude of German periodicals mention should be made of the *Allgem. Musikal. Zeitung*, in 1798–1848 conducted by Breitkopf & Härtel (editors, Rochlitz till 1818, G. W. Fink in 1827–41); the *Neue Zeitschrift für Musik*, founded in 1834 by Schumann as the organ of the progressive party (editors, Schumann till 1844, Brendel in 1844–68, Schering and W. Niemann in 1903–06, Brandes in 1911–19 and then Max Unger); the *Signale für die musikal. Welt*, founded in 1843 by the publisher Senff (editors, Spanuth in 1907–20, then Chop); the *Musikal. Wochenblatt*, founded in 1870 by O. Paul (editors, Fritzsch till 1902, Frankenstein since 1907); the *Allgem. Deutsche Musikzeitung*, later the *Allgem. Musikzeitung*, started in 1874 (editors, Tappert in 1878–80, Lessmann in 1881–1907, then Schwers); *Die Musik*, in 1901–15 brilliantly edited by B. Schuster; besides Gottfried Weber's *Cäcilia*, 1824–48 (after 1839 edited by Dehn), the *Neue Berliner Musikzeitung*, 1847–96, the *Niederrheinische Musikzeitung*, 1853–67, etc. The venerable *Allgem. Musikal. Zeitung* was revived in 1863, but after 1865 passed into new hands and under Eitner and Chrysander continued till 1882 as a medium for historical studies; more important in this field were the *Monatshefte für Musikgeschichte*, 1869–1905 (editor, Eitner) and the *Vierteljahrsschrift für Musikwissenschaft*, 1884–94 (editors, Spitta, Chrysander and Adler).

The many English journals have included Ayrton's ably edited *Harmonicon*, 1823–33; *The Musical World*, 1836–91, not entirely confined to music (editors, J.W. Davison in 1844–85, Hueffer in 1886–88, then E.F. Jaques); the famous *Musical Times*, begun by Mainzer in 1844 and taken up by Novello in 1846 (editors, H.C.Lunn in 1863–87, W.A.Barrett in 1887–91, E.F. Jaques in 1891–97 and then F.G.Edwards); *The Musical Standard*, founded in 1862 by A.W.Hammond, who was the first editor (others include T.L.Southgate, Broadhouse and Turpin); *The Monthly Musical Record*, started in 1871 by Augener & Co. (editors, Prout till 1874, C. A.Barry in 1874–76, W.A.Barrett in 1874–87, later J.S. Shedlock); *The Musical Herald*, started in 1853 as *The Tonic Sol-fa Reporter* and enlarged in 1889 under the editorship of J.S.Curwen (till 1916); etc. Several enterprises of high quality were not long-lived, such as *The Musical Review* (1883), *The Meister* (1888–95, edited by W.A.Ellis, devoted wholly to Wagner), *The New Quarterly Musical Review* (1893–96, edited by Bantock), *The Quarterly Musical Review* (1885–88, edited by Hiles), etc.

In France the place of honor belongs to the *Revue et Gazette Musicale*, formed in 1835 out of two earlier journals and continuing till 1880; *Le Menestrel*, founded in 1835 by Heugel; *La France Musicale*, 1837–70, conducted by the Escudier brothers, with its successor, *L'Art Musical*, 1860–81; *Le Courrier Musical*, since 1898 edited by Albert Didot; besides others, ranging from high scholarship down to theater-news.

In Belgium *Le Guide Musical*, founded in 1855, early took rank as important (among the editors are Kufferath in 1887–1900, Imbert in 1900–05, then De Curzon).

In Italy mention should be made of Ricordi's *Gazetta Musicale*, 1845–1903 (then becoming *Musica e Musicisti*), and the remarkable *Rivista Musicale Italiana*, founded in 1894 (editors, Torchi till 1904, then Torrefranca). There are also energetic journals at Turin, Florence, Rome, etc.

To this slight list might be added examples from Austria, Hungary, Bohemia, several Balkan states, Poland, Russia, Finland, all the Scandinavian countries, Holland, Switzerland, Spain, Portugal, etc.

In the United States reference is due to Dwight's *Journal of Music*, 1852–81, Mathews' *Music*, 1891–1902, and the far more significant *Musical Quarterly*, founded in 1915 (editor, O. G. Sonneck), with *The Musical Courier*, started in 1880, *The Étude*, founded in 1884 by Presser, *Musical America*, founded in 1898, and *The Musical Observer*, founded in 1910. See extensive lists in Riemann's *Musiklexikon*, art. 'Zeitschriften.'

Most of the journals of which the above are illustrations devote themselves to items of musical news, criticisms of performances and works, contributed articles on current topics and correspondence. Some of them range higher into the field of historical and theoretical scholarship. But, besides such periodicals of popular appeal, there are many of special character, dealing, for example, with church-music, Catholic and Protestant, with dramatic music, with the orchestra and the specialty of conducting, with choral societies, with the organ and its music, as well as several other particular instruments, with problems of teaching (piano, singing, etc.), with instrument-making, with military music, with musical bibliography, etc. The most ambitious international publication of high scholarship was the *Zeitschrift* (monthly) and *Sammelbände* (quarterly) issued by the Internationale Musik-Gesellschaft in 1899–1914, with the allied French publications. Analogous with this in some respects are the *Proceedings* of various learned societies, such as the Musical Association of London (from 1874).

Perpetual Canon. See Canon.

Perpetuum Mobile. See Moto Perpetuo.

Pes. In the famous *rota* or double canon *Sumer is icumen in*, the name given to the 2-part canon for basses that forms a ground-bass for the main 4-part canon above.

Phantasie, Phantasy. See Fantasia.

Phonation. See Vocalization.

Phonautograph. An acoustical apparatus designed to make a visible record of the vibrations of any sounding body. It was first made about 1858 by Léon Scott and has repeatedly been modified or improved.

In principle it consists of a drum or horn for receiving the vibrations, a delicate membrane bearing a projecting stylus and a revolving barrel covered with blackened paper on which the motions of the stylus are recorded.

The name has also been applied to more than one form of *melograph* or *music-recorder*.

Phone. In general, a tone, especially when produced by the voice in the act of phonation. It properly includes both the fundamental tone and its upper partials, like *Klang* and *clang*. Also, in speech-analysis, any element that is tonal as distinguished from those that are noises (*clicks*, *flates* and *glides*).

The term has also been extended by Baker (in his *Dict. of Musical Terms*, 10th ed. 1900) as an equivalent for the German *Klang* as applied by Riemann in acoustics and harmony. The basis of the latter's theory is the assumption that every tone has associated with it an *over-phone* (its major triad) and an *under-phone* (a major triad taken downwards, forming a minor triad with the original tone as its fifth, and also that tone-relation is to be counted primarily) within a *circle of six phones*, three major and three minor, in which the original tone appears either as

root, third or fifth. This circle, if *c* is the starting-point, includes the major triads of *c*, *f* and *a-flat* and the minor triads of *f*, *c* and *a-natural*. On this basis an extensive theory of chord-progression and of modulation can be built up that helps to explain procedures instinctively adopted in modern composition.

The term *phonic* is used to denote various elements in the above scheme and its extensions.

Phonetics. The science of speech-sounds; phonology. It is that part of the general science of vocalization or vocalics that regards the analysis and classification of the sounds of language, whether spoken or sung.

All languages are alike in utilizing certain adjustments of the vocal apparatus so as to produce certain classes of vocal sound. Phonetic systems differ much in detail and in terminology, but they all have to deal with common phenomena and problems.

For practical purposes, a rough classification distinguishes four kinds of elements: (*a*) *phones*, true tones, having a positive and tunable pitch, (*b*) *clicks*, noises produced by checks to the breath-stream and quick motions of tongue or lips, (*c*) *flates*, unvocalized breath, whether escaping vaguely or directed against some obstacle, and (*d*) *glides*, the vague sounds or delicate modifications of adjacent sounds that occur in shifting the vocal apparatus from one position to another. Thus, in English, the general grouping may be put as follows: *phones* (pure or accompanied only by glides or a certain amount of flate), the vowels *ōō*, *ō*, *aw*, *ah*, *ŭ*, *ŏ*, *ā*, *ĕ*, *ĭ*, *ē*, the diphthongs *ī*, *oi*, *ow*, *ū*, etc., the liquids *m*, *n*, *l* (and, with qualifications, *r* and *ng*) and the continuant sonants *v*, *th* (as in *thy*), *z*, *zh* (as in *azure*); *phones with click*, *ng* and the explosive sonants *b*, *d*, *g* (hard), *j*; *flates*, the continuant surds *f*, *th* (as in *thin*), *s*, *sh* and the aspirates *h*, *wh* (really *hw*); and *clicks*, often with a flate, *p*, *t*, *k*, *ch*.

All analysis and classification, however, must give due regard to variations produced by what is called the *placing* of the sound, that is, the real or apparent location of the center of resonance in the pharynx, mouth or nose-cavities, and also any other features derived from the elusive and variable phenomena of *resonance* as determined by the muscular adjustment of the cavities and their walls and parts.

Phonikon. A brass-wind instrument with a globe-shaped bell, invented in 1848 by Červeny of Königgrätz.

Phonograph. The general name for the reproducing-instrument invented by Edison in 1876, or its subsequent modifications. It was originally devised to reproduce speech, but was promptly applied to song and instrumental music. See Automatic Appliances.

Phonometer. An acoustical instrument for recording the vibrations of a sounding body with reference to a time-unit, like a second. Also an instrument for producing and grading sounds of varying intensity or loudness. Cf. *phonautograph* and *siren*.

Phorminx. One of the older forms of the Greek kithara or lyre.

Phrase. In general, a portion of a melody that is performed without pause or break. Specifically, in formal construction, a division of a composition having some degree of independence and completeness and closing with a cadence of some sort. As a unit, it is smaller than a period, but may itself be divisible into *half-phrases* or *phraselets* and may contain various *figures*. See Form and Rhythm. *G.*

Phrasing. A general term for the art, process and result of grouping and otherwise adjusting tones in a figure, phrase or passage so as to embody its musical form and meaning with accuracy, clearness and æsthetic effect. It includes not only the due connection of tones within natural groups and the due separation of one group from another, but also the dexterous use of those gradations in pace or intensity (*nuances*) whereby the composer's intention is fully disclosed. *G.*

Phrasing-marks are any signs or directions that aid in indicating what is intended. They include especially sweeping curves over or under the notes to be regarded together, breath-marks and similar signs for the divisions between phrases, and also various signs marking the treatment of details. Notation is often unable to follow the refinements and niceties of phrasing, so that much depends practically upon the intelligence and genius of the performer.

Physharmonica. A small form of reed-organ, invented in 1818 by Häckel of Vienna, and designed to be used as an attachment to the piano. It was one of the experiments that led to the perfected harmonium. *G.*

Pianette, Pianino. A small piano; other names are *cabinet-* or *cottage-piano*, *piccolo piano*, etc. *G.*

Pianoforte. A keyboard-instrument, invented in 1709 by Bartolommeo Cristofori of Florence, which, after being developed by others, about 1770 began to displace the harpsichord and the clavichord and by 1800 had become the leading instrument of its kind for both public and private use. It is essentially a keyboard-dulcimer, the tone being produced by the impact of padded hammers on tightly-stretched metal strings. Because of its capacity for producing gradations in loudness, it was originally called *gravicembalo col piano e forte* and sometimes *forte-piano*; now commonly shortened to *piano* (in German, *Klavier*). *G.*

There is an unexplained reference as early as 1598 to two instruments at Modena called 'piano e forte,' but the meaning is unknown. Cristofori's invention much later may have been quickened by some knowledge of Hebenstreit's notable use of his pantaleon from 1705; the latter certainly suggested a similar idea about 1720 to C. G. Schröter of Dresden, as possibly to Marius of Paris somewhat earlier (in neither case carried out into actual manufacture). Two specimens of Cristofori's pianos are extant, one (1720) in the Metropolitan Museum of Art in New York, the other (1726) acquired from the Kraus collection in Florence by the Heyer Museum in Cologne. A harpsichord attributed to him (though probably wrongly) is in the Stearns collection at Ann Arbor, Mich.

The earliest shape was derived from that of the harpsichord (wing-shaped, with the strings extending away from the keyboard), but later it was also made like the clavichord (rectangular, with the strings parallel to the keyboard). The former is preserved in the modern *grand-piano* (or *grand*), the latter in the modern, but almost obsolete, *square-piano* (or *square*). The *upright* form began to be made as early as 1780, but was not mechanically successful till much later. The German name for the grand is *flügel* and for the upright *pianino*. A grand of the largest size is known as a *concert-grand*.

Although the pianos made by Cristofori and by the German Silbermann, who imitated him, were reasonably successful, more than a century of painstaking improvement was required to attain the perfection of the modern form. The first marked advances were made mainly by two schools of makers, the one founded by Stein of Augsburg and from about 1790 centered at Vienna, and the other initiated by other German workmen and from about 1775 rapidly developed at London, especially by Broadwood. The Viennese action was

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light and the tone sweet and refined, analogous to that of the claviichord, while the English action was strong and the tone more sonorous, analogous to that of the harpsichord. The former was associated with a line of piano-players deriving their tradition from Mozart. The latter is associated with the Clementi line. Just before 1800 the elder Érard began piano-making at Paris, becoming equally famous with Broadwood, and several makers became notable in Germany. In addition, several ingenious inventors appeared in America, leading to the founding of the Chickering business in Boston in 1823. The great Steinway firm in New York was not established until 1848. By about 1860 all the elements of the modern form had been perfected.

The mechanical problems of the piano lie mainly in the action and in the stringing and its attachments. Although the piano outwardly resembles the harpsichord and inherited from it its general frame and its broad soundboard under the strings, yet the method of tone-production raised serious mechanical questions. Part of the problem could not be solved until altogether new materials were available.

From the first it was clear that the action required a hinged hammer so adjusted to the key-tail as to be thrown freely against the string and to rebound instantly, whether or not the key is at once released. This involved the delivery to the hammer-shank of a thrust proportionate to the pressure at the key and some form of *escapement* by which the hammer should free itself from that thrust. At first hammers were tried striking from under the strings, with later experiments with over-striking; the latter was soon given up, but reappeared in the later uprights. The Viennese action had the hammer-butts at the back and the heads toward the keyboard, while the English action reversed this arrangement (as is now universal). The nicest ingenuity has been required to perfect the escapement and its connections, including (from 1821) the double form that permits *repetition* of the tone without fully releasing the key. When one considers the enormous increase in strain upon the action involved in the advance from the light demands of 18th-century playing to the ponderous effects of modern pianism, the question of making the action fully responsive is seen to be extremely intricate.

But the problem of the stringing was even more difficult. If a tone is to be elicited from a string by a hammer-blow, the string must not only be of metal, but must be under high tension. The early strings were made of iron, whose tensile strength could not be increased beyond a certain point. Piano-making was revolutionized from 1835, when steel wire began to be made. To-day the wire made for pianos is the finest product of its kind, both in strength and in texture. But improving the strings and raising their tension involved endless experiments with a framework strong enough to hold them, with bridges properly disposed to raise them above the soundboard. All the early frames were made of wood, iron bars not being introduced till 1808. Only after 1820 was a rigid plate for carrying the strings perfected, soon followed by a frame cast in one piece. This use of metal in the frame, combined with the use of steel wire in the strings, was the basis of the universal gain in both tone and durability from 1850 onward.

Incidentally, various other details were perfected, the compass of the keyboard being extended to six octaves in 1794 and to seven in 1824, the 'loud' and 'soft' pedals being introduced in principle before 1790, but later improved in action, and the 'sustaining-pedal' appearing in one form in 1862, etc. Most important of all were the improvements in the making of the hammer-heads, which now include layers of special felt, laid on under tension.

Among the parts of the action and frame are the following. The raising of the key-tail by the pressure of the finger actuates a complex mechanism known as the *hopper*, which both delivers the thrust to the *hammer* and lifts the *damper* from the string, besides having a *check* to catch the hammer on its rebound. For each key of the keyboard there are 75–100 distinct pieces of wood or metal required. The number of strings in a grand or upright is now usually about 225, since all the main portion of the compass is trichord; in a concert-grand their united pull on the frame amounts to nearly 30 tons. To withstand this pull and distribute it advantageously, the lower strings are now arranged to cross part of the others (*overstrung*), while long *braces* extend above them from end to end to counteract a tendency in the plate to buckle. At their further ends the strings are hooked about pins in the *string-plate*, while at their forward ends they are fastened to *tuning-pins* set in the *wrest-plank*, at both ends their vibrating-length being fixed by their passing over *bridges* most carefully disposed. Underneath them is the *soundboard*, which in modern pianos is elaborately constructed so as to have the maximum of strength and sonority, since upon this depends the essential quality of the tone. The pedals usually provided are the loud or damper-pedal (holding the dampers up so that tones are prolonged and also reinforced by sympathetic resonance), the soft or shifting-pedal (making the tones less intense by interposing a soft substance between hammer and string or decreasing the play of the hammers or shifting the keyboard so that the hammers strike only one or two of the unisons) and the sustaining-pedal (holding up such dampers as happen to be raised at the moment when the pedal is applied).

Pianos have probably always been tuned in equal temperament.

The piano stands with the organ and the violin as one of the instruments of highest importance in the development of musical art, besides being the chief means by which music has attained its extraordinary popular dissemination. Since 1800 piano-music has been the most frequent form of composition. Virtuosity upon the piano is more common than upon any other instrument. The piano-recital or concert is one of the most frequent forms of musical entertainment.

Although the piano-tone is essentially a percussive tone and diminishes if prolonged, yet its quality has been so greatly enriched and given so much sustained sonority that it has extraordinary value in blending with the voice and in simulating orchestral effects. It is therefore infinitely useful in vocal accompaniments and in all sorts of instrumental ensembles (as in piano-trios, piano-quartets, etc., as well as in concerto-form with the orchestra).

One who plays upon the piano is a *pianist*, and the art of such playing, or its practice or method, is often called *pianism*. A small piano is a *pianette* or *pianino*, sometimes a *cottage-* or *cabinet-piano*. One who manufactures pianos is a *piano-maker* and one who cares for their tune and repair is a *piano-tuner*. A school where piano-playing is taught is a *piano-school*.

For *piano-player*, *player-piano*, and *street-piano*, see Automatic Appliances.

Pibcorn, Pibgorn. An old Keltic instrument of the clarinet-class, with a cylindrical tube of bone, a bell at each end of ox-horn and a small reed of straw. There are usually 7 finger-holes. Its popular name is *hornpipe*, whence possibly came the name for the dance so called. *G.*

Pibroch. An irregular set of variations developed from a theme or melody, executed on the bagpipe, usually to excite the martial spirit. The term is sometimes given to the bagpipe itself in poetic allusion. *G.*

The theme is called the *urlar*. The 3–4 variations properly increase in floridness and difficulty, culminating in the quick *creanduidh* at the close. Sometimes they embody a sort of program of topics taken from battle-experiences.

Picardie, Tierce de. A major third in the final chord of a piece or period in a minor key. *G* (Tierce).

The custom of making such a close began early in the polyphonic period, but the exact reason for the name is not known. Probably it is connected with the derivation of the style and forms of the time from the region of Flanders and northern France.

Picco-pipe. A very small flageolet or direct flute, used with extraordinary skill by a blind Sardinian peasant named Picco who appeared in London in 1856. *G.*

The pipe is only 3½ inches long, with a whistle-mouthpiece that occupies nearly half of the length, a very short tube with 3 fingerholes and a small bell. Picco secured a scale of over two octaves, with chromatics, by using the pipe sometimes open and sometimes closed with the hand and by overblowing.

Piccolo. The octave-flute; see Flute. *G.*

Piccolo may be added as a diminutive to the name of any other instrument, as *oboe piccola*, *violino piccolo* and *violoncello piccolo*. It has also been applied to the smallest member of certain groups of brass-wind instruments.

Pick. See Plectrum.

Piece. A loosely-applied term for a composition, usually instrumental, or for a movement or number taken from an extended work. Also an instrument regarded as a member or part of an orchestra (often plural, as an orchestra or band of 25 *pieces*). *G.*

Piffero. A small oboe or flageolet, used by strolling players in Italy and the Tyrol. *G.*

Such *pifferari* in many places play melodies at Christmas-time before pictures of the Virgin in imitation of the shepherds at the Nativity. These airs are usually in a pastoral style like a siciliano.

Pin. See Tuning-pin.

Pipe. In general, any small tubular instrument, usually of wood, such as a whistle or oboe. Pipes of simple form are among the most universal of primitive and rustic instruments; from them have been evolved several families of wood-wind instruments, including flutes, oboes and clarinets, with all their relatives.

Specifically, one of the tubes of metal or wood from which the tones of a pipe-organ are produced; an *organ-pipe*. It is by its use of pipes, usually of considerable size, that the *pipe-organ* is distinguished from the *reed-organ*. *G.*

Organ-pipes are made either of carefully-selected wood or of metals like tin, zinc or lead (sometimes pure, sometimes combined in the alloy known as *pipe-metal*). Wooden pipes are usually square in section (occasionally triangular), while metal-pipes are cylindrical. They vary greatly in size, the largest being 32 feet long and perhaps 2 feet across, the smallest somewhat like an elongated lead-pencil. The total number in a single organ varies with the size of the instrument, in rare cases rising to over 10,000.

Organ-pipes belong to two main classes: *flue-pipes* and *reed-pipes*. The principle of the former is that of the whistle or flageolet, the tone being produced by the impact and fluctuation of a flat stream of air driven against a sharp edge, while the principle of the latter is that of the clarinet, the tone being produced by the vibration of a metal-tongue or reed under the impulse of a stream of air. In both cases the quality, pitch and volume of the tone are principally determined by the shape and dimensions of the pipe itself. Quality depends mainly on material, shape and scale (the proportion between length and width). Pitch depends mainly on length. But both quality and pitch are much affected by whether the top of the pipe be open or closed. Volume depends on details in the tone-production, on the size of the pipe and the amount of air admitted.

Flue-pipes consist of two main parts, the *foot* and the *body*, at the bottom of the latter being the *mouth*, which is an opening in the side of the tube. The foot serves as the passage-way through which compressed air enters the pipe. Its top is a block or shelf called the *language* or *languid* (a corruption of *languet*), which closes it save for a narrow slit in front called the *flue* or *wind-way*. This, with the shaped surface below it, forms the *lower lip* of the mouth. The slit-like flue is so made as to direct a flat stream of air against the sharp edge of the mouth's *upper lip* and thus throw the air into vibration. The action of this stream is further controlled by projecting *ears* on the sides of the mouth. The variation started in the mouth is taken up by the whole volume of air in the pipe. The character of the tone is greatly influenced by delicate adjustments in the mouth. Its pitch depends on the effective length of the air-column and whether the top of the pipe be *open* or *stopped* with a plug (an open pipe giving a tone an octave higher than a stopped one of the same length). An open pipe about 8 feet long gives the tone c_2, one 4 feet long the tone c_1, etc., so that a set of pipes of the same sort ranges (for a keyboard of five octaves) from 8 feet to 6 inches. Precision in tuning is secured by devices at the top of the pipe for increasing or diminishing its effective length. Adjustable flaps or tongues for this purpose are called *tuners*. Stopped pipes are tuned by raising or lowering the plug or *tampion* at the top.

Reed-pipes consist of two main parts, the *boot* and the *body*, separated by a circular *block* of metal. In the center of this is set the *reed* or *shallot* (projecting into the boot below), which is a tube, at the top opening into the upper part of the pipe, at the bottom forming a box-like end, one side of which has an oblong opening that is covered or filled by a metal *tongue*. This tongue is fixed at its upper end, but free and slightly curved outward below. The compressed air in the boot causes it to vibrate over or in the opening and thus produces tone. The pitch of the tone depends on the effective vibrating-length of the tongue, which can be adjusted by means of a sliding *tuning-wire* in the block. (For the distinction between *free* and *beating* reeds, see Reed.) The body above the block varies greatly in shape and size, according to the quality of tone desired. The pitch of the tone can be somewhat modified by similar adjustments to those in flue-pipes.

Normally, there is a pipe for every key of the keyboard in each set or kind of pipes included in the instrument (in some cases 2–5 pipes to the key). Such a set of similar and graduated pipes is called a *stop* or *register*. The several sets of pipes or stops belonging to any one division of the organ are ranged in rows across the wind-chest of that division, the top of which is pierced with holes to receive them. For further details, see Organ and Organ-stop.

When a pipe is sounded, it is said to *speak* and the character of its tone is called its *speech*. If it sounds improperly or when not wanted, it is said to *cipher*.

Pirouette. A conical cup of ivory or wood found in some old instruments of the shawm-and pommer-families, designed to cover the lower part of the double reed and afford a brace for the player's lips. *G.*

Piston. In brass-wind instruments, see Valve. In the pipe-organ, a knob or plunger by which some change in registration is effected either pneumatically or electrically; often called a *combination-piston*.

Pitch. As a physical characteristic of tones, see Acoustics. Differences of pitch and the relations of different pitches constitute a large part of the artistic resources of music. They underlie all scales, intervals and the applications of these in melody and harmony. For both practical and theoretic purposes it early became cus-

tomary to designate pitches by means of letter-names, at first taking *a* as the assumed tone of reference and using the series *a, b, c, d, e, f, g*. The absolute pitch of *a* doubtless fluctuated widely in practice, but the relative pitches of tones with reference to it could be estimated with some accuracy. In modern usage, the common tone of reference is *c* (usually that *c* known as *middle c*), but for certain precise purposes *a* is also used. At any period the pitch-relations of tones called by particular letter-names depend upon the theory or practice of tuning adopted. Thus until the 16th century the Pythagorean tuning of major thirds and sixths was so much in vogue that it delayed the acceptance of their modern values and the recognition of the triads now fundamental to harmonic theory. Thus at present the theoretic pitch of tones in their interval-relations is computed in just or pure intonation, while their practical use is widely carried on in tempered intonation. Pitch, then, is not only either *absolute* or *relative*, but also either *theoretic* or *practical*. *G.*

For purposes of reference, it has long been customary to use a system of pitches derived from the organ-keyboard. In this the second *c* below *middle-c* is called C or *8-foot c* and all tones in the octave above by similar names, constituting the *great, first* or *8-foot octave;* the next *c* below *middle-c* is called *c* or *4-foot c* and its octave the *small, second* or *4-foot octave*; *middle-c* is called c^1 or *2-foot c* and its octave the *once-accented, third* or *2-foot octave*; the next *c* above *middle-c* is called c^2 or *1-foot c* and its octave the *twice-accented, fourth* or *1-foot octave*; etc. This system is extended downward by calling the third *c* below *middle-c* C, or CC and the fourth *c* C_2 or CCC. Sometimes instead of superior and inferior figures accents above or below are used, and sometimes horizontal lines above or below.

In the present volume, *middle-c* is called *c* (with all pitches in the octave above), the next *c* below is called c_1 and the next *c* above c^1, etc. (in each case with the octaves above). This makes clear the relation to the tone of reference.

In acoustical discussions more elaborate systems of pitch-designation are used, as by A. J. Ellis in his translation of Helmholtz' *Tonempfindungen* or by Riemann in various manuals.

Absolute pitch can always be stated by giving the vibration-number of the tone in view. The assumed pitch of *middle-c* is often put at 264 (German usage) or 256 (English usage). The former is deduced from a standard adopted by a congress of physicists at Stuttgart in 1834, when, on Scheibler's suggestion, $a = 440$ was thought desirable (hence called the *Stuttgart* or *Scheibler's pitch*). The latter is often called the *philosophical pitch*, because 256 represents the eighth octave above a hypothetical tone with but one vibration per second.

The actual pitch of musical instruments and performances is known to have varied greatly at different periods and may differ at any time in particular cases. In 1859 the French *diapason normal* of $a = 435$ (at 59° Fahr.) was adopted by a governmental commission and made legal. This has been generally taken elsewhere as standard (often called *French* or *international pitch*). But for a time it was so much below the standard of usage that it was called *low pitch* in distinction from *concert-pitch* or *high pitch* (orchestras then using $a = 450$–455). Investigation shows that in the early 18th century the usual pitch was as low as $a = 405$–415, low pitch then being *Chorton* as opposed to *Kammerton* or high pitch. The question of actual pitch is of importance not only as regards the convenience of vocalists, but as regards the tuning of instruments generally, particularly those of fixed intonation (like the piano and the organ).

In many wind-instruments the members of a particular group or family are named by the pitch of the fundamental tone of the tube, as a *cornet in b-flat* or a *b-flat cornet*. In some cases an instrument can be set in different pitches by adjusting movable crooks. In either case the instrument is said to be *pitched* in such and such a key. In unaccompanied vocal music some pitch must be assumed at the outset, whether the one indicated or another. This process is *giving, taking* or *setting the pitch*, and the piece is then said to be *pitched* in this or that key. Similarly a piano or an organ may be *pitched* high or low as well as by standard or French pitch.

The two instruments most used for fixing pitch for tuning instruments or for singing are the *tuning-fork* and the *pitch-pipe*. The former gives but one tone; the latter may be made to give one or more than one.

Pizzicato. See Terms of Performance. *G.*

Plagal. See Authentic, Gregorian Music and Cadence. *G.*

Plain-Chant, Plain-Song. Same as *Gregorian music. G.*

Plaint. See Lament.

Plantation. In organ-making, the method used in arranging the pipes of a stop upon the wind-chest.

It is always in a straight line or a narrow zig-zag, but in old instruments the series ran from the largest pipe to the smallest, whereas in modern instruments the largest is at one end, the next largest at the other end and so on alternately, so that the small pipes are in the middle. This distributes the weight better.

Player-Piano. See Automatic Appliances.

Plectrum. Any hard substance, like wood, ivory, shell or metal, held in the fingers or hand or fastened in any way to a finger, by which the strings of instruments of the lute-, harp- or zither-classes are sounded by plucking or twanging. *G.*

Most plectra are small and light, but that of the Japanese samisen is an ivory-tipped wooden wedge nearly 10 in. long.

Plectra serve both to save the wear on the finger-tips by direct playing and to produce a keener and louder tone.

Pneuma. Same as *jubilatio*. Also sometimes a variant form for *neume. G.*

Pneumatic. Denoting an instrument that is sounded or played upon by means of the breath or air artificially compressed, that is, any *wind-instrument. G.*

In organ-making, extensive use is made of a *pneumatic action*, often of great extent and complexity. The essential principle of this is that if a small diagonal bellows is placed in a chamber filled with compressed air, it will instantly collapse if its vent be opened and, as it collapses, its movable side may be used to exert energy or pull. Such a collapsible bellows is called a *pneumatic*. An early application of pneumatics was to relieve the excessive strain of playing on the manual-keyboards when these were connected with the valves by direct tracker- and lever-action. With a pneumatic interposed, the key simply opens the vent in the appropriate bellows and the necessary force is exerted by air-pressure. The same principle is now employed for the stop and coupler-action. To increase efficiency, pneumatics are often arranged in series, one of small size starting one larger and so on, until one large enough to effect the result is put in operation. The almost inconceivable rapidity and certainty of the mechanism are due to the properties of air as a gas. The same principle is used in the action of automatic players of all sorts, though usually it is reversed, the pneumatic standing in a vacuum.

Another form of pneumatic action is the *tubular*, in which operating a key or stop-knob by means of valves exhausts or compresses the air at one end of a slender metal-tube, resulting in a corresponding action at the other end of the tube, wherever it is. This uses air as a

means of connecting parts that are widely separated. The same result is now reached by means of electricity.

Pochette. A pocket-violin; see Kit. *G.*

Point. In notation, same as *note* or as *dot*, and also sometimes as *staccato-mark*; see Notation. Also, in thematic music, the entrance of a figure or subject after a pause. Also, in the bow of a violin and similar instruments, same as *head*; opposed to *heel*. *G.*

The modern *dot*, by which the time-value of a note is increased one-half, is a vestige of a system of *points* used in mensural music. One of these, the *point of augmentation*, had exactly the same significance, that is, it changed a note from duple to triple value (from *imperfection* to *perfection*). The three other points used had to do with similar or allied rectifications required under certain circumstances to keep the rhythm complete.

For *organ-point* and *pedal-point*, see Pedal-point.

Polacca, Polonaise. See Dances. *G.*

Polka and Polska. See Dances. *G.*

Polychord. That which has several or many strings (both adjective and noun), including instruments like the harp, most lutes, dulcimers, zithers, the harpsichord and piano, etc. The clavichord, based on the principle of the monochord, is practically a *polychord* with a keyboard.

The name was applied in 1799 by Hillmer of Berlin to a 10-stringed instrument, shaped like a double-bass and played either with a bow or by plucking. The fingerboard could be lengthened or shortened to facilitate varied tunings.

Polymorphous. In counterpoint, denoting a subject or theme that can be or is treated in several forms, as by augmentation, inversion, etc.

Polyphony. That type or method of composition in which two or more voice-parts are combined harmoniously, but without losing their melodic individuality and independence; counterpoint; opposed both to *monophony* or *homophony* and to *harmony*. A work or passage in polyphony is *polyphonic* or *polyphonous*. *G.*

The *polyphonic period* in music-history is usually taken to cover the time when *a cappella* music was the dominant style, namely, the 15–16th centuries. In a broader sense it extends to 1750.

Pommer. See Bombard and Shawm.

Ponticello. See Bridge. Also used for the break or transition between the upper and the lower vocal registers. *G.*

Port. A Gaelic term for an air or tune. *G.*

Portamento. An effect in performance with the voice or on certain instruments of free intonation (like the violin or the zither) in which two tones of different pitch are connected by a rapid and delicate glide or gradation covering the interval. *G.*

It is distinguished from the simple *legato* by the fact of its touching upon pitches intermediate between the limiting tones. Though often used excessively or with exaggerated emphasis, it is a valuable element of melodic expression. It may be executed either with or without a slight anticipation of the second tone.

Portative. That which can be carried from place to place (both adjective and noun); opposed to *positive*. Used specially of the small organs or *regals* that were common in the 16th century, but applicable to many small instruments in distinction from those of such size and weight that they are relatively fixed.

Portative organ, see Organ and Regal.

Posaune. See Trombone.

Position. In harmony, either (*a*) the disposition of the tones of a triad or chord with reference to which of them is in the lowest voice-part (usually the bass), the *first* or *a-position* having the root of the triad or chord in the lowest part, the *second* or *b-position* the second tone of the triad or chord, etc.; or (*b*) the disposition of the voice-parts with reference to each other, *close position* being with such intervals between any parts (except bass and tenor) that outer parts, if transposed an octave would not fall between the others and *open* or *dispersed position* being the reverse of this. Chord-positions are also called *inversions*. Also, in violin-playing (and the playing of other instruments of the same family), the location of the left-hand on the fingerboard; see Shift. Also, in piano- or organ-playing, the attitude or method of holding the hand, the arm or even of the upper part of the body with reference to executive efficiency. *G.*

In sight-singing, one who follows the movement of the notes of his part up or down without a precise sense of the tones or intervals indicated is often said to sing *by position* only.

Positive. That which is fixed or stationary (both adjective and noun); opposed to *portative*. Used specially of large or built-in organs in distinction from small and portable ones, but also sometimes of those which were semiportable. In French and German usage, specifically, the choir-organ or a similar main division of the instrument. See Organ. *G.*

Post-horn. An instrument of the bugle-class, used originally by the guard of a mail-coach as a signal and still somewhat employed by postmen or in coaching as a diversion. It has occasionally been introduced as an orchestral accessory. *G.*

Postlude. In church-music, an organ-piece after the benediction; a *nachspiel*; opposed to *prelude* or *vorspiel* (also to *interlude*). Sometimes called a *concluding voluntary* or *sortie*. *G.*

Pot-pourri. A loose chain of airs or scraps of various pieces strung together without much artistic skill or plan; a medley; cf. *quodlibet*. *G.*

Præambulum. See Prelude.

Praller, Pralltriller. Same as *inverted mordent*; see Embellishments. *G.*

Precentor. In English cathedrals and collegiate churches, an official deputed to have charge of the choir; the English equivalent of the German *cantor*. Hence the term *cantoris*, for the precentor's side of a divided choir (the left side, facing the altar). Also extended to any choir-leader or choirmaster. *G.*

In the older foundations the precentor ranked next to the dean and was often charged with duties of school-instruction. In recent foundations he may be only a minor canon. The term is not uncommon in various ecclesiastical connections on the Continent. One who assists him is sometimes called a *succentor* or *subcantor*.

Also sometimes extended to one who leads congregational singing.

Preface. In the Roman Catholic Mass and all analogous forms, the declaration following the Sursum corda and leading into the Sanctus. Its text usually varies with the season. *G.*

Prefect. In certain German choirs, as those of the old communal schools, like the Thomasschule in Leipzig, one of the singers deputed to act as leader and as assistant to the cantor.

Prelude. In general, an instrumental movement of any kind designed or used as an introduction to something else. Specifically, the introductory number in the old sonata da camera or suite (usually in dance-form), the introductory movement usually prefixed to a fugue (often more or less of a fantasia), the instrumental introduction for an opera, oratorio, cantata or other choral work, or the organ-piece that introduces or begins a church-service. Sometimes applied to an instrumental piece that is wholly independent or detached, as the *Préludes* of Chopin. Among the older names also used are *præambulum*, *intrada*, *sinfonia*, etc. An opera-prelude is more commonly called an *overture*, but Wagner prefers the term *vorspiel*. A service-prelude may also be called a *vorspiel*, an *introductory voluntary* or simply a *voluntary*; it is opposed to *postlude*, *nachspiel*, etc. There is no customary form in which preludes are written, except that in some way they shall serve as a preparation for what is to follow. *G.*

Première. The first performance of an opera or similar extended work; it may be *absolute*, the first anywhere, or *local*, the first at a particular place. The former is sometimes called a *world-première*.

Preparation. In composition, especially of a strict sort, the approach to a discord and the tone by which this approach is made are both called its *preparation*; opposed to *resolution* (its later merging in a concord) and *percussion* (its sounding as a discord). *G.*

Discords were first employed as *suspensions*, the tone about to become dissonant appearing in a chord where it is consonant, then held over into a second chord where it is dissonant and finally dropping one degree into consonance again. The next step was to allow the discord to be approached from the degree above or below and to be resolved upward as well as downward. Then certain discords were allowed to be taken *without preparation*, that is, by a skip, with some relaxation as to the method of resolution. In free writing this latitude is extended to all discords, particularly in instrumental composition. Under certain circumstances the resolution may be delayed or obliterated in several ways.

Presa. See Notation. *G.*

Pressure. In organ-making, the tension of the compressed air or 'wind' in a wind-chest; it is usually stated in terms of inches (see below). Also, in singing and sometimes in using certain instruments, a median or swelling stress, a tone with such stress being a *pressure-tone*.

Air-pressure in an organ is determined by means of a *wind-gauge* or *pressure-gauge*, a tube twice-bent, with water in the U-shaped part. This is inserted in a hole in the wind-chest and the air-pressure drives the water up in the tube, the amount of displacement being taken in inches. Old organs were adjusted and tuned on a pressure of 3–4 inches. As much as 6, 8 or 10 is now not unusual.

Presto. An indication of very quick tempo; see Terms of Performance. Also a work or movement in such a tempo and usually in an excited or agitated style. The augmentative is *prestissimo*. *G.*

Prick. The old name for a written *note*; hence *prick-song* for written music as distinguished from that which is extemporized, and also for a counterpoint as distinguished from the cantus. *G.*

Prima Donna. The leading female singer in an opera, the leading male singer being the *primo uomo* (a term now obsolete).

Singing correctly at first sight is *a prima vista*.

Primary. First, chief or principal; as *primary accent*, one of the chief stresses in a rhythm, that which in notation is marked by a bar, *primary triad*, one of the chief triads in a key or tonality (that is, either the tonic, dominant or subdominant triad), *primary section* or *period*, one of the chief component divisions in a movement or piece, etc.

Prime. See First or Unison. Also the third of the Canonical Hours (6 A.M.).

Primo. In a duet, especially for the piano, the first or leading performer or the score or part which he uses; opposed to *secondo*.

Principal. See Primary and Organ-Stops. Also the name once applied to one of the larger trumpets. Also a leading performer in an opera or concert.

Printing and Engraving, Musical. Until about 1400 all drafts of notated music were made by hand, often with extreme care and beauty. But these were almost always made for special uses, not for circulation, so that many works existed in but a single copy and were unknown away from their place of origin. Hence, when, in the 15th century, the art of printing began to be undertaken, questions immediately arose as to its practical application to music. The successful working out of this problem proved the most important step in the popularization of the art. *G* (Music-Printing, Engraving).

From about 1400 some music was printed from wooden blocks, engraved page by page. In service-books, after the words began to be printed from movable type (about 1450), the music was still thus added till about 1520. From 1476, however, experiments began in printing music from type, but with two impressions, one for the staffs, one for the notes, the former in red, the latter in black; but these were concerned with plain-song only. Contrapuntal music was similarly printed in 1501 by Petrucci of Venice, in 1507 by Oeglin of Augsburg and in 1512 by Schöffer of Mayence. Not till 1525 was one-impression printing of such music accomplished at Paris by Haultin and Attaignant, followed soon by a rapid growth of the industry at Venice and other centers of the new business of publishing. Before 1600 the making and sale of music-books had become notable in Italy, southern and western Germany, France, Belgium and England.

Two distinct processes were used, the one from movable type, the other from engraved copperplates. Music-typography presents special difficulty in that the various characters need to be located upon staffs. By the device of casting the characters with small bits

of staff attached to them in all desired ways and then fitting them together with other pieces of staff in a complex mosaic a satisfactory result was at length attained. But this process is only really adapted to certain kinds of music, especially those that are made into books. Detached pieces (what is now called sheet-music) are better made from engraved plates. The copperplate process (first brought into use by Verovio of Rome about 1585) was laborious and expensive, besides never being uniform in details. From about 1700 this began to be replaced by the use of soft-metal plates, the various characters being inserted by means of punches (making all characters uniform). Before 1800 this was further developed by the addition of lithography. During the 19th century both methods were carried to an extraordinary degree of perfection, so that the production of manifold cheap editions of music of every kind became possible. The music-printing establishments in cities like Leipzig, Paris, London and New York are not only extraodinary from the mechanical point of view, but highly significant in their relation to popular musical culture.

Prizes and Scholarships. A large number of special funds exist from which awards are made annually or otherwise to competitors in composition. In addition, certain governmental stipends are available for those who show special promise. Most of the principal conservatories offer prizes and medals in many different subjects. No comprehensive list of these various incentives and helps is possible, but some notes may be made regarding a few that are most famous.

The oldest and best-known of all is the *Grand Prix de Rome*, instituted under Napoleon in 1803, which is given annually by the French government through the Académie des Beaux-Arts (as a division of the Institut de France). The holder is technically entitled Lauriat d'Institut and is expected to study for three years under the Académie de France in Rome. The usual competing work is a dramatic cantata. There is both a first and a second prize; if in any year the first is not awarded two firsts may be given the next year. The full list of winners from the beginning is given in Grove, ii. 215. Those since 1900 include these:

1900 Schmitt	1909 Mazellier
'01 Caplet	'10 Gallon
'02 Kunc	'11 Paray
'03 Laparra	'13 Lili Boulanger, Delvincourt
'04 Pech	'14 Dupré
'05 Gallois	'19 Delmas, Ibert
'06 Dumas	'20 Marguérite Canal
'07 LeBoucher	'21 De la Presle
'08 Gailhard	

The name *Prix de Rome* belongs also to a somewhat similar honor conferred through the conservatories of Brussels and Liège in Belgium. Among the holders are the following:

1841 Soubre	1879 Tinel
'45 A. Samuel	'81 S. Dupuis
'47 Gevaert	'85 L. Dubois
'49 Stadtfeldt	'89 Gilson
'51 Lassen	'97 J. Jongen
'57 P. Benoit	1903 A. Dupuis
'59 T. Radoux	'07 C. Radoux
'65 Huberti	'11 L. Samuel
'73 F. Servais	'13 L. Jongen

Another governmental stipend is the *Ancker Scholarship* annually awarded in Denmark, sometimes to young aspirants, sometimes to mature workers. Among the holders have been

1861 J. Malling	1888 A. Enna
'62 J. G. Matthison-Hansen	'89 C. Nielsen
	'90 Danning
'74 Krygell	'92 V. Rosenberg
'79 Lange-Müller	'93 Tofft
'81 L. Rosenfeld	'96 Carlsen
'82 V. Bendix	'98 Hoeberg
Kalhauge	1907 L. Nielsen
'87 R. Henriques	'12 Gram

The leading English honor is the *Mendelssohn Scholarship*, funds for which began to be collected soon after the composer's death (originally with the idea of forming a joint fund in London and Leipzig). The holders have included

1856 A. Sullivan	1884 Marie Wurm
'65 C. S. Heap	'91 S. P. Waddington
'71 W. Shakespeare	'95 C. Wilson
'75 F. Corder	'99 P. H. Miles
'79 Maude V. White	1904 G. Dyson
'81 E. d'Albert	

Among the coveted French prizes is that of the *City of Paris* (since 1877), given for a symphonic work with chorus or an opera, among the winners being Th.Dubois and Godard, 1878, the Hillemachers, 1884, d'Indy, 1887, L.Lambert, 1896, etc.; the *Prix Cressent*, awarded triennially for an opéra comique, first winner, Chaumet, 1875; and the Prix Chartier (since 1861), given for work in chamber-music.

From the long list of prizes or stipends offered in Germany it is enough to mention those bearing the names of *Mozart* (Frankfort, since 1838), among the winners being J.J.Bott, K.J.Bischoff, Max Bruch, K.J. Brambach, L.Wolf, A.Krug, L.Thuille, G.Trautmann, O.Urbach, A.Weidig, etc.; of *Meyerbeer* (Berlin, since 1867), among the winners being W.Claussen, 1867, J. Buths, 1871, O.Dorn, 1874, A.Krug, 1877, E.Humperdinck, 1881, B.Köhler, 1897, F.Nowowiejski, 1902, '04, F.Schirmer, 1911, W.Mehrli, 1913, etc.; and of *Mendelssohn* (Leipzig, since 1861).

In Austria the semiannual prize for composition offered by the *Gesellschaft der Musikfreunde* is specially important.

Procession. In church-music, an office or an exercise within or in connection with an office which is partly or wholly recited or sung while the officiant, the choir and perhaps the congregation progress through or around the edifice.

A manual containing vocal settings of litanies, hymns, antiphons, etc., to be sung during processions is a *processional*. An organ-piece for similar use is a *procession* or *processional*.

In some American churches the clergy and choir enter before service and retire after it during the singing of a hymn, the former exercise being called the *processional*, the latter the *recessional*.

Professor of Music. In a general and loose usage, one who pursues music as a profession or means of livelihood, or one who is technically expert in it; a *professional musician;* opposed to *amateur* and *dilettante*. In somewhat better usage, one who teaches music as a vocation; a *music-teacher*. More strictly, one appointed to teach music in a college, university or other institution of higher education, usually with somewhat permanent status as a member of the faculty. In Germany, a title conferred by governmental authority in recognition of eminent accomplishments in composition, leadership or interpretation; it is superior to the title of *Musikdirector*, but entirely distinct from that of *Doctor*, which is conferred by universities (regularly in the form of Ph.D., not Mus.D.). See Director and Degrees. *G.*

In Great Britain the academic title has been used at Oxford from 1626, at Cambridge from 1684, at Dublin from 1764, at Edinburgh from 1839 (professorship founded in 1807), at Durham from 1897 and at London, Manchester and Birmingham since 1900. The so-called Gresham Professorship (lectureship) in London dates back to 1596.

In Germany the title of music-director has been used since late in the 18th century and is now common in universities, but that of professor has been rare until recently. It is found at Berlin from 1830, at Munich from 1865, at Erlangen from about 1870, after 1880 at

Heidelberg, Rostock, Leipzig, Göttingen and Kiel, after 1890 at Bonn and Tübingen, and after 1900 at Münster, Jena, Halle and Breslau. In 1861 it began to be used at Vienna, in 1875 at Strasburg, in 1874 at Upsala, in 1885 at Prague, in 1897 at Helsingfors and in 1908 at Zurich.

In the United States the title has been used somewhat indiscriminately in connection with the development of musical instruction in colleges as well as universities. Its earliest official appearance seems to have been at Oberlin College in 1841, but more strikingly at Harvard University in 1862. Before 1880 it had been applied in Vassar, Wellesley and Smith Colleges (all institutions for women). Since 1880 its use has become widespread, including Yale, Columbia and many state universities. As a rule, the functions of a professor correspond largely to those of a director in Germany.

Program, Programme. A written or printed list of the pieces or selections that make up a given concert or similar entertainment, or the music itself. The items are known as *numbers*, whether actually numbered or not. *G.*

It is usual to indicate the title and composer of each number, often with additional data as to the movements in extended works, the date of composition, the birth- and death-dates of the composer and details as to structure or history. Where the last are carried out somewhat fully the program is called *analytical*. In the case of songs the entire text is often given. See Analytical Program.

The text of an opera, oratorio or cantata is usually known as a *libretto* or *program-book*.

Program- or Programme-Music. A term that was first used in connection with instrumental works appearing about the middle of the 19th century (especially by Berlioz and Liszt), in which a suggestive title, motto or foreword was used to direct the hearer's imagination in listening. It was then placed in opposition to *pure* or *absolute music*, in which no such direction was given or would be appropriate. In later usage, the term has been applied also to all imitative, delineative and descriptive effects where any object of thought or feeling external to the tones themselves is introduced to give or add value to the purely tonal impression. *G.*

It is clear that all vocal music, where the relation between text and music is at all organic, is in a sense program-music. Indeed, the same is in a measure true where any title is given, since even the naming of a form like sonata, fugue or rhapsody creates a mental preconception. But these are seldom so considered.

The application of the term is closer, perhaps, to imitative effects—those in which sounds are represented (bird-song, hoof-beats, the whistle and sigh of the wind, falling water, etc.) or visible motions (ascents and descents, coming and going, speed or slowness, etc.). It is closer yet to effects of mingled description and suggestion—those in which tonal contrasts and gradations are used to bring out antitheses between light and darkness, warmth and chill, rest and action, peace and turmoil, joy and sorrow, even life and death.

The general outcome of the extensive debates to which program-music has given rise is that it is not possible absolutely to rule out even definite material allusions, but that artistic interest cannot be made to depend on these or even upon much explicit emphasis on suggestion. The highest musical values inhere in the tone-fabric itself and in whatever symbolism it may carry to the individual hearer's mind and emotion. The appeal should be to powers of appreciation as found in the cultivated intelligence that finds mere imitation and mechanical suggestion crude and banal.

Progression. In composition, the advance or motion from one tone or one chord to another tone or chord. It is *melodic* if only the succession of tones in single voice-parts is considered, but *harmonic* if the succession of chords is considered. The former is usually called *motion* or *voice-leading*; the latter is often called *chord-succession*. See Motion. *G.*

Chord-progression is practically determined by combining or balancing the natural relationships between chords as such with the melodic tendencies of the principal melody, if there is one, or of the other voice-parts. Two chords are related if they have one or more tones in common, and one such chord may usually progress into the other. The several inversions of a triad have certain aptitudes within themselves that tend to fix how they shall be used. All dissonant chords have tendencies derived from the tendency of the dissonant tone in them. Various considerations derived from the part-motion involved may make one progression more feasible than another. The progressions natural to one style of writing or some particular form may not be as suitable for another style or form. Hence it follows that a large part of practical discipline in harmony consists in mastering the art of choosing and handling progressions with propriety and effectiveness.

Prolation. In mensural music, the relation in time-value between a semibreve and a minim, being *major* if the semibreve was considered as equal to three minims, but *minor* if it was equal to two. See Notation and note under Perfect. *G.*

Promenade Concert. An entertainment at which those present promenade or dance while music is provided, instead of sitting as at an ordinary concert. *G.*

Proportion. Same as *ratio*, as applied to the acoustical definition of intervals. *G.*

In mensural music, *proportion* was the general term used when diverse combinations of the time-values represented by *modus*, *tempus* and *prolatio* were compared or actually combined in composition. At least eight varieties were possible and even more with certain extensions of the system. Practically all of these are covered by the modern system in a simpler way.

Proposta. The Italian term for *subject* or *dux* in a fugue or canon; opposed to *riposta*. *G.*

Prose. See Sequence.

Prospect. In organ-making, the visible front or façade of the instrument, including the case and such of the pipes as are displayed.

Psallette. See Maîtrise.

Psalm. In general, a sacred song or hymn (etymologically one sung to an instrumental accompaniment). Specifically, one of the 150 poems that constitute the book of Psalms in the Old Testament (usually known in some translated form) or any musical setting of it. The total book or collection of poems, whether with or without music, is known as the *Psalter*, and the general term for the use of the Psalter in public worship with the aid of music is *psalmody*. *G.*

The standard Latin translation used in the Roman Catholic Church is, of course, that known as the Vulgate. The English translation still used in the Anglican Church is that of the so-called Great (or Cranmer's) Bible of 1539. Other English translations are those called Authorized (1611) and Revised (1885). In English, also, there are numerous translations or paraphrases in metrical form, the earliest now in use dating from about 1547. [The numbering of the Psalms is not exactly the same in the Vulgate as in the English versions.]

Christian usage very early adopted the Psalms as a stated part of common worship, regarding them as an ordained form of praise, to be said or sung in order or serially. In the Breviary offices of the Roman Catholic

Church the Psalms are thus repeated every week and in the Morning and Evening Prayer of the Anglican Church every month. Similar serial usages have at times obtained in many other Protestant communions.

Being constantly used, the Psalms have been specially treated under each successive style of composition. In the Gregorian system provision is made for singing them in responsory, antiphonal or direct fashion. The melodies for these differ, but in each case the successive verses of the Psalm are sung to the same melody. The established forms are called *Psalm-tones* or simply *tones*, of which there is one for each mode, each with variations in ending and in adaptation to other texts than the Psalms. In the Anglican system either these tones are used or settings to Anglican chants chosen at will.

Under the polyphonic system the Psalms were frequently used individually for motet-texts and occasionally a composer undertook the task of setting the entire series. Various other Biblical texts of similar general form were likewise treated, notably the poems in Ex.xv, Deut.xxxii, I Sam.ii, Lam.i-v, Hab. iii, Luke i.46–55, 68–79, ii.29–32, all of which are Psalms outside of the Psalter. The same practice was repeated in a different way when the harmonic style replaced or mingled with the polyphonic.

With the rise of Protestantism psalmody was diligently maintained in many branches of the movement, especially in the Churches technically known as Reformed, primarily in Switzerland, France, western Germany, the Low Countries, Great Britain and America (after 1620). But to meet the new craving for forms suited for popular or congregational singing versified or metrical versions began to be made in France (about 1535) and England (about 1545), adapted to be sung to melodies of a folk-song type, harmonized in 3–4 parts, which soon came to be known as *psalm-tunes*, *hymn-tunes* or *chorales*. Of the many metrical versions in English the most influential were that of Sternhold and Hopkins (English form, 1562, Scottish form, 1564), the Scottish (1650), that of Tate and Brady (1696) and that of Watts (1719). Notable musical editions were those of Day (1563), Este (1592), Ravenscroft (1621), Playford, (1671), etc. All such books are called *Psalters* or *psalm-books*. See Hymn.

In more modern times the treatment of Psalms has been frequent in motet- or anthem-form and as cantatas.

Psalm-Melodicon. A wood-wind instrument with 8 finger-holes and 25 keys and a compass of four octaves. It was so made that 4–6 parts could be played upon it simultaneously, so as to accompany psalm- or hymn-singing. It was invented in 1828 by Weinrich of Heiligenstadt and improved in 1832 by L. Schmidt, who called it *Apollo-Lyra*.

Psaltery, Psalterion. A name applied to several medieval instruments, mostly of the zither-class, but sometimes probably dulcimers, played either by twanging or by striking. *G.*

The term is used in the English versions of the Bible as a translation of *nebel*, which was probably a lute. See Nebel.

Psychology, Musical. That branch of psychology that concerns itself with the mental processes involved in the apprehension, coördination and application of musical phenomena in appreciation, composition and performance.

Beginning at first in connection with investigations in acoustics and æsthetics, this special science has of late been greatly expanded, especially by experimental psycho-physicists, in the direction of estimating inherent musical ability, the precise analysis of mental elements in the acts of performance, improved methods of technical instruction, etc.

Pulsatile. See under Percussion.

Pulse. See Beat.

Punctus. Same as *note* or *dot*; see Notation.

The medieval phrase *punctus contra punctum*, note against note, is the source of the term *counterpoint*.

Pure Music. See Absolute Music.

Purfling. In lute- and viol-making, the inlaid border of wood or bone along the edges of the belly and back, designed both for ornament and to prevent chipping and cracking. *G.*

Pycnon. In ancient music, one of the short intervals in the chromatic or enharmonic genus. Occasionally applied to the modern semitone.

Pyrophone. An instrument, invented by the physicist Kastner in 1875, in which tones are produced by the vibrations set up by gas-jets in graduated tubes, the jets being controlled by means of a keyboard. The compass, as at first made, was 3 octaves.

Pythagorean Tuning. See Tuning.

Q

Qanun. See Kanoon.

Quadrate. In notation, same as *breve* or as *natural* (the latter being derived from *B quadratum*); see Notation.

Quadricinium, Quatricinium. A composition for four parts; a quartet (usually contrapuntal).

Quadrille. See Dances. *G.*

Quadrivium Academicum. In early universities, the group of studies or disciplines constituting the higher arts, including arithmetic, geometry, music and astronomy, as distinct from the *trivium* or lower arts, including grammar, dialectic and rhetoric. The tendency to regard music as a branch of mathematics persisted till the 18th century.

Quadruple Counterpoint or **Fugue.** See Counterpoint and Fugue.

Quadruple Rhythm or **Time.** See Rhythm and Time.

Quadruplet, Quartole. A 4-note group occupying the time of 3 or 6; see Note-Groups.

Quality. As a characteristic of tones, see Acoustics. Same as *timbre* or *tone-color*.

Quantity. Same as *duration*; see Acoustics and Meter.

Quart. The interval of the fourth or a tone at that interval.

As a prefix (in German), denoting an instrument pitched a fourth higher (as *quartflöte, quartgeige*), or a fourth lower (as *quartfagott, quartposaune*), than the usual form.

Quarter-note. Same as *crotchet*; see Notation.

Quartet, Quatuor. A group of four performers or music for such an ensemble; cf. *trio, quintet,* etc. *G.*

Since four-part writing offers the most compact medium for harmonic expression, quartets of either voices or instruments have always been numerous. The commonest vocal form is for soprano, alto, tenor and bass, for two tenors and two basses (*male* or *men's quartet*) or for two sopranos and two altos (*female* or *women's quartet*), but in the second form the first tenor is often replaced by an alto (either male or female). The majority of choral works or movements are written in quartet-distribution. In many choral works and also operas the principal soloists constitute a quartet and are used as such.

The quartet is the chief type of chamber-ensemble, especially the *string-quartet*, which normally consists of two violins, viola and 'cello, but occasionally with two violas. The *piano-quartet* usually consists of piano, violin, viola and 'cello, but sometimes with two violins and no viola. Quartets are frequent in which one violin is replaced by a flute or an oboe. *Wind-quartets* may be made up in various ways, as for wood-wind (some combination of flute, oboe, clarinet, bassoon, etc.), for brass-wind (some combination of horn, trumpet, trombone, etc.) or for wood-wind and horns. In each prominent family of instruments a quartet may be formed, so as to make, for example, a flute-, oboe-, clarinet-, horn-, trumpet-, trombone-quartet, etc.

The term was once used collectively for the whole body of strings in the orchestra, especially when it was still customary to use but one part for both 'cellos and double-basses. It also occurs as the equivalent for a chest or set of viols.

The members of a string-quartet that regularly play together are sometimes called a *quartet-party*. A church-choir composed of four soloists only is a *quartet-choir*. A work in eight parts or a combination of eight performers, vocal or instrumental, may be called a *double quartet* instead of an octet if the parts are paired or if the two sets of four are used in contrast.

The string-quartet is held to be one of the finest types of modern composition. It did not begin to be fully developed until late in the 18th century (especially by Mozart). In the best examples such quartets present an almost equal distribution of thematic interest between all the parts. In form, quartets are usually laid out on the sonata-plan; see Sonata and Symphony.

Quartole. See Quadruplet.

Quaver. See Notation. *G.*

Quickstep. See Dances (under *March*). *G.*

Quint. The interval of the fifth or a tone at that interval. Also a viol with five strings (either a tenor or a high treble). Occasionally also the upper string on the lute or the violin; cf. *quart*. *G.*

Quinta Falsa. See under Tritone. *G.*

Quinterne. An intermediate form of instrument between the lute and the guitar, having a body somewhat like the latter and 3–5 pairs of strings, sounded by plucking with the fingers.

The name is a corruption from one of the early terms whence *gittern* and *guitar* come.

Quintet, Quintuor. A group of five performers or music for such an ensemble; cf. *trio, quartet,* etc. *G.*

Vocal quintets are usually for two sopranos, alto, tenor and bass or for soprano, alto, tenor, baritone and bass. *String-quintets* are mostly for two violins, two violas and 'cello, but sometimes for two violins, viola, 'cello and double-bass. *Piano-quintets* are almost always for piano and the usual string-quartet. A great variety of other combinations have been used. For the usual form of composition, see Sonata and Symphony.

Quinton. The high treble viol, so named because having 5 strings.

Quintuple Rhythm or **Time.** See Rhythm and Time. *G.*

Quintuplet, Quintole. A 5-note group occupying the time of 4 or 6; see Note-Groups.

Quintus. In the *a cappella* music of the 16th century, a fifth part added to the usual four, having no fixed usage as to the species of voice and sometimes in a way wandering from one kind to another (whence the name *quintus vagans*). *G.*

Quire, Quirister. Obsolete spellings for *choir* and *chorister*.

Quodlibet. A facetious combination of incongruous melodies into a kind of polyphonic arrangement or a stringing of such melodies in succession, as in a *pot-pourri*, but without connecting passages; also called *fricassée*. *G.*

R

R. As an abbreviation, *r.* stands for *right*, *R* for *response* (in liturgical service-books); also, in Tonic Sol-fa notation, r stands for *ray* (*re*).

Racket, Ranket. An old instrument sounded by a double reed, resembling the bombard, but with a cylindrical body in which is cut a small cylindrical bore much doubled upon itself, so as to be over 3 feet long, with about 8 fingerholes. The reeds were enclosed in a pirouette. Although its total size was small (less than a foot long and 2–4 in. in diameter) the long bore gave low tones, like those of the later bassoon, but weak in intensity. It was made in several sizes so as to form a family. Also called *cervelas* and *wurst-fagott*. *G.*

Radiating Keyboard. See under Pedal.

Rag-time. A popular term for dance-music in which ' snaps ' are frequent or which makes much more of rough accent and rapid movement than of melody and harmony. Often used indiscriminately of all sorts of crude, noisy music. *G.*

Rank. In organ-making, a row or set of pipes, especially one of the several rows that are combined in *mixtures*; see Organ-Stops.

Rant. Same as *reel* or as *country-dance*; see Dances.

Ranz des Vaches. A melody or signal played on the alpenhorn by Swiss herdsmen or occasionally sung. Its form varies in the different cantons, the most famous being that of Appenzell. Also called *kuhreigen*. *G.*

Rastral, Rastrum. A five-pointed pen for ruling staffs; a *music-pen*.

Rataplan, Rat-a-tat, Rat-tat-too. Imitative terms for drum-sounds. *G.*

Ravanastron. A very ancient Hindu viol with usually but one string.

Re, Ray. See Solmization. *G.*

Real Fugue. See Fugue.

Rebec, Rebeck. A small viol with a pear-shaped body, tapering to a short neck, and 3 gut-strings. The body was solid except toward the lower end, where it was hollowed and fitted with a belly. *G.*

The form is of Oriental origin, introduced into Europe by way of Spain at least as early as the 8th century. It was the parent of various medieval forms. The name appears in many guises, such as *rebab*, *ribeba*, *ribeca*, *ribible*, etc.

Recall. The demand by an audience for the reappearance of a performer or the repetition of a number, effected through some form of applause; see Encore. Also one of the bugle-signals used in military manœuvres.

Recessional. See under Procession.

Recapitulation. Same as *reprise*.

Recital. An entertainment or exposition somewhat less elaborate than a concert, usually by a single performer or devoted to works by a single composer or in a single form. The performer is often called the *recitalist*. *G.*

Recitation, Reciting-tone or note. In both Gregorian and Anglican chants, one of the two tones on which several or many syllables are sung in monotone. In Gregorian forms it is the same in both halves of the chant and is the dominant of the mode used. In Anglican forms it may be any tone and not the same in the two halves. *G.*

Recitative. Vocal declamation with the singing-voice, but without the fixed rhythm or the balanced phrases of formal song, usually without much accompaniment. *G.*

Recitative first appears about 1600 as the original type for dramatic utterance by an actor in the opera or the oratorio. In its forms then, as well as much later, it was mostly supported by occasional chords or simple harmonies on a *basso continuo*. It thus became a customary element in both opera and oratorio, especially as a kind of prelude to arias. To it was allotted the dialogue or monologue needed to advance the story, while to the aria was given the more ample lyric expression of emotion. If but lightly accompanied, it was called *secco*, but if with a fuller accompaniment, *stromentato*. In the latter case it tended to pass over into an intermediate form known as the *arioso* or into the *aria parlante*. In the modern opera the sharp distinction between recitative and aria is usually avoided, but passages in recitative are not infrequent.

The original recitative was evolved during attempts to recover the lost art of dramatic declamation as practiced in ancient Greece. Much of the free declamation in Gregorian music doubtless embodies features derived from Greek song. Rude recitative is also found in ethnic music in various parts of the world.

Recorder. An important form of direct flute in widespread use until the 18th century. It was made in at least six sizes, the largest over 8 feet long, the smallest about 1 foot. In the large sizes there was an attached metal crook for blowing. The number of finger-holes was normally 8. The tone was mellow and capable of much variety. Often called *flûte à bec* or *flûte douce*.

Recte et retro. Same as *cancrizans*. *G.*

Redowa. See Dances. *G.*

Redundant. Same as *augmented*.

Reed. A thin, elastic strip or tongue of cane, wood or metal, fixed at one end and capable of being thrown into vibration at the other end by a stream of air, so as to produce tone. This device is characteristic of numerous musical instruments, called *reed-instruments* or simply *reeds*. The principle involved also appears in some forms of tone-production where there is no reed apparent in the above sense. *G.*

The typical reed is *single* and may be either *free* or *beating* (or *striking*). In either case the reed is adjusted to a slot-like aperture through which the air-stream passes, the balance between the current and the elasticity of the reed causing it to vibrate. A free reed is smaller than the aperture and swings freely in it, while a beating reed is larger and strikes against the edges. In a *double* reed two reeds are opposed and each is in a sense beating with reference to the other, the aperture being between them. Double reeds are found in shawms, bombards, oboes, bassoons, etc.; almost all other reed-instruments have single reeds. Free reeds are not found in any important solo-instruments, but

their application is notable in all varieties of reed-organ and in accordions and concertinas. They have but rarely been applied in the pipe-organ.

The pitch of the tones produced from a reed may be determined by the mass and vibrating-length of the reed itself or by the length of an air-column in a tube with which the reed is connected, or even by a combination of both processes. In instruments of the reed-organ class pitch is determined by the reed, so that there must be a separate reed for every pitch required. In the pipe-organ most reed-pipes use both processes of pitch-determination and there is a separate pipe for each tone (see under Pipe). But in almost all other reed-instruments the pitch is fixed by manipulating the vibrating-length of the air-column, so that a single mouthpiece, with either a single or a double reed, suffices for all tones. In these latter, also, the range of pitch may be greatly widened by increasing the pressure in blowing, which may be managed so as to cause the air-column to vibrate in the upper octave or even at the twelfth.

For instruments blown by the breath reeds are made almost always of cane or some similar substance. In both kinds of organ the usual material is brass.

In instruments like the oboe and bassoon the term *reed* is applied to the entire setting of the reeds. So in both kinds of organ. In the orchestra the reed-instruments collectively are called *the reeds*, as also all the reed-stops in the pipe-organ.

It should be noted that brass-instruments generally are sounded by a reed-like action of the player's lips within the mouthpiece. Still more obviously the vibration of the vocal cords in the larynx is essentially that of a double reed which is composed of soft and adjustable tissue. In explaining the sound-production of all instruments of the whistle-kind, including all flutes and most pipes in the pipe-organ, it is also argued that the initial vibration is that of a flat jet of compressed air, which is sometimes called an *air-reed*. The reed-principle, then, is utilized in all music produced by the voice or by instruments, except those with strings and those sounded by percussion.

Reed-Organ. A keyboard-instrument, the tone of which is produced by means of a graduated set of small free reeds through which air can be caused to pass. Two main classes are distinguished, the *harmonium* and its relatives, in which the reeds are sounded by an outward current from a compression-bellows, and the so-called *American organ*, in which they are sounded by an inward current induced by an exhaust-bellows. *G* (Harmonium, American Organ).

The principle of all instruments of this class is supposed to have been derived from the Chinese *cheng*. Such an instrument was seen in Russia by the organist Volger about 1790. Soon after he became eager to introduce free-reed stops into organs. These never became common. But the minute brass reeds of the cheng became the model in 1810 for the *orgue expressif* of Grenié, followed by a host of forms under various names and leading to the *harmonium* of Debain (1840), which is the parent of later varieties of that class. Meanwhile the differences of detail that distinguish the *American organ* had been at least forecasted (about 1835) by an employee of Alexandre in Paris who removed to America. There several forms were made, at first under the name *melodeon* (corrupted into *melodium*), but finally brought to decided efficiency (about 1860) by Mason & Hamlin of Boston under the name *cabinet-organ*. The differences between the European and American types lay in many details besides the form of blowing. The former excelled in delicacy of quality and in capacity for fine gradations of intensity, but the latter had far more sonority and value for use in small halls or churches.

In both cases the blowing is effected by two diagonal *bellows* operated by foot-treadles or *pedals*, combined with a reservoir-bellows (in the harmonium) or an exhaust-chamber (in the American organ). The *reeds* or *vibrators* (consisting of the reed proper and the brass-frame to which it is fastened) are placed over grooves or channels into which the air can be directed by depressing the keys. Ordinarily there are several sets of reeds, with varying qualities, which are controlled by means of stop-knobs, as in the pipe-organ. Several special devices include the *expression* (connecting the air-pressure directly with the feeders), the *percussion* (starting the speech of the reeds by little hammers), the several forms of *swell* (in America controlled by a knee-lever), the *tremulant* (a rotary fan affecting the air-current), the *prolongement* (continuing tones after keys are released), etc. But more important than any of these was the gradual discovery of how to secure contrasted qualities of tone by modifying the form of the reeds or by adjusting resonators to them. Thus in the same instrument there might be many distinct stops, as in the pipe-organ. These might be associated with two manual keyboards and a pedal keyboard besides. Such large instruments naturally required to be blown by other means than the player's feet.

A striking extension of the reed-organ principle was made in the *vocalion* of J. B. Hamilton of London (first patent in 1872), using uncommonly large reeds and adding ingenious resonators.

Many composers have written music for the harmonium either alone or in combination with other instruments.

Reel. See Dances. *G.*

Refrain. A line, couplet or quatrain recurring again and again in a lyric poem, usually at the end of stanzas, or its musical setting; a *burden* or (in popular usage) a *chorus*. *G.*

Regal. A small form of pipe-organ with one or two ranks of reed-pipes and a short keyboard, especially when made so as to be carried on the player's arm or placed on a table, his left hand operating the bellows and his right the keys. It was sometimes made to fold up in covers like those of a book; whence the name *Bible regal*. It was *single* if there was but one set of pipes and *double* if there were two. In any case, however, often called a *pair of regals*. *G.*

This is the smallest variety of the class of organs called *portatives*. It was much used in the 16–17th centuries as a form of keyboard-instrument for private or personal use, helping to advance the recognition of instrumental styles in general and also of the modern conception of harmony.

The term has also been applied to a form of xylophone.

Register. In a general sense, same as *compass* or *range*. Specifically, (*a*) a series of tones in either the voice or an instrument that are produced in the same way and have a similar quality, and (*b*) in the organ, same as *stop*. *G.*

The vocal registers are the several kinds of tone produced instinctively or deliberately by varying the action of the larynx or the adjustment of the resonance-cavities, usually with some special application of the breath-stream. Their name comes from the fact that particular kinds of tone are most easily used with particular ranges of pitch and have even been regarded as normally belonging to them. Hence the terms *high*, *middle* and *low* registers. But the contrasts of quality can be effected at almost all pitches of the given voice. Hence the terms *chest-register* and *head-register* for tones that evoke sympathetic resonance in chest and head respectively. The terms *thick*, *middle* and *thin* are also somewhat used, referring either to the size and sonority of the tones or to the conjectured condition of the vocal cords in phonation.

Register-differences are usually conspicuous in the untrained voice, often with one or more marked *breaks* where one quality is exchanged for another. They are more striking in the adult male voice, but they are at least latent in all voices. The so-called *falsetto*, which is the thinnest and most flute-like quality, is often quite unused, though in some cases it offers the means for valuable training for the whole voice. The object

of discipline is to bring all the registers under easy control, to blend and unify them and to secure perfect enunciation in all.

Analogous to the above are certain instrumental registers, such as the *chalumeau* register on the clarinet (the lowest octave) or the *flageolet* or *flautato* tones on the violin and its relatives.

Registration. In organ-playing, the act, process or result of selecting and combining stops and all other devices for securing tonal effects, so as to give due expression to a given piece. The name comes from *register* in the sense of *stop*. *G.*

Organ-playing is far more intricate than any other form of instrumental performance because the organ, if it be of fair size, offers so many possibilities of treatment. In modern usage it is customary to mark the intended procedure to some extent, but this cannot take account of the great differences between particular instruments. Older music contains very little of such indication.

Registration properly extends to the choice of manuals, the employment of couplers, the application of the swell, etc.

Regulate. Specifically, in keyboard-instruments, to adjust all parts of the action so that it shall be prompt, sensitive and noiseless. For this purpose at certain points *regulating-screws* are provided.

In the pipe-organ such screws are usually installed to determine the dip of the keys in the manuals. In the piano this regulation is not so important after it has once been made, but in the piano-action lost motion and the like often require regulating at points nearer the hammers.

Rehearsal. The process or act of preparing concerted music for performance by means of actual trial under a leader or conductor, usually with repetitions, corrections and verbal directions, as for an operatic representation, a concert, a church-service, etc. The object is not simply to secure accuracy in details, but to blend all parts into the solidity and unity that belong to a true ensemble. As applied to a chorus or choir, often called *drill*. *G.*

A *full* rehearsal is one at which all the performers are present; sometimes called a *dress* rehearsal. A *public* rehearsal is a preliminary performance of a concert, either for a limited audience or open to the public like the concert itself.

Relation, Relationship. In harmony, either the general fact that between tones, chords and keys (tonalities) there exist degrees of kinship or inherent connection, by which their association may be governed, or the particular form of this that is exemplified in any given case. Tone-relation is the foundation of chord-relation and key-relation, and its basis is in acoustical facts and principles that may be objectively examined. But the experience of tone-relation is a part of the mental apprehension of tonal effects and may be entirely disconnected with a knowledge of its physical character. The intricate and elaborate fabric of modern musical art is built up on the basis of this experience in some of its manifold ramifications. In general, relations are described as *close* or *remote*. *G.*

Tone-relation as between any two tones depends primarily upon the amount of identity between their respective series of partial-tones. Its closeness is expressed through the simplicity of the ratio between their vibration-numbers (see under Acoustics). It may depend, further, in some cases upon a common relation to a third tone and, perhaps, to recondite phenomena of combinational-tones.

Modern music dates from the time when a perception of tone-relation began to assume control in the theory of chords, scales and keys. This process became apparent in the 16th century, but did not reach a secure position until the 18th. Upon it rests the central place now given to the major scale and the major triad in the entire system of tone-arrangements. To the statement of the matter it may be that considerable additions should be made in accordance with the theory of under-scales and under-triads as well as over-scales and over-triads (as advocated especially by Riemann and his school). These latter seem to explain some facts not well covered by the simpler theory. See Phone, Scale and Triad.

The sequences of melody are largely determined by the unity or contrast of tone-relations, those of harmony by the unity or contrast of chord-relations and those of modulation by the unity or contrast of key-relations.

Related, Relative. In harmony, denoting a tone, chord or key (tonality) that has a marked relation or kinship with another tone, chord or key. Either member of such a pair is called a *relative* (noun) of the other. *G.*

The *relative minor* of any major scale or key is one based upon a tone two degrees below its key-note; the *relative major* of any minor scale or key is one based upon a tone two degrees above its key-note. In modulation, the most closely *related* keys are those given under Modulation. For *relative pitch*, see Acoustics and Pitch.

Relish. See Embellishments.

Remote. In harmony, denoting a chord or key that has slight relation with a given chord or key; opposed to *close*; see Relation. *G.*

Rendering. Same as *performance*. Sometimes called *rendition* (more or less objectionable).

Repeat. In notation, a sign that a passage or section is to be performed again. Also the passage or section thus indicated; also called *replica* and *reprise*. See Notation. *G.*

For *repeating-action*, see Repetition.

Repercussion. In Gregorian music, same as *dominant* (the tone most often repeated). Also, in fugue-writing, the reëntrance of the subject and answer after an episode or after the development-section. Also any immediate repetition of a tone or chord.

Repetition. In piano-making, a form of hammer-action that permits the renewal of the stroke without a complete release of the key and without the fall of the damper; also called *repeating-action*. It was first perfected by the Érards about 1820. *G.*

Repetitor. A trainer or coach, especially for an opera-chorus.

Replicate. A tone one or more octaves above or below a given tone; a repetition at a higher or lower octave.

Reply. Same as *answer* or *comes*.

Reports. A term sometimes used to describe harmony in which the part-writing is somewhat free or imitative rather than plain; as a psalm-tune *in reports*. *G.*

Reprise. In general, the repetition of a passage or the revival of a work that has been forgotten. Specifically, in a fugue or sonata, the

final section, in which the subject or theme is taken up for statement in the original key; the *recapitulation*. *G.*

Requiem. The Mass for the Dead or Requiem Mass; see Mass. *G.*

Its name comes from the opening antiphon, 'Requiem æternam dona eis, Domine.' Its principal divisions are Requiem and Kyrie, the sequence Dies Iræ (18 stanzas) and Requiem, Domine Jesu Christe, Sanctus, Benedictus, Agnus Dei and Lux Æterna.

Resolution. In harmony, the act or process of passing from a dissonance to a consonance, or the consonance itself that follows a dissonance; applied either to a particular voice-part in which the dissonance occurs or to the chord-succession as a whole. In either case the dissonance is said to *resolve* in the following consonance. Cf. *preparation* and *percussion*. *G.*

Resonance, Resonation. See under Acoustics and Vocalization.

Resonance-box, in instruments, same as *body*, at least when the substance of the body and the air contained within it are important factors in determining the sonority and character of the tone. The term is used technically of many forms that are not obviously box-like. In the voice there are several *resonance-cavities*, such as the pharynx, the mouth and the nose, the shape or adjustment of which can be altered at will in connection with phonation and articulation; in addition, the cavity of the chest, with its residual air, exercises a large influence upon the tone.

Resonator. Same as *resonance-box* or *resonance-cavity*.

In acoustical investigation, a special form of hollow metallic sphere, made in different sizes and carefully adjusted to respond to particular pitches. It is used in the analysis of compound tones to determine their constituents.

Respond, Response, Responsory. In church-music, a sentence, verse or Psalm either regularly coupled with a preceding sentence or verse or interjected during or after the reading of a lection. All such formulæ are more or less taken for musical settings. *G.*

In the couplet-forms the first member is the *verse* or *versicle* and the second the *respond*; often *marked* ℣ and ℟ respectively.

Rest. See Notation. *G.*

Resultant Tone. See Combination-Tone. *G.*

Retardation. See Anticipation and Suspension. *G.*

Retrograde. See under Imitation.

Reveille. The military signal at daybreak.

Reverie, Revery. An instrumental work of a dreamy or contemplative character.

Reversion. See Imitation.

Reversed motion, same as *contrary motion;* see Motion.

Rhapsody, Rhapsodie, Rapsodie. A term introduced by Liszt for an instrumental fantasia based upon national melodies. It has not always been used exactly in this sense. *G.*

In ancient Greek usage a *rhapsody* was a poem or ballad sung by a *rhapsode*; out of a chain of these an epic like the *Iliad* was composed. This narrative sense is somewhat reflected in modern musical usage.

Rhythm. Music is emphatically a time-art rather than a space-art, like architecture or painting. But it is analogous to the space-arts in depending for the intelligibility and grace of its constructions upon elements of proportion and grouping. Indeed, since time is never static and cannot be viewed as a fixed object, music, like dancing and versification, requires the more careful organization of its time-structure if its processes are to have order and balance.

Modern music rests on the assumption that for its artistic purposes the indefinite lapse of time is to be regarded in small equal portions (very much as a jeweler's clock breaks up a minute into seconds or half-seconds). Only so can the fact of advance or progress be mentally realized. What is thus felt is not duration as such, but its on-go or flow, its momentum and the energy that it expresses. This is shown by the fact that the rate or rapidity of the time-portions may be made greater or less without much affecting the sense of steady, resistless progress. It is this characteristic common to music, dancing and versification that is best called by the term *rhythm*, which means ' a steady flowing.' *G.*

The unfortunate confusion between the terms *rhythm* and *meter* in current usage has been mentioned under Acoustics and Meter. It is largely a question of nomenclature. The phenomena are the same, whatever one chooses to call them, but if Greek words are used, the sense of their Greek stems should be respected.

In music, then, as in dancing and (less obviously) in verse, time is first of all regarded as broken up into a series of equal *beats* or *pulses*, quick or slow. These are then differentiated and gathered into groups by means of an extra stress at equal intervals, such groups in music being called *measures* (in verse, *feet*). Where stress falls is the *accented beat* as opposed to *unaccented* ones or the *strong beat* as opposed to *weak* ones. If every second beat is accented, the rhythm is *duple*; if every third beat, *triple*; if every fourth beat, *quadruple*; and so on. Practically, primary or simple rhythms are best regarded as either duple or triple, since all others tend more or less to resolve into derivatives of these.

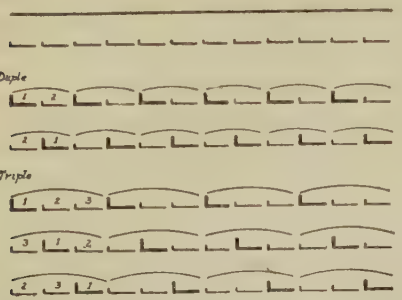
In 'counting time' it is usual to call the accented beat '1' ('1 2' or '1 2 3'), and in 'beating time' to mark the accented beat by a 'down-beat' (*down*-up or *down*-side-up). In written music the place of the accented beat is now always marked by a *bar* just before it.

But it is important to note that each of these primary forms of rhythm varies according to how the group is formed about the accent. Thus in duple rhythm two varieties are possible, one with the accented beat first (' **1 2** '), and the other with the accented beat last (' **2 1** '), the measure in the former case having an *initial* stress, in the latter a *terminal* stress. Thus in triple rhythm three varieties are possible (' **1 2 3** ' or ' **3 1 2** ' or ' **2 3 1** '), the measure-stress being respectively *initial*, *median* or *terminal*.

It is unfortunate that the traditional notation and its use tend to obscure this point, giving the impression that 'measures' always begin with an accent. Hence come needless explanations of 'incomplete measures' at the beginning and end of phrases.

The working of the general principle of simple or primary rhythm may be graphically represented in many ways. For example, indefinite time may be shown as a line which the imposition of beats breaks up into small equal portions, these latter being then

gathered into groups duply or triply by accents in five ways:



The operation of this principle of grouping or integration around an accent is extended much beyond the above simple forms.

In the first place, it governs the *subdivision* of beats into small portions analogous in structure to measures. Indeed, if the tempo is not too quick, subdivided primary rhythms tend to become what are called *compound rhythms*, that is, measure-patterns of more than three beats and with both *primary* and *secondary* accents. The form of these depends on their constituents, the possible forms being (*a*) two beats duply divided, making *quadruple* or *march* rhythm, (*b*) two beats triply divided, making the commonest variety of *sextuple* or *waltz* rhythm, (*c*) three beats duply divided, making the other variety of *sextuple* rhythm, and (*d*) three beats triply divided, making *nonuple* rhythm. Quadruple rhythm is so common that it is widely felt to be a primary form and as such adds two further compound forms, (*e*) four beats duply divided, making *octuple* rhythm and (*f*) four beats triply divided, making *dodecuple* rhythm. These comprise all the types of fundamental rhythm that are ordinarily used in modern music. But, to secure particular melodic effects the process of subdivision is constantly carried further, so as to effect any of the small elements or ' beatlets ' noted above. These lesser subdivisions, however, seldom persist from measure to measure in exactly the same form and so do not establish a controlling and conspicuous effect. They rather belong under the head of what are called ' note-patterns ' below.

It should be noted that each of the compound rhythms is theoretically capable of as many varieties as it has beats, according to where it is assumed to begin. Not all of these, however, are in practical use. It should be added that *pentuple* and *septuple* rhythms are quite conceivable. The former is not without practical exemplification as a persistent primary rhythm or as an irregular compound rhythm (the five beats being treated as two-three or three-two capriciously). Both are used in small subdivisions to some extent.

For some irregular subdivisions of parts of measures, see Note-Groups.

In the second place, the principle of grouping works in the other direction as well, that is, it tends to a *combination* of successive measures, however constructed, into larger units of twos, threes or fours. For these there is no established name, since their importance depends upon the disposition of the tonal materials within them. It is out of this grouping that what is called *form* in the primary or elementary sense takes its rise. Where equal groups of measures succeed each other in symmetrical balance, a large rhythm is set up entirely analogous to the measure-rhythm except that its scope is fixed by mental acceptance rather than by the force of a single dominant accent.

The general principle of the organization of time by means of rhythmic units, with their subdivisions and their combinations, is common to music, dancing and versification. Through it these three have always been drawn together. But in delicacy of effect and in capacity for elaboration in detail music goes far beyond what is possible for either of the other two. When music is united with dancing or with verse, however, it often imparts its own rhythmic richness to the step-patterns of the one or the word-patterns of the other.

In notation, as now used, any species of note may be taken as corresponding to the rhythmical units or beats, the most common being half-notes, quarter-notes or eighth-notes. At the head of each piece or movement (or section where the rhythm changes) a special sign called the *time-signature* is placed (following the key-signature). This sign consists of two numerals, one above the other, the upper indicating the number of beats in the measure and the lower indicating the note taken as a unit ('2' standing for a half-note, '4' for a quarter-note, etc.). Instead of $\frac{4}{4}$ the sign **C** is rather frequent in certain kinds of music, and instead of $\frac{2}{2}$ the related sign ¢; both of these are derived from the half-circle used in mensural notation as the sign of *tempus imperfectum*. (It may be remarked that much of the awkward complication in the mensural system was due to attempts to combine the facts of rhythm with the notation at hand.)

As commonly used, the time-signatures do not form a consistent system, though clear enough for most purposes. They include

Simple duple	$\frac{2}{2}$	$\frac{2}{4}$					
Compound duple			$\frac{4}{4}$	or	$\frac{6}{4}$	$\frac{6}{8}$	
Simple triple	$\frac{3}{2}$	$\frac{3}{4}$	$\frac{3}{8}$				
Compound triple			$\frac{3}{2}$	$\frac{3}{4}$	or	$\frac{9}{4}$	$\frac{9}{8}$
Simple quadruple	$\frac{4}{2}$	$\frac{4}{4}$	$\frac{4}{8}$				
Compound quadruple			$\frac{4}{4}$	or	$\frac{12}{8}$		

The basal rhythm thus far described is that which persists unchanged throughout a given piece or movement. But its artistic effect is often highly diversified by the various *note-patterns* or *metric figures* that are imposed upon it or made to grow out of it. When one ' counts ' or ' beats time ' he is emphasizing only the basal rhythm. But when he sings or plays he finds himself using all sorts of combinations of longer and shorter tones, some filling the time of two or more beats and some dividing a beat here and there without formal regularity, while at points there may also be silences or rests. In study and drill these schemes of long and short time-portions are often drummed or monotoned to fix their form on the attention. They always fit

the basal rhythm exactly, so that they may be said to be derived from it, and yet in effect they serve to give that rhythm a special character that by itself it does not have. It is not strange that many musicians prefer to apply the term 'rhythm' to these patterns, though in essence they correspond to the patterns of long and short syllables that the Greeks called 'meters' (see Meter).

Even in a small form (like a hymn-tune) each phrase may have a distinct note-pattern. In part-music the note-patterns of the voices may be distinct in the same phrase. A theme may appear now in one pattern and now in another. In parallel phrases there may be a rhyme of note-patterns, with or without a distinct rhyme of melody or harmony. A climax may be built up by advancing from one pattern to another of greater complexity or agitation, just as the descent from a climax may be made evident by the reverse process. Under many circumstances, also, particular note-patterns come to possess decided physical and even moral suggestiveness. Here lies the power of the so-called 'leitmotif' and of many devices used in the higher grades of program-music.

One of the marked features of the 'romantic' style as contrasted with the 'classical' was its eagerness to explore the field of fresh and powerful note-patterns. This impulse continued to be extremely fruitful throughout the 19th century. It is now seen to be one of the main sources of the impression of active and dynamic vitality in musical creations, just as it is also apt to be reflective or expressive of the individuality of both composer and performer. In this field lies part of that which gives 'character' to many practical effects (see Character).

It is needless to more than remark that in this matter of patterns of action based upon a continuous rhythm the evolutions of artistic dancing and the declamation of verse offer innumerable analogies with musical effects, though at most points the latter are the more free and elastic.

Rib. In the making of violins and similar instruments, one of the upright strips that form the sides of the body, joining the belly and the back. Ordinarily they are 5–6 in number, carefully moulded to the exact contour of the body. The joints between them and the belly and back are strengthened by the linings. *G.*

Ribeba, Ribeca, Ribible. See Rebec.

Ricercare, Ricercata. In the 16th century, an instrumental composition upon original themes, analogous to the motet, and sometimes, like some motets, on a succession of themes. It became practically synonymous with the *fantasia* or *fancy*. In the 18th century, a fugue of the most elaborate and learned description; see Fugue. *G.*

In connection with his *Musikalisches Opfer* (1747) Bach uses the inscription *Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta* in acrostic reference to the fact that the main theme was suggested by Frederick the Great and that he has treated it in a variety of ways.

Ricochet. In violin-playing, a staccato produced by means of a loose, bounding stroke of the bow. *G.*

Riddle-Canon. See Canon.

Ridotto, Redoute. A ball or masquerade; hence *redoutentänze*, dances for such a ball. *G* (Redoute).

Rigadoon, Rigaudon. See Dances. *G.*

Ripieno. That which supplements, as a *ripieno* part in a concerted composition (as opposed to one that is *solo*, *concertante* or *obbligato*) or a *ripieno* player or singer in an orchestra or chorus (as opposed to *principal* or *leading*). Such assisting performers are *ripienists*. *G.*

As a direction, *ripieno* or *col ripieni* is the same as *tutti*, that is, with all the players.

Risposta. Same as *answer* or *comes*; opposed to *proposta*. *G.*

Ritornello. In accompanied vocal music, a prelude, interlude or postlude on the instrument or instruments; formerly called *sinfonia*. In many formal arias the vocal phrases are constantly separated by such interludes. *G.*

Originally, the term was the name of a short popular song, possibly with a refrain; probably same as *stornello*. In the early opera it was applied to instrumental interludes between scenes.

Roi des Ménétriers ('king of the minstrels'). A title in France held from the 14th century by the superior of the Confrérie de St. Julien des Ménétriers, established in 1321. From 1407 this body was given a monopoly of professional music, all vocalists and instrumentalists being required to hold a licence from it, at first in Paris, but after 1514 throughout the kingdom. From 1658 the title was changed to *Roi des Violons* and the monopoly restricted to instrumentalists. After 1695 the monopoly came to an end, but the title of *Roi* was continued till 1773, with spasmodic attempts to enforce some degree of monopolistic authority. *G.*

The most famous of the 'kings' were Louis Constantin (1629–55), the two Dumanoirs (1655–68, 1668–93) and Pierre Guignon (1741–73).

Roll. A prolonged tone on a drum, produced by a rapid succession of blows. Applied also to an analogous effect on the tambourine. The *long roll* is a military signal for attack. *G.*

Roller. Same as *barrel* in a barrel-organ or similar apparatus; see Automatic Appliances. Also, in organ-making, a mechanical device for transferring tracker-action from one direction to another. It consists of a hinged rod or staff with two projecting arms, one for receiving motion, the other for giving it. See under Tracker.

Romance, Romanza. A ballad or song. Also an instrumental piece of lyric character; a *romance sans paroles* or *song without words*. *G.*

Romanesca. See Dances.

Romantic. A term chiefly used of composers, works and styles in the early 19th century, when, under the influence of the so-called 'romantic' movement in German literature, an effort was made to break away from the rigidity and formalism of the later 18th century. In this application it was opposed to *classical* as that was represented by the Viennese school of Haydn and Mozart. But it has also been extended to cover various impulsive or novel efforts that seem irregular, if not lawless, at least for the time being; opposed in this sense to *classical* in its most general meaning. *G.*

The tendency of the romantic movement that set in soon after 1800 was not iconoclastic, but constructive. The object was to infuse more of imaginative vigor and of emotional warmth into musical expression, especially

by exalting its subjective side. The urgency of its spirit led it to seek new forms simply because the established forms were inadequate for its purpose. The movement declared itself strongly in Beethoven and Weber, though the statement of its aspiration was not made till Schumann appeared and declared war against the 'Philistines' of mere pedantry and mechanicalness. Weber established the type of German opera known as *romantic*, which differed from the earlier types not only in topic, but in the plastic adaptation of its form to the characters and the plot—thus pointing the way toward the much more radical and powerful creations of Wagner. Beethoven introduced a strongly romantic quality into music for the piano and the instrumental ensemble, especially as the impulse grew upon him to give outlet through music of his inner spirit and experience. Schubert, though clinging usually to classical forms, was essentially a romanticist in the quality of his poetic sympathy. It was reserved for Schumann to analyze more deeply the nature of the tendency thus already made manifest and through his own work to give it still further embodiment in almost all forms of composition. By contrast Mendelssohn, though possibly fitted to join in the new movement, more and more turned back to the cultivation of that which was rather classical than romantic.

The same struggle between old and new ideals has been illustrated more than once since. In each case the terms classical and romantic may be used. But their exact meaning in any case can be determined only in view of the given case. What is called romantic is soon called classical—exactly as was the case with the style of the Mannheim-Vienna school in the later 18th century.

Rome, Prix de. See Prizes.

Rondeau, Rondo. Originally, a dance-song adapted to a round- or circle-dance, characterized by some fixed order of couplets or triplets and a recurrent refrain. Such songs were common in France and Italy from the 13th century, though under various names. Hence in the 18th century was derived the name *rondo* for an instrumental piece in which a theme is presented at the outset and recurs at intervals afterward, with episodes or digressive passages between. The dance-origin of the form is maintained partly by the character of the theme and the movement and partly by keeping the recurrences of the theme always in the original key. In the classical sonata the final movement was often a *rondo*. *G.*

Root. In harmony, the lowest tone of a triad or chord when in its original and simplest position. Sometimes also applied to the fundamental tone in a series of partial-tones. *G.*

Rosalia. A melodic figure that is repeated two or more times, but beginning one degree higher (or lower) each time. Occasionally extended to repetitions at some other interval. *G.*

Rose. In many instruments, especially of the lute- and dulcimer-classes, an ornamental border or inset for the sound-hole in the belly or front. It was often used by older makers as a trademark. Sometimes called *knot*. *G.*

Rosin, Resin. A special distillate from turpentine that is used upon the bows of violins and similar instruments to increase their friction. The French and German terms are *colophane* and *colophonium* respectively. *G.*

Rota, Rotula. See Rondo and Round. *G.*

Rotta. See Chrotta and Crwth. *G.*

Roulade. A rapid vocal run or other figure, sung to a single syllable; cf. *division*.

Round. A vocal canon at the unison, properly without coda and therefore infinite. It differs from the *catch* in not being necessarily humorous or involving plays on words. The theme or subject usually has the lilt and swing of a song-phrase. *G.*

The earliest example is the famous *rota Sumer is icumen in*, dating from about 1225, which is a round for four voices, besides a canonic burden or *pes* for two voices. This seems to have come from Reading Abbey (35 miles west of London). Rounds have always been extremely popular in England. The first printed collection was made by Ravenscroft in 1609, with many others in the 17–18th centuries. The Round, Catch and Canon Club was founded in London in 1843.

Round Dance. Either a ring-dance or one in which a circling movement occurs; see Dances.

Roundel, Roundelay. Same as *rondeau*, as *round* or as *round-dance*.

Rovescio, Al. A direction signifying either (*a*) imitation by inversion (see Imitation) or (*b*) a piece so constructed that it may be performed backward as well as forward, that is, *cancrizans* (see Canon). *G.*

Row of Keys. Same as *keyboard*, especially in harpsichords or organs with more than one keyboard. *G.*

Rubato. A term properly meaning a slight distortion of strict rhythm during a measure for the purpose of emotional expression, but often applied to a loose and irregular treatment of rhythm and meter in general. *G.*

Rule of the Octave. See under Octave.

Run. A rapid succession of tones in consecutive order, as in a scale; cf. *roulade*.

Running. In organ-making, a term applied to a leakage of the wind into a channel, so that a pipe sounds when it should be silent; also the sound thus produced.

FAMILY OF OPHICLEIDES

FAMILY OF SAXHORNS

S

S. As an abbreviation, *S.* stands for *segno, sinistra, solo, soprano, sordini* and *subito*, and, in Tonic Sol-fa notation, **s** stands for *sol* (*soh*).

Sabot. In the modern harp, if provided with pedals, one of the revolving disks by which the strings may be temporarily shortened and their pitch raised either one or two semitones; see Harp.

Saccade. In playing the violin and allied instruments, a pressure-stroke of the bow that affects two or more strings at once.

Sackbut, Sacbut, Sagbut. A medieval instrument of the trumpet-class, having a slide like that of a trombone. *G.*

The word in Dan. iii which in the English versions is rendered 'sackbut' is Greek and certainly does not mean a trombone; see Sambuca.

Sacred Music. Music designed or fitted for use in connection with church-services or at least dealing with sacred topics or expressing devotional feeling; opposed to *secular music.* As church-music it may be adapted to use by the congregation, the choir or the organ. Other sacred music includes most oratorios, many cantatas, part-songs and songs with religious words and many instrumental works in which religious sentiment is embodied. See Church-Music.

Sacring-Bell. A bell rung at certain points in the Roman Catholic Mass, especially at the Elevation or the Sanctus.

Sacrist. In some cathedrals, one deputed to copy and care for the music for the choir.

Saitenorgel. A keyboard-instrument, invented by Gümbel of Kroffdorf (near Giessen) in 1890, which unites features from the piano and the harmonium in a novel way.

To the stringing of a grand piano a supplemental string is added for each key and with this is connected a harmonium-reed (tuned in unison) carrying a leather-head that serves as a small hammer, so that so long as the reed sounds the tone of the string is produced and the tone of the other unisons excited sympathetically. By mechanical adjustments the instrument may be used simply as a piano, simply as a harmonium, and as both together, with several varieties of tone-color.

Salon-Music. A term introduced in the 19th century for music designed for the drawing-room rather than the concert-hall and appealing more to the dilettante than the connoisseur. It is applied chiefly to instrumental pieces of a sentimental or merely 'pretty' kind, but can be used of many popular songs. Usually it carries an implication of inferiority, though properly many short works by undoubted masters belong to the class thus designated. As a term, it resembles *chamber-music* in its original sense and also the German *Hausmusik*, though not the same in meaning with either.

Saltarello, Salterello. See Dances. Also the note-pattern , which is characteristic of the dance. Also a counterpoint moving in sextuple rhythm. Also a harpsichord-jack. In the second sense also spelled *salteretto.* *G.*

Sambuca, Sambuke. An ancient instrument of Oriental origin, probably a harp of some kind. In medieval usage the term was applied to a variety of forms, sometimes of the psaltery-class, sometimes wind-instruments.

In Dan. iii this word in the English versions is unfortunately translated 'sackbut.'

Samisen. A Japanese instrument of the lute- or banjo-class, having a rectangular body with belly and back of parchment and 3 strings, played by means of a large wooden plectrum tipped with ivory. It is one of the commonest and most popular of Japanese forms.

Sampogna. See Zampogna.

Sanctus. In the Roman Catholic Mass, the ascription, or its musical setting, that concludes the Preface and precedes the Benedictus; also called *Tersanctus* and *Seraphic Hymn.*

The text is 'Sanctus, sanctus, sanctus, Dominus Deus Hostium; pleni sunt cœli et terra gloriæ tuæ; hosanna in excelsis.' *G.*

Sängerbund. A name used for many German clubs for the practice and promotion of part-singing; see Liedertafel.

Saraband. See Dances. *G.*

Sarrusophone. A complete family of about eight brass-wind instruments, sounded by means of a double-reed mouthpiece, like that of the oboe or the bassoon, and with 16–20 keys arranged on the Boehm principle. The tube has a conical bore and in the larger varieties is much convoluted because of its extreme length. The type was invented in 1856 by the French bandmaster Sarrus and later improved by the instrument-maker Gautrot. Its plan resembles that of the saxophone. Its use is in military bands. *G.*

Saxhorn. An extensive family of seven or more brass-wind instruments of the key-bugle class, but greatly improved in proportions and accuracy of intonation. The cup-mouthpiece is broad and the scale of the tube wide toward the bell. There are usually 3 rotary or piston-valves, occasionally more, giving a range of about 2 octaves. The original form was direct, but one modification is reversed so that the bell is 'over the shoulder,' directing the sound backward. The type was perfected by the Belgian instrument-maker Adolphe Sax about 1845 and then adopted by the French military bands, followed by those of many other countries. Sometimes also called *saxcornet* or *saxotromba.* *G.*

The different sizes are known by various names, including (for the lower forms) *baryton, euphonium,* and *bombardon.* Saxhorns have been made of wood as well as metal.

Saxophone. A complete family of about eight brass-wind instruments, sounded by means of a single-reed mouthpiece, like that of the clarinet or the basset-horn, and with 18–20 keys so disposed as to give a range of 2–3 octaves. The tube has a conical or parabolic bore and in the

larger varieties is bent upward in a U. The type was invented by Adolphe Sax about 1840, but the essential principle was known earlier. In military bands it is much used in place of the more difficult clarinet. *G.*

Saxotromba. Either a name for the *saxhorn* or a parallel form intermediate in character between the saxhorn and the French horn. In the latter case it is made in several sizes, so as to form a complete family. This was one of the inventions of Adolphe Sax in his revolutionary improvement of military music about 1850.

Scald, Skald. The Scandinavian name for tribal poet-singers analogous to the *bards* of the Britons and Kelts; see Bard.

Scale (literally, a stairway or ladder). In general, a method of regarding some large interval, like an octave, as subdivided at definite points so as to provide a series of tones suitable for melodic or harmonic use; practically the same as *mode*, but less abstract. Specifically, such a series of tones in order of pitch, laid out according to a designated method (as a *major scale*) or beginning with a designated tone (as the *scale of g*); practically the same as *key*, but with emphasis on the serial arrangement. The successive points of division or the tones at those points are called *degrees* and the intervals between them *steps*; for reference, both are usually numbered from below upward. *G.*

Tones of varying pitch are extensively used in practical speech, but music as a tonal art is differentiated from speech by its tendency to select pitches that are definite and distinguishable, so that both the tones used and the intervals between them have individuality and character. Hence scale-formation, which is the unconscious or deliberate choice of such tones and intervals, lies at the foundation of practical song and tends to govern in the construction of instruments. Primitive music, it is true, proceeds without having a scale in mind, though examples often show that it is unconsciously conceived. Artistic music, on the other hand, tends to adopt a standard system so as to make practical effects uniform and intelligible.

The natural limiting interval is the octave, since whatever partition of it is made can readily be repeated in octaves above or below; but other units have been used, such as the tetrachord (in Greek music) and the hexachord (in medieval music). The process of tone-selection seems to be mainly directed by two impulses, (*a*) to take tones near enough together to make easy melodic steps and (*b*) to take tones that are acoustically related. The number of distinct degrees recognized depends on the length of steps preferred.

Pentatonic scales are those in which the shortest step adopted is what we call a 'tone' or 'whole-step.' Many spontaneous instances of such scales are found, as among the Chinese, the Kelts, etc., and they have also been experimented with by some recent composers.

When both 'tones' and 'semitones' are adopted scales tend to be *heptatonic*. This is the form belonging to the historic development beginning with the Greeks (or perhaps the Egyptians) and issuing in modern music. But modern music also recognizes an extension of these in which semitones prevail throughout. The former are called *diatonic*, the latter *chromatic* or *dodecatonic*.

In some Oriental systems scales with more than twelve degrees are recognized.

Modern music is mostly laid out upon one of two standard scales, both having seven degrees in the octave (hence *diatonic*), the one called *major* and the other *minor*. The first or starting-tone is known as the *key-note* or *tonic*. If a major and a minor scale that have the same key-note be roughly compared, they will be found to coincide at two other points regularly, but they may differ at some or all of the others, the tones of the minor series, so far as they are different, being a semitone lower than the corresponding tones in the major series. Hence the sequence of long and short steps in the two scales is different. The two coincident tones are the fourth and the fifth (technically known as the *subdominant* and the *dominant*). The major scale, at least in its theoretical form, is distinctively modern, but the minor scale has many features that recall both medieval and ancient scales.

For convenience of reference, three different methods of naming the scale-degrees are in use, by numerals, by solmization-syllables and by the letter-names as applied in the keyboard (usually assuming *c* as a starting-point). In addition, the exact placing of each tone may be indicated by giving the ratio of its vibration-number to that of the tonic. The scheme of the major scale is then as follows (arranged so as to show the long and the short steps):

1	2	3	4	5	6	7	8
do	*re*	*mi*	*fa*	*sol*	*la*	*ti*	*do'*
c	*d*	*e*	*f*	*g*	*a*	*b*	*c'*
1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{15}{8}$	2

The corresponding scheme of the full minor scale is

1	2	3	4	5	6	7	8
do	*ra*	*me*	*fa*	*sol*	*le*	*te*	*do'*
c	*d♭*	*e♭*	*f*	*g*	*a♭*	*b♭*	*c'*
	$\frac{16}{15}$	$\frac{6}{5}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{8}{5}$	$\frac{9}{5}$	2

This full form of the minor is sometimes called the *Doric minor* because its succession of long and short steps is the same as in the famous Dorian octave-species of Greek music (though theoretically the tuning was not precisely the same).

The long steps in the above schemes are of two kinds (*greater* or *lesser tones*), namely.

Greater (9/8), 1–2, 4–5, 6–7; 2♭–3♭, 7♭–8
Lesser (10/9), 2–3, 5–6; 3♭–4, 6♭–7♭

The simplest way of analyzing the structure of the major scale is to note that its three foci are the tonic, the dominant and the subdominant (the two latter being the closest relatives of the tonic within an octave) and that all the other tones belong to similar triads based on these tones (1–3–5 = 5–7–2 = 4–6–8). A scale so made up affords more resources for practical harmony than any other that can be devised, besides being melodically convenient.

In practical composition the minor scale is hardly ever found in the full form given above. The form that has the widest use (because facilitating harmonic combinations) is that often called the *harmonic* or *instrumental minor*. But this involves an awkward melodic step between 6♭ and 7, and, to avoid this, two variants appear, facilitating downward and upward melodic passages. The schemes of the three are as follows:

1	2	3	4	5	6	7	8	Harmonic or Instrumental
c	*d*	*e♭*	*f*	*g*	*a♭*	*b*	*c*	
1	2	3	4	5	6	7	8	Descending
c	*d*	*e♭*	*f*	*g*	*a♭*	*b♭*	*c*	
1	2	3	4	5	6	7	8	Ascending
c	*d*	*e♭*	*f*	*g*	*a*	*b*	*c*	

Partly in consequence of the use of these forms, one theory of the structure of the minor scale is that it is practically a modification of the major scale, designed to take advantage of minor triads and intervals in contrast with major ones. There is no doubt that this is a fair way of analyzing the use of the minor in many cases. On the other hand, however, many theorists believe that the minor embodies a process that is the reverse of that embodied in the major, so that the true or ideal minor scale has exactly the same intervals serially as the major, but starting at the *top* and proceeding *downward*. The placing of the tones is then fixed by means of three similar downward triads just as the tones of the major are fixed by three similar upward ones. This is the basis of the general theory of *harmonic dualism* that has had many able advocates. Historically, it has the advantage of offering an alluring explanation of the apparent contradiction between modern music and what preceded it, since it suggests that while in ancient and medieval music the minor or downward conception was uppermost, in modern music the major or upward conception has taken its place in part—the two conceptions being complementary and to some extent always operative. Whether or not this dualistic conception of scales and relations can be absolutely demonstrated, it would seem to offer enough to be used provisionally.

The strongest and most thoroughgoing treatment of the dualistic theory is found in the works of Riemann (from about 1880). But the basic principles of it are traceable in works by Zarlino (1558), Salinas (1577), Rameau (1737), Blainville (1746), Tartini (1754), Vallotti (1779), Hauptmann (1853) and Von Oettingen (1866).

Whatever be the theory of their origin or derivation, it is toward these two scales that unaccompanied singing and such instrumental ensembles as a string-quartet tend to conform, at least until extensive modulation takes place. Every modulation introduces one or more new tones into the system, besides changing the harmonic center or key-note. Modulations may be arranged in two progressive series, each introducing extra or intercalary degrees into the standard scales. One series has an upward tendency (like that of 7 or *ti* in the major scale) and its extra tones are known as *sharps*. The other series has a downward tendency (like that of 7♭ or *te* in the minor scale or of 4 or *fa* in the major) and its extra tones are known as *flats*. These intercalary degrees fall primarily within the longer steps of the original scales. But the so-called sharps and flats do not exactly match with each other in their position in those intervals. Furthermore, as modulation is extended, it proves that some of the original degrees are not precisely correct with reference to the new key-notes; and if twelve progressive modulations are made in either direction from a given starting-point, they do not come out precisely an octave above or below as they might be expected to do. These discrepancies were realized as early as 1700 and, to avoid them on instruments with a keyboard (that is, with fixed intonation), the system of tuning in *equal temperament* was devised, the principle of which is that the octave is divided arbitrarily into 12 equal semitones and the degrees thus obtained are assumed to represent the original or ideal tones falling nearest to them. Although no one of the correspondences is perfect, most of them are fairly close. And the convenience of the system came to be felt to outweigh its inaccuracy, so that by 1800 it was in general use for keyboard-instruments.

This system sets up a 12-tone or *chromatic scale*, as follows:

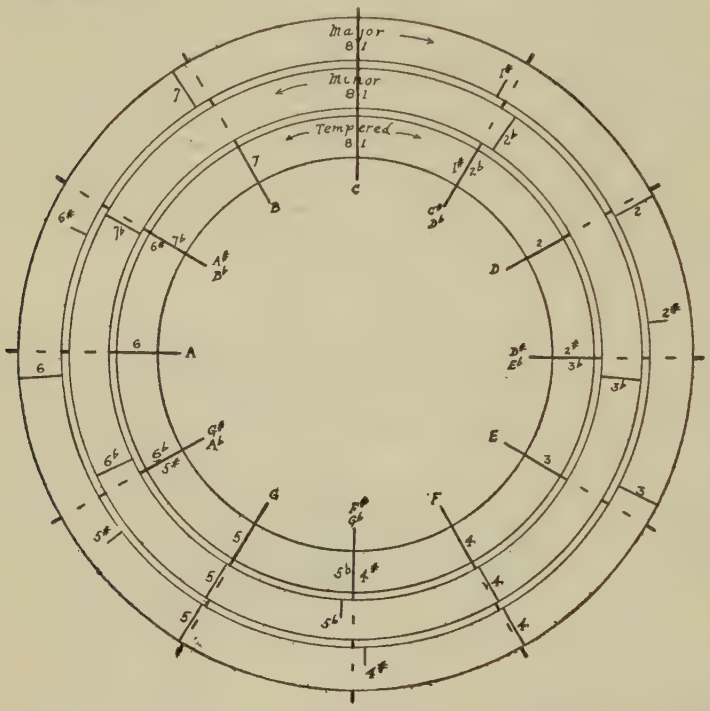
1♯	2♯		4♯	5♯	6♯	
1	2	3	4	5	6	7 8
2♭	3♭		5♭	6♭	7♭	

Obviously, on the keyboard any digital may be taken as the starting-point and, if the instrument be correctly tuned, the tonal results will be equivalent or analogous. Hence come the so-called *keyboard-scales*, differing in their succession of white and black keys, each requiring its own signature in the standard staff-notation. Since the form of minor scale most in use is thus most simply indicated, it is understood that each signature may be used either for a major scale or for a minor scale beginning two degrees lower (called the *relative minor* of that particular major). If this minor uses a leading-tone, its seventh degree is sharped by means of an accidental (not indicated in the signature).

The keyboard-scales are best arranged in a series, the key-notes being uniformly a fifth above each other. To save complication, at the midway point in the series the 'sharp' names and signs are exchanged for the 'flat' ones (f♯ being on the keyboard identical with g♭).

		C major or A minor			
c	*d*	*e* *f*	*g* *a*	*b*	*c*
		G major or E minor			
g	*a*	*b* *c*	*d* *e*	*f♯*	*g*
		D major or B minor			
d	*e*	*f♯* *g*	*a* *b*	*c♯*	*d*
		A major or F♯ minor			
a	*b*	*c♯* *d*	*e* *f♯*	*g♯*	*a*
		E major or C♯ minor			
e	*f♯*	*g♯* *a*	*b* *c♯*	*d♯*	*e*
		B major or G♯ minor			
b	*c♯*	*d♯* *e♭*	*f♯* *g♯*	*a♯*	*b*
		F♯ major or D♯ minor / G♭ major or E♭ minor			
f♯ / *g♭*	*g♯* / *a♭*	*a♯* *b* / *b♭* *c♭*	*c♯* *d♯* / *d♭* *e♭*	*e♯* / *f*	*f♯* / *g♭*
		D♭ major or B♭ minor			
d♭	*e♭*	*f* *g♭*	*a♭* *b♭*	*c*	*d♭*
		A♭ major or F minor			
a♭	*b♭*	*c* *d♭*	*e♭* *f*	*g*	*a♭*
		E♭ major or C minor			
e♭	*f*	*g* *a♭*	*b♭* *c*	*d*	*e♭*
		B♭ major or G minor			
b♭	*c*	*d* *e♭*	*f* *g*	*a*	*b♭*
		F major or D minor			
f	*g*	*a* *b♭*	*c* *d*	*e*	*f*
		C major or A minor (as above)			

The relation of the major and minor scales to each other, with the intercalary degrees required for modulation, and also the relation of all these to the tempered or keyboard-scale, can be shown in diagrams of various form (dimensions being made proportional to the logarithms of the ratios of the intervals). One of the most compact is that of concentric circles, as below (major scale and sharps outside, minor scale and flats next, tempered scale inside, with indications of its deviations from the others):



Major Scale (outer zone), the diatonic steps laid out in three equal triads and the sharps inserted as leading-tones in each case. *Minor Scale* (middle zone), the diatonic steps laid out in reverse order from that of the major. *Tempered Scale* (inner zone), laid out in twelve equal semitones. Note that none of the tempered degrees exactly correspond with those of the major or minor scales, though serving well as compromises.

Outside of the circle of modern music and its historic development scale-forms are hard to observe and analyze. It is evident that some of them contain elements similar to or cognate with points in our modern system. But they also often present features that to us are irrational as well as strange. Much folk-music and most music among primitive peoples is so far controlled by melodic considerations that its effects seem to us lawless and unaccountable. Yet they remind us that in our eagerness to work out a rational system that is dominated by harmonic requirements we have laid aside a certain freedom of melodic action and even of melodic sensitiveness.

The term *scale* is also sometimes used of the range or compass of tones in a voice or instrument. Also, in organ-making, it is the technical term for the ratio between the width and the length of pipes, those of broad scale giving richer and more sonorous tones, while those of narrow scale give keen, incisive tones. Similarly, in piano-making, it is the technical term for the relation of dimensions and dispositions in the stringing to the quality of the tones.

Scena. Same as *scene*. Specifically, also, an independent dramatic work, almost always for a single singer, in which a text that might have formed part of an opera-libretto is somewhat elaborately treated in recitative, arioso or aria so as to make a striking concert-piece. Sometimes, if a full aria is included, called *scena ed aria*. *G.*

Scenario, Scenarium. Any abbreviated presentation of the personages, plot and outline of a dramatic work, such as a play, an opera, a dramatic oratorio or a cantata. It may be little more than an abstract or argument, but is more commonly a skeleton libretto. *G.*

Scene. In a play or opera, one of the divisions of an act, usually one that takes place without much or any change of scenery or personages. Sometimes applied more narrowly to the enact-

ment of a particular incident. Also used in the specific sense of *scena*.

Schablone. A critical term for music constructed without inspiration in accordance with a mere model or stencil-pattern; cf. *Kapellmeister-Musik*. *G.*

Scherzo. A passage or piece of a playful, piquant or humorous character. Specifically, such a movement as one of the constituents of a sonata, symphony or similar complex work. The term was first used in this way by Beethoven for the bright, rapid and even fiery form that he introduced in place of the older minuet. From the latter it often takes a triple rhythm, as well as the form of a dance (including a *trio* or *alternativo*). *G.*

Schisma. In acoustics, the smallest interval recognized as a unit (not perceptible by the ear), being that between the pure third above the eighth fifth of any tone and the octave of that tone (represented by the difference between *b-sharp* and *c*), having the vibration-ratio 32805: 32768.

This minute interval, which is less than a hundredth part of a major second or whole tone, nearly corresponds to the difference between the tempered and the true fifth; hence the latter is also sometimes called a *schisma*.

Schleifer. See *Ländler* under Dances.

Schola Cantorum. A name originally applied to a singing-school connected with a cathedral, monastery or church; a *choir-school* or *maîtrise*; see Maîtrise.

Scholarships. See Prizes.

School. Either an institution like a conservatory or music-school, or a method of teaching, especially when expressed in a text-book for students, or a style of composition or performance, such as may be taught or acquired by study.

School-Music. A general term for the application of music as part of the discipline in a school of elementary or secondary grade. It necessarily involves instruction by classes instead of individually and is primarily vocal, though not necessarily debarred from extending to the use of instruments. It may include not only the rudiments of sight-singing, but the groundwork of harmony and form, besides practice in part-singing and orchestral playing.

The clear recognition of this specialty in musical pedagogy came early in the 19th century in connection with the development in several countries of organized systems of public schools. Among the pioneers were the Swiss publisher Nägeli, the Lutheran pastor Natorp, the university director Naue, the French leaders Choron and Wilhem and the English organist Kemp. All these were active from about 1810. Before long more or less effective methods were in use in Switzerland, Germany, France, England and the United States. In France the Galin-Paris-Chevé method reached its full statement about 1850. In England Hullah's classes and the Tonic Sol-fa method were under way from soon after 1840. In America Lowell Mason had secured recognition in Boston as early as 1837. All these early efforts were much influenced by the pedagogical ideas of Pestalozzi, whose experiments with free schools had begun in Switzerland as far back as 1775 and were well established before 1800.

For two or three decades advance was slow and often hindered by ignorant prejudice. In the last half-century, however, the magnitude and significance of the movement have been shown not only in various extensive associations of specialists in this field, but in an accumulating body of literature, including text-books, manuals of method and collections of many grades.

Schottische. See Dances. *G.*

Science of Music. See Musicology and Theory.

Scordatura. In stringed instruments of the lute- and viol-classes, any irregular or unusual series of pitches to which one or more of the strings are tuned; opposed to *accordatura*. As such special tunings are generally adopted by individual players for their own effects, they are sometimes called collectively *solo-pitch*. *G.*

Score. A written or printed draft of any work in which the several parts are arranged one above another on two or more staffs that are braced together and barred so as to match vertically. *G.*

Piano-music is written thus on two staffs, one for the right hand, the other for the left. Organ-music is similar, but usually has a third staff below for the pedal-part. A vocal or instrumental solo with accompaniment for piano or organ likewise has three staffs, the solo-part being at the top. Plain 4-part vocal harmony, as in a hymn-tune and some part-songs, is often written in *short*, *close* or *compressed* score, that is, with the two upper parts together on one staff and the two lower parts together on the other. But all more elaborate choral music, with that for a chamber- or orchestral ensemble, is properly written in *long*, *open* or *extended* score, that is, with a staff for every part, vocal or instrumental. In the case of a large concerted work, with vocal soloists and chorus as well as orchestra, the total number of staffs is very large, the customary order (from the top) being wood-wind (flutes, oboes, clarinets, bassoons), brass-wind (horns, trumpets, trombones, percussives), the upper strings (violins, violas), solo-voices and chorus-parts, the lower strings ('cellos, basses) and the organ (if used). Such a score is a *full orchestral score* or *conducting-score*. If there are too many parts to be got into a page, some may be added in a *supplementary score* or *partitino*. When a complex work like an opera or oratorio is published in condensed form for private use, the vocal parts are usually given by themselves, but the accompaniment is transcribed and arranged in short score for the piano; such an edition is called a *vocal score* or *piano-score* (though the latter is sometimes used for a piano-transcription without separate vocal parts).

The art of using extended scores is known as *score-reading*. It involves not only great quickness of eye, but usually skill in interpreting more than one kind of clef. In much vocal music a different clef is used for each voice and in the orchestra the clarinets and several brass-instruments are written in the key of C, but sound in various keys according to the pitch of the instrument, while the viola-part regularly uses the alto-clef (see Clef).

The term *scoring* is used for the physical process of preparing a written score in full form or for the allotment and adjustment of materials to instruments and voices (partly equivalent to *instrumentation*), or for the modification of details required in making an arrangement or transcription.

Scotch Catch or Snap. The note-pattern , in a melody; so called because occurring in the strathspey and in some Scottish songs. It has been used somewhat widely since the 18th century. *G.*

Scroll. In instruments of the viol-class, especially the violin and its relatives, the convoluted top in which the head or peg-box terminates. In the older viols a carved human head or face was common in this position.

Sea-Trumpet. See Tromba Marina.

Second. The interval between the first and second degrees of the major scale or any similar interval, having the vibration-ratio 9/8 (but see below); also a tone or note at that interval from any starting-point; in a standard scale called the *supertonic*. *G.*

The above standard interval is called the *major second*. Other intervals are the *minor second*, which is a semitone shorter, and the *augmented second*, which is a semitone longer. But it is necessary to distinguish two forms of the major second, the *greater* (9/8), as above, and the *lesser* (10/9). In the standard scale the steps 1–2, 4–5, 6–7 are examples of the former, while the steps 2–3 and 5–6 are examples of the latter. Either form of major second is also called a *whole-step*, *whole-tone* or simply *tone*, while a minor second is one of the forms of the *half-step* or *semitone*.

For *chord of the second*, see under Thorough-bass.

The term is also used in its ordinary sense in various ways, as of a voice or part (lower than *first*), of a string on a stringed instrument (also lower than *first*) and of a line or space in a staff (higher than *first*).

As a noun, *second* may designate the alto in either vocal or instrumental combinations or any other part subordinated to another, as in a duet; in the latter sense often *secondo* (opposed to *primo*).

Section. Usually, in a general sense, one of the chief divisions of a movement or piece, possibly including two or more periods. Sometimes, however, applied instead to a subdivision of a phrase (otherwise known as a *half-phrase* or *phraselet*).

In sonata-form, the three main divisions are often called the *exposition-section*, the *development-section* and the *recapitulation-section*. The same usage is applied to the three main divisions in a formal aria of the *da capo* variety or in a fugue. So, in an overture, fantasia or symphonic poem, each division that has some degree of independence may be called a *section*.

Secular Music. All music that is disconnected with religious worship and associations; see Church-Music and Sacred Music.

In the formal development of music as an art the bulk of effort was at first given to sacred music. It was not until the 16th century that secular music began to assume parallel importance. After 1600 secular music became increasingly predominant.

Seguidilla. See Dances. *G.*

Selah. A Hebrew term often occurring in connection with the Psalms and in Hab.iii. Its meaning is unknown, but it is evidently some sort of a note or direction, possibly regarding the musical rendering.

Its root probably signifies 'lifting up,' and hence the conjecture that it may mark the place for a choral or instrumental response.

Semi-. A prefix meaning 'half-' in many names of notes, like *semibreve*, *semiquaver*, *semitone*, etc. (see Notation); but meaning 'lesser' or 'diminished' in several Greek names for intervals, like *semidiapason*, *semidiapente*, etc. *G.*

Semitone may be used in more than one sense, including (*a*) the *diatonic* (ratio, 16/15), as between the leading-tone and the upper tonic, (*b*) the *chromatic*, which may be either *lesser* (ratio, 25/24) or *greater* (ratio, 135/128), as between any scale-tone and its flat or sharp, (*c*) the *tempered* or *mean* (ratio, the 12th root of 2), as between any two consecutive tones on the piano or (*d*) the *Pythagorean* (see *hemitone*, under Hemi-).

A *semichorus* is either one part of a chorus used in alternation with another part or a part of a chorus used in contrast with the whole.

Sennet. Some sort of figure played on trumpets, as used in connection with old plays; cf. *flourish*. *G.*

Sensible Note or Tone. Same as *leading-tone*.

Separation. An old term for a *passing-note*. In organ-making, a mechanical device, usually controlled by a piston, by which the stops of a particular keyboard may be prevented from sounding while that keyboard is being used in couple with another.

Septave. See Septonate. *G.*

Sept-Chord. See Seventh-Chord.

Septet, Septuor. A group of seven performers or music for such an ensemble; cf. *trio*, *quartet*, etc. *G.*

Septimole, Septole, Septuplet. A 7-note group occupying the time of 4 or 6; see Note-Groups.

Septonate, Septave. Terms of limited usage for the scale-series usually called the *octave*, but not including the upper replicate of the starting-tone or key-note.

Such terms, like *pentatonic* and *heptatonic scale*, emphasize the number of distinct tones included in the series rather than its total span or interval regarded as a unit.

Sequence (in hymnody). In medieval liturgics, a hymn sung in the Mass after the Gradual to prolong the interval between the Epistle and the Gospel; also called *prose* (because at first such hymns were in rhythmical prose and, even when cast in verse of the accentual type, they were always different from the form of ancient Latin verse). *G.*

The introduction of the sequence is attributed to Notker Balbulus (d. 912), a Benedictine of St. Gall (Switzerland), who from about 860 prepared a large number of texts (over 115 sometimes named, of which perhaps 70 are probably his).

The prose form was long adhered to, but with a growing tendency toward lines of somewhat equal length, of course without rhyme. Thence after about 1100 the transition was easy to symmetrical verse with rhyme, adapted to the general form of popular or secular poetry as it was beginning to take shape. In this style many hundreds of sequences were written, constituting the great bulk of Latin hymnody. Of this vast literature the Roman Catholic liturgy, as finally settled, retained in prescribed usage only five, namely, *Victimæ Paschali* (Easter), *Veni, Sancte Spiritus* (Pentecost), *Lauda Sion Salvatorem* (Corpus Christi), *Dies iræ, dies illa* (Mass for the Dead) and *Stabat mater dolorosa* (Friday before Palm Sunday). Some others were retained in the Breviary. For extended lists, see Julian, *Dict. of Hymnology*, arts. Latin Hymnody, Sequences and Notker.

The Sequence is the one point at which hymnody in the sense of verse has had a foothold in the Mass. How popular it was for a long period is attested by the number of texts extant. A few of the Latin sequences were early paraphrased in German, French and English in connection with the rise of vernacular hymnody for congregational use in the 16–17th centuries. But the more general recognition of them in this way was delayed until the 19th century.

Sequence (harmony). In harmony, the repetition three or more times of the same series of melodic and harmonic progressions, but each time at a degree uniformly higher or lower than

in the first or preceding instance; a progressive harmonic imitation or reiteration of a formula. Occasionally extended to a melodic imitation, especially when the form of the phrase suggests a chordal basis. The type or pattern is usually not more than a few notes long or perhaps a measure. Cf. *rosalia*. *G.*

Seraphic Hymn. See Sanctus.

Seraphine. One of the early forms of the harmonium, invented in 1833 by John Green of London and in 1841 improved by W. E. Evans (as *organo harmonica*). *G.*

Serenade. Originally, an evening-song; opposed to *aubade*; sometimes in the form *serena*. Specifically, a song for a lover at the window of his lady or any vocal or instrumental piece of the same general character; the German term is *ständchen*. Also, but inaccurately, used for *serenata*. *G.*

Serenata. A species of dramatic or imaginative cantata, akin to the *pastorale*, which was somewhat common in the 18th century, sometimes for soloists, sometimes also utilizing the chorus, but in any case not usually intended for stage-presentation. Also, an instrumental form somewhat intermediate between the suite and the symphony, having five or more movements, part of which were dances like minuets and marches. Such works were frequent in the later 18th century, being usually written with reference to performance by the ensembles of particular courts or patrons. It was not sharply distinguished from the *cassation* and the *divertimento*. *G.*

Serinda, Sarinda. A Hindu viol with a body of wood or gourd, often with a parchment-belly, and 3 strings, besides several sympathetic strings. An allied form is called *seringa* or *saringa*.

Serio, Seria. Denoting that which is serious dramatically; opposed to *buffo*; as *opera seria*, the serious or tragic opera, or *tenore serio*, a tenor who takes serious or tragic parts.

Serpent. A derivative from the bass of the old family of cornets or zinken, called sometimes *cornon*, having a long S-shaped tube of wood with conical bore, a cupped mouthpiece on a projecting metal-crook and usually 6 fingerholes. It was invented by Edmé Guillaume, canon of Auxerre, in 1590, and was long used in connection with church-music. Its place in the orchestra was taken by the ophicleide. *G.*

The names *serpent* and *ophicleide* both refer to the serpentine convolutions of the tube, but the serpent was not bent upon itself so closely as the ophicleide.

Service. In general, any regular gathering for or series of exercises in public worship. Specifically, the order or formulary for such a gathering and series of exercises, particularly when prescribed and drafted in full for use at a given time; an office; as a *morning* or *evening service*, a *communion service*, an *Easter service*, a *burial service*, etc. Also extended to a series of musical settings of certain exercises in such an order (not including variable elements like anthems or hymns). *G.*

In the Anglican Church a full Service includes the Venite, Te Deum, Benedicite, Benedictus (Dominus), Jubilate, Kyrie, Nicene Creed, Sanctus, Agnus Dei, Benedictus (qui venit), Gloria in excelsis, Magnificat, Cantate, Nunc dimittis and Deus misereatur. These are usually grouped according as they belong to Morning Prayer, to the Communion or to Evening Prayer. The Communion Service has close likeness at many points to the Roman Catholic Mass.

Any book that contains the formulæ, with or without music, that are required for certain services or parts of services is a *service-book*, *book of offices*, or *prayer-book*. In the Anglican Church a *plain* service is one that is read or simply cantillated; opposed to a *full* or *choral* service.

Sesqui-. A prefix meaning ' a half more,' as in *sesquialtera* for the interval of the fifth (ratio, $1\frac{1}{2}=1$ or a change in time where three minims equal a preceding two, and *sesquitone* for the minor third (i. e., $1\frac{1}{2}$ ' tones '); and also meaning ' greater ' in several medieval names for intervals, like *sesquitertia*, *sesquiquarta*, *sesquiquinta*, *sesquioctava* and *sesquinona*. *G.*

Seventh. The interval between the first and the seventh degrees of the major scale or any similar interval, having the vibration-ratio 15/8 (but see below); also a tone or note at that interval from any starting-point; in a standard scale called the *leading-tone*, *sensible tone* or *subtonic*. *G.*

The above standard interval is called the *major seventh*. Other intervals are the *minor seventh*, which is a semitone shorter, and the *diminished seventh*, which is two semitones shorter. But it is often necessary to distinguish between three forms of the minor seventh, the *greater* (9/5), the *lesser* (16/9) and that derived from the seventh partial-tone (7/4)—the last being not often considered in theoretic harmony, though often heard in chamber-music and *a cappella* singing. The most typical of the minor sevenths in harmony is that between the fifth and the upper fourth, called the *dominant seventh* (16/9).

Chords of the seventh, *seventh-chords* or *sept-chords* are 4-tone chords made up of a triad with the seventh of the root added. They are *major* if the seventh is major, *minor* if the seventh is minor and *diminished* if the seventh is diminished. A seventh-chord may be based on any tone of either a major or a minor scale and takes its characteristic name from its root. Major seventh-chords, being highly dissonant, are little used except in certain suspensions and transient effects. But minor seventh-chords are extremely useful as well as agreeable, especially the *dominant seventh-chord*, which was the first dissonance to escape from the strict rule against unprepared discords. All seventh-chords tend to resolve by means of a downward step from the seventh itself. For the inversions and their names, see under Thorough-bass.

The *diminished seventh-chord*, as it appears when based on the leading-tone of the minor scale, is not only an effective element in many connections where flexible harmony of the dominant class is required, but (if interpreted in terms of the keyboard) also serves as means for almost unlimited modulation, owing to the fact that it can be enharmonically regarded as belonging to four tonalities that are noted differently. Any diminished seventh-chord, moreover, can be merged directly in another a semitone lower and so on, so that a pivot for any modulation can be secured almost immediately from any given harmonic situation.

Sext. The fifth of the Canonical Hours (noon). Also the interval of the sixth. *G.*

Sextet, Sestet, Sextuor. A group of six performers or music for such an ensemble; cf. *trio*, *quartet*, etc. *G.*

Sextole, Sextolet, Sextuplet. A 6-note group occupying the time of 4 or 8. Properly, its notes

should be grouped in three pairs; otherwise it amounts only to a *double triplet*. See Note-Groups. *G.*

Sextus. In the *a cappella* music of the 16th century, a sixth part added to the usual four and to a quintus; cf. *quintus*. *G.*

Shade. See Shutter.

In organ-making, the pitch of any open pipe may be affected by the proximity of any object to its top and is then said be *shaded*. See also *tuners* under Pipe.

Shake. Same as *trill;* see Embellishments. *G.*

Shallot. In organ-making, the metal-tube in the reed of a reed-pipe to which the vibrating-tongue is attached and in the side of which is the aperture against whose edges the tongue strikes. The shallot is the passage through which the air passes from the boot to the body or horn above. It is set in the center of the block.

Sharp. The sign or character ♯ (originally derived from *b cancellatum*, that is, **b**), used in notation to indicate that the pitch-significance of the staff-degree on which it stands (and hence of any notes on that degree) is raised a half-step or semitone; opposed to ♭ or *flat;* see Notation. Hence, as a noun, a tone or note a half-step higher than a given tone (as the *sharp of g* or *g-sharp*), or, on the keyboard, a key (digital) next to the right of a given key (yielding a tone a half-step higher than that of the latter); as an adjective, of tones, above a given or intended pitch, or, of intervals, major (as compared with minor) or augmented (as compared with perfect), or, of keys or tonalities, having sharps in the signature; or, as a verb, to produce a tone higher than the given or intended pitch, or, in notation and nomenclature, to attach a sharp to a degree, note or note-name (often incorrectly written *sharpen*). Opposed in almost all senses to *flat*. *G.*

In the alphabetic or letter-notation, following the analogy of the flats, the half-steps gradually recognized as falling within the longer steps of the scale were sometimes regarded as variants of or substitutes for those just below them; thus came the names *a-sharp*, *c-sharp*, *d-sharp*, *f-sharp* and *g-sharp*, all of which, on the modern keyboard are represented by black keys. This usage was extended to include *b-sharp* and *e-sharp*, which on the keyboard are represented by white keys. As black keys also bear names of flats they are often popularly called *sharps and flats*.

The double-sharp, × (formerly 𝄪), has twice the value and effect of a sharp, raising the significance of a staff-degree two half-steps and, on the keyboard, referring to a key next but one to the right of a given key; it is virtually the *sharp of a sharp*.

Shawm, Shalm. A complete family of about six wood-wind instruments, sounded by means of a double-reed mouthpiece enclosed in a pirouette, with 6–10 finger-holes (in the larger varieties partly operated by a lever-mechanism within a wooden sleeve). The tube is conical, with a flaring bell; in the longest cases as much as 10 feet long, in the shortest about 2. On the Continent the lower members of the group were usually called *pommers* or *bombards* and *pommer* is often extended to all. The family is the direct forerunner of the modern oboes, English horns and bassoons, besides being related to the older clarinets. *G.*

The name *shawm* comes from the Latin *calamus*, pipe, whence also are the French *chalumeau* and the German *schalmei*. In the version of the Psalms included in the English Prayer Book it is incorrectly used for *cornet* or *horn* in xcviii. 6.

Shepherd's-Flute or Pipe. See Musette. *G.*

Shift. In playing the violin or similar instrument, any placing of the left hand on the finger-board (for the purpose of stopping the strings) except that close to the nut. When placed next to the nut, the hand is said to be in the *first position*; when moved down so that the first finger falls where the second did before (raising the stopping-pitch by a semitone), in the *second position* or at the *half-shift*; and so on for the *third position* or *whole-shift* and the *fourth position* or *double-shift*. When out of the first position the hand is said to be *on the shift*. See Position. *G.*

It is not likely that shifts were used in playing the older viols until after 1600 and were not generally adopted for the violin till late in the 17th century. Their use was delayed by the fact that many players continued to hold their instruments upright in front of the body instead of extended horizontally as now.

In trombone-playing, any extension of the effective length of the tube by means of the telescopic slide. When the slide is not extended, it is said to be in the *first position*; when moved out so as to lower the pitch by a semitone, in the *second position*; and so on for the *third*, *fourth*, *fifth*, *sixth* and *seventh positions*, the last lowering the pitch by three whole-tones. Any one of the movements between these positions is a *shift*; often transferred to the positions themselves.

Shofar, Shophar. An ancient Hebrew trumpet of horn or wood, used for signals and in connection with the Temple and synagogue ritual. It was probably derived from a primitive ram's-horn, being distinct from the longer *chatzozerah*, made of metal. *G.*

Short Meter or Measure. In hymnody, an iambic stanza-form having the syllable-scheme 6-6-8-6, with alternate rhymes. Abbreviated *S.M.*

Short meter double (*S.M.D.*) has two quatrains instead of one. *Short particular meter* (*S.P.M.*) has the syllable-scheme 6–6–8, 6–6–8.

Short Octave. See under Octave. *G.*

Shutter. In organ-making, one of the hinged or pivoted blinds or lids in the front of a swell-box, operated by means of a swell-pedal or, in the reed-organ, by a knee-lever.

Si. See Solmization. *G.*

Siciliana. See Dances. *G.*

Side-. For *side-beat*, see Beat. For *side-drum*, see Drum. In wind-instruments, *side-hole* is used in general for holes in the side of the tube, whether operated by the fingers direct or by means of keys; often called *finger-hole*.

Sight. An old term for *voice* or *part*; see under Faux-Bourdon.

Sight-Reading. The act or process of interpreting written or printed music with the voice or on an instrument without previous inspection or practice; usually equivalent to *sight-singing*,

but applicable to *sight-playing* as well. One who is expert in the process is a *sight-reader*, *sight-singer* or *sight-player*.

Sight-reading involves an accurate knowledge of and familiarity with the system of notation used, the power to form quick and correct mental conceptions of the tonal effects which the notation represents, sufficient technical readiness with the voice or the instrument to be able to realize those effects and a general alertness of mental and physical action to bring all these elements of the process into quick and sure coördination. Sight-singing forms a leading part of school-music and is often emphasized in the systems of music-schools and conservatories under the name of *solfeggio*.

Sign. Any one of the arbitrary or conventional characters or marks used in noting music or musical effects, usually exclusive of verbal or literal abbreviations; see Notation, Tablature and Abbreviations.

Signal. Any brief rhythmical or melodic combination of tones that is used to convey information or direction, especially such conventional sounds as are used in military and naval drill and tactics (usually given by drum, bugle or trumpet), but including also calls used by herdsmen and the like.

In conducting, various motions on the part of the leader are often called *signals*, such as an upward movement of the baton as a sign to players or singers that a piece is about to begin, etc. Many leaders use special motions of their own for certain purposes.

In older organs, the *bellows-signal* is a mechanical device to call the bellows-blower into action.

Signature. See Notation and Scale. *G.*

Similar Motion. See Motion.

Simple. Denoting that which is relatively plain, pure or lacking in complexity. Thus a *simple* tone is one without perceptible over-tones or upper partials, occasionally one that is not duplicated or reinforced; a *simple* interval is one not greater than an octave; *simple* measure, rhythm or time refers to a rhythm in which the measure is not subdivided by secondary accents (that is, undivided duple or triple rhythm); *simple* harmony or counterpoint is harmony or counterpoint without elaboration or figuration, sometimes also without much modulation; in brass-wind instruments, a *simple* tube is one without finger-holes, keys or valves (as in the plainer forms of bugle, trumpet and horn).

Simplification-System. A name used by Vogler for a method of rearranging and condensing the parts of a pipe-organ so as to reduce space, avoid intricacy in connecting parts and lower the cost of manufacture.

It included the omission of some stops (such as mixtures) and many details in the plantation of the pipes with reference to the keyboard. During the last quarter of the 18th century this system exercised considerable influence on organ-making. *G.*

Sinfonia, Sinfonie. The old term for the forms later called *overture* or *symphony*. The diminutive *sinfonietta* remains as the name for a short or small symphony.

Singing. See Voice, Vocalization, Song, etc. *G.*

Singing-School. A popular class for the study and practice of plain church-tunes and some secular part-songs, such as was frequent in England and especially America for a century or more from about 1740. Such schools played an important part in fostering musical interest in some localities.

Singspiel. The form of song-play that is indigenous to Germany and Austria, properly consisting of spoken dialogue with interspersed songs and part-songs of a type more or less akin to the folk-song, but at times somewhat influenced by the more dramatic style of the prevalent Italian opera. The singspiel is obviously analogous to the English *ballad-opera* and somewhat so to the Italian *opera buffa*. It finally was merged into the general advance of the comic opera and operetta. *G.*

The germ of the form was in the medieval plays, especially as secularized in the 15th century. In the later 16th century Sachs and Ayrer at Nuremberg were leaders in redeeming song-plays from vulgarity, but without welding them into much unity. The stimulus received from Italy after 1600 was evidenced by Schütz' *Dafne* and Staden's *Seelewig* in 1627 and '44 respectively. But the first established interest in the singspiel as a national type was at Hamburg during the half-century from 1678, the chief composers being Strungk, Theile, J.W.Franck, Conradi and Krieger. Some offshoots of this interest appeared elsewhere, but for a time after about 1730 it died out under the competition of the Italian opera-troupes. It was revived on a finer plane after about 1765 by J.A.Hiller, Joh. André, Reichart, J.A.P.Schulz and Zumsteeg, all of whom were active in the establishment of the true lied as an artistic type of dignity and value. After 1800 the singspiel lost itself gradually in the operetta.

Sink-a-pace. Same as *cinque-pace*; see Dances. *G.*

Siren, Sirène. An acoustical instrument for the production of tones at some desired pitch as measured by vibrations or for determining the vibration-rate of given tones. It was invented by Caignard de la Tour in 1819 and later improved by others. *G.*

It consists essentially of two circular disks of metal, pierced with small holes in one or more circular rows, the upper disk being on a spindle so that it can revolve freely and the lower disk forming the top of an air-chamber into which compressed air can be driven. The holes in the disk match exactly, but are opposed in direction enough so that the air-pressure sets the upper disk in revolution, the speed of which can be registered by means of dials. Tones are produced by the air-puffs as the disk holes coincide and their exact number per second can be taken by inspection. By varying the air-pressure the pitch of any given tone can be imitated and determined. The delicacy of the method is increased by arranging to propel the revolving disk by outside means instead of by the inner air-current.

Sir Roger de Coverly. See Dances. *G.*

Sistrum. An Oriental instrument consisting of a loop-shaped metal-frame carrying several transverse rods, with or without attached disks or rings. It is sounded by shaking, producing a jingling noise rather than a tone. It was particularly associated with the temple-ritual of Isis in Egypt.

Sixteenth-Note. Same as *semiquaver*; see Notation.

Sixth. The interval between the first and the sixth degrees of the major scale or any similar interval, having the vibration-ratio 5/3 (but see below); also a tone or note at that interval from

any starting-point; in a standard scale called the *submediant*. *G.*

The above standard interval is called the *major sixth*. Other intervals are the *minor sixth*, which is a semitone shorter (ratio, 8/5), and the *augmented* or *extreme sixth*, which is a semitone longer (ratio, usually 125/72, but sometimes 225/128). The *Pythagorean sixth* was perceptibly sharper than the modern major (ratio, 27/16). *Chord of the added sixth*, a subdominant triad with the sixth of the root added (equivalent to a seventh-chord on the supertonic in the first inversion). *Chords of the extreme sixth*, chords of disputed derivation that appear in three forms in minor keys, all having the sixth of the scale in the bass, the keynote (third from the bass) and the sharp of the subdominant (augmented or extreme sixth from the bass), but differing in name if other tones are added; the plain form (without an added tone) is called the *Italian sixth*, the form with the second of the scale added is the *French sixth* and the form with the third of the scale added is the *German sixth*. A chord consisting of the subdominant of a minor key, its minor third and its minor sixth is called a *Neapolitan sixth*. In all these cases it is possible to explain the forms in different ways (as by the theory of melodic substitution, or by a transient compounding or mixture of tonalities, or by supposing a vestige of the full or Doric minor, etc.).

For chords called *of the sixth, of the sixth and fourth, of the sixth and fifth, of the sixth, fourth and third* and *of the sixth, fourth and second* (often called briefly *of six, of six-four, of six-five, of six-four-three* and *of six-four-two*), see Thorough-bass.

Sixty-fourth-Note. Same as *hemidemisemiquaver*; see Notation.

Sketch. Either a tentative outline of a composition or a slight instrumental piece that is designedly left unelaborated in detail or that contains some kind of pictorial or delineative suggestion of an object or scene. *G.*

Skip. In a melody, motion or progression to a tone more than one degree distant; opposed to *step*. Such motion may be called *skipwise* (opposed to *stepwise*), or *disjunct* (opposed to *conjunct*).

Slide. See Embellishments; also see Slur and Portamento. Also, in some brass-wind instruments, a U-shaped section of tubing so adjusted as part of the main tube that it can be pulled out telescopically, thus lengthening the effective length of the tube and lowering its pitch; such a slide is the characteristic feature of the trombone and is somewhat used in the trumpet and the horn; its principle is the same as that of the *crook*, but differs in being momentarily adjustable. Also, in such instruments, a small section used similarly to make small adjustments in the pitch of the instrument; a *tuning-slide*. Also, in the organ, same as *slider*. *G.*

Slide-horn, slide-trombone, slide-trumpet, etc., terms for instruments played by means of a slide rather than by keys or valves.

Sliding relish, see Embellishments.

Slider. In organ-making, a wooden strip, perforated with holes corresponding with the pipes in a stop and movable sidewise in the top of a wind-chest so as to either admit or exclude the air to or from the stop, its position being controlled by a stop-knob at the console. It is virtually a general valve or gate for a stop. There are as many sliders as the instrument has stops. See Organ.

Slow. Of tempo or pace, denoting that which has relatively long pulses; opposed to *quick* or *fast*. Thus, in a sonata or symphony, the *slow movement* is the andante, adagio or largo that usually constitutes the second (rarely the third) movement. *Slow music* is music of a solemn or pathetic kind that accompanies a tragic or sad situation in a play or a funereal occasion. *G.*

Slur. In singing, the union of two or more different tones on a single syllable or the notes so united; also see Notation. *G.*

Small Chorus, Small Orchestra. A chorus or orchestra of limited size, either less than the usual number of performers or a section of a full chorus or orchestra used in contrast with the entire number.

For *small octave*, see Pitch and Octave.

Snap. See Scotch Snap.

Snare. See *side-* or *snare-drum* under Drum. *G.*

Socket. In the clarinet, the metal-ring by which the mouthpiece is fastened to the upper joint of the tube.

Soft Pedal. See under Pedal.

Soggetto. In counterpoint, same as *subject* or *theme*, especially when of moderate length (less than an *andamento* and more than an *attacco*). *G.*

Sol, Soh. See Solmization. *G.*

Sol-fa. See Solmization and Tonic Sol-fa. Also an old name for the roll of paper used in directing *a cappella* singing. *G.*

Solfeggio. The use of syllables in vocal study; see Solmization. Also a vocal exercise based upon vowels, syllables or words (when employed simply as forms of vocalization). Also extended to the general rudimentary discipline in sight-reading, vocalization and part-singing that forms part of technical training under a teacher or in a music-school or conservatory. See Sight-Reading. *G.*

Solmization, Solmisation. The act, process or general system of using certain syllables as symbols and names for the degrees of a scale or for the tones of a particular key or tonality, whether as a help in elementary study of intervals and of sight-reading or as a sort of generalized notation. The most-used system is that attributed to Guido d'Arezzo (11th century), though with many extensions and special applications not originally contemplated. But various similar systems have been proposed, and the principle seems to have been applied in ancient times. *G.*

The Guidonian or Aretinian syllables, *ut, re, mi, fa, sol, la*, are taken from the initial syllables of a hymn to St. John the Baptist—'*Ut* Sueant laxis | *Re*sonare fibris | *Mi*ra gestorum | *Fa*muli tuorum, | *Solve* polluti | *La*bii reatum, | Sancte Johannes.' These were used for the successive tones of each of the hexachords in the system of the Middle Ages (see table under Hexachord), the short step or semitone being always *mi-fa*. In the 16th century the system began to trend away from the hexachord-plan and to adopt the modern octave-conception (properly a heptachord-plan). So before 1600 *si* was added to the earlier series for the seventh tone of the major scale (*si* possibly taken from the initial letters of the last line of the above hymn). About 1670 *do* was suggested in place of *ut* (probably as

more singable), making the series *ut* or *do, re, mi, fa, sol, la, si*. In this form it passed into modern use.

The original principle of the syllables was to designate tones and intervals in an abstract series, without regard to absolute pitch. But, when they were applied to the major scale, which was at first specially represented by the series having the letter-names *c, d, e, f, g, a, b*, the tendency set in, particularly in Italy, France and Belgium, to treat the syllables as names for these particular tones—as a duplicate notation. This usage, which is essentially unfortunate, has persisted till the present in those countries, and the characteristic value of the syllables as designations of relations rather than of pitches has been lost. This method of solmization and nomenclature is known as that of *the fixed do*, and the historic method, by way of contrast, is known as that of *the movable do*.

From time to time other sets of syllables have been advocated for one reason or another. Thus Waelrant of Antwerp in the late 16th century proposed *bo, ce, di, ga, lo, ma, ni* (later called *bocedization* or *voces belgæ*), Hitzler of Stuttgart in 1628 incorporated the first seven letters of the alphabet in *la, be, ce, de, me, fe, ge* (called *bebization*) and Graun of Berlin in the early 18th century tried *da, me, ni, po, tu, la, be* (called *damenization*). Even before this all such novelties were classed together under the name *bobization*. None of these gained much currency.

In England from early in the 17th century and thence in America during the 18th century a reduced system came into general use, employing only *mi, fa, sol, la* (mainly the last three) in a way that slightly recalls the tetrachord plan of ancient Greek music.

As the original diatonic scale was expanded through the introduction of intercalary tones in the longer steps, the seven syllables proved increasingly inadequate to represent tones and intervals other than the diatonic. As early as 1746 it was proposed in Italy to adopt five supplementary syllables, namely, *pa, bo, tu, de, no*, for the five 'black' keys (from *c-sharp* to *b-flat*), and not long afterward appeared the first suggestion of a system in which chromatic tones should have syllable-names in some way derived from the diatonic tones which they may replace and from which they may be said to be derived. This recognized the possibility that a chromatic tone might be either of two tones according to harmonic conditions. Thus, exactly as was done with the letter-names, the syllable-names became double as far as chromatics were concerned. The method that has had widest use is that which changes the vowel to *-i* whenever the syllable represents what on the keyboard is called a 'sharp' and to *-e* whenever it represents what is called a 'flat.' An upward chromatic scale would then read *do, di, re, ri, mi, fa, fi, sol, si, la, li, si, do* and a downward scale *do, si, se, la, le, sol, se, fa, mi, me, re, re, do*. Both of these have the infelicity of duplicate syllables (*si* in the one and *re* in the other). The most complete development of this method (that of the Tonic Sol-fa system) obviates both of these by making the seventh of the basal syllables *ti* (with the flat *te*) and the flat of *re rah*.

The recognized spelling for the syllables is that given above and all the vowels are pronounced after the 'Italian' or 'Continental' fashion. To adapt the method to English use, the Tonic Sol-fa system uses the spellings *doh, ray, me, fa, soh, lah, te*, with *de, re, fe, se* and *le* for sharps and *ta, la, sa, ma* and *rah* for flats. In this system, also, notation is simplified by representing *do* by **d**, *re* by **r**, *mi* by **m**, *fa* by **f**, *sol* by **s**, *la* by **l** and *ti* by **t**.

Solo. As an adjective, denoting that which is intended for or is performed by a single singer or player, either absolutely alone or with a subordinated accompaniment; opposed to *concerted* or *ensemble* and also to *tutti*. *G.*

In many extended works, like oratorios, cantatas, etc., the portions assigned as solos are called *solo-numbers, solo-parts*, etc., and those who sing them are *solo-singers* or *soloists*. A chorus or orchestra may include performers who regularly perform solo-passages as they occur; such performers are known as *soloists* or as *solo-soprano, solo-tenor, solo-violin, solo-horn*, etc., as the case may be. In the organ, a stop usually used for solo-effects is a *solo-stop*; in large instruments several such stops may be grouped in a separate *solo-organ*, with its own keyboard (usually the fourth, above the others); sometimes, however, that which is properly the choir-organ is called the *solo-organ*. *Solo-pitch* is a scordatura or special tuning (of an instrument like the violin) adopted by a solo-player for special effects.

As a noun, any piece or passage intended to be performed by a single singer or player, either with or without accompaniment.

It was the recognition of the solo and its development into artistic expressiveness that brought about the revolution in musical style from 1600 onward, with the rise of the opera and the oratorio.

Sommerophone. A form of euphonium or bass-saxhorn invented by Sommer of Weimar in 1843.

Sonata. A term which at first, like several others, had a vague general meaning, but which gradually acquired a special and technical sense. Originally (from about 1580) it meant any composition to be played ('sounded') on instruments; opposed to *cantata* (a piece to be sung). Sometimes it referred to a work for an ensemble (like *sinfonia*), but it also attached itself to pieces for the violin with continuo or for organ. When these tended to be arranged in two or three separate sections, the terms *sonata da chiesa* and *sonata da camera* became common, the former designating a set of polyphonic movements, the latter usually a set of dances (what was later called *suite*). But these forms were not rigidly defined. The violin-sonata became before 1700 the common name for such more elaborate pieces as later came to be called *concertos*. Sonatas for the harpsichord seem to have been first so named by Kuhnau (1696). Sonatas for violin with a full harpsichord-part were first written by J. S. Bach (about 1720). The term was used by Domenico Scarlatti for pieces in a song-like form, with repeated sections. In various works before 1750 may be seen a tendency to develop two themes in contrasted keys in addition to the prevalent tendency to use two or three contrasted movements. But there was no consensus as to style or method.

After 1750, however, as one of the salient features of the organizing influence of the Mannheim school, the form became more definite and constant as one of the chief expressions of the new homophonic style of composition. In the development K. P. E. Bach doubtless exercised a special leadership, though the perfecting of the type waited for the work of the Viennese circle. *G.*

The two characteristic aspects of the completed type may be designated by the terms *movement-plan* and *sonata-form* proper. The movement-plan included three or four distinct movements, the first an allegro in sonata-form, the second an andante or other slow movement in song-form (or something similar) and the third either a minuet or a brisk allegro (usually in dance-form, but sometimes in reduced sonata-form); if four movements were used, the third was usually a minuet and the fourth an allegro. Beethoven often substituted the more dashing scherzo for the rather stately minuet and also made the fourth movement a rippling rondo. Thus the plan derived elements from several sources, including the overture and the suite. For *sonata-form*, see article below.

The term *sonata* gradually became restricted to pieces in the above plan and form for some solo-instrument, such as the violin, the flute, the harpsichord or the piano. Sonatas for the chamber-ensemble came to be called *trios*, *quartets*, *quintets*, etc., as the case might be. Sonatas for the orchestra were entitled *symphonies*, or, if for orchestra and solo-instrument, *concertos*.

Throughout the 19th century the term *sonata* continued to be used, sometimes with a somewhat close following of the classical type, sometimes with much freedom of treatment. But the traditional movement-plan can usually be traced in its alternation of the quick and the slow and its studied contrast of forms of internal structure.

Sonata-Form. The name applied to the developed form of the first movement of a sonata; hence often called *first-movement-form*. It includes (*a*) a division of the movement into three main parts or sections, the *exposition*, the *development* or *free fantasia* and the *recapitulation* or *reprise* (cf. the analogous sections in the fugue and, less notably, in the aria); (*b*) the systematic use of two themes in contrasted keys and usually in contrasted style. The second theme is regularly in the key of the dominant or, if the first is in minor, in the key of the relative major.

In the exposition—sometimes prefaced by a slow *introduction*—the first theme is promptly presented and usually repeated, constituting a strain of some length in the original key. The second theme is then presented in a similar way in the contrasted key, often with a *coda*, and the section ends in the key of the second theme. This section is almost always repeated in full.

For the development (as for the development in the fugue) there is no established rule. In general, it is understood that the tonal materials in the two main themes will be employed in such way as to bring out or 'develop' their latent possibilities. This may be accomplished more or less contrapuntally or by melodic or harmonic extension and modification, almost always with a free use of modulation. In the development, as also in the exposition, *episodes* may occur that decidedly influence the treatment, even to the point of supplying further thematic material. The development properly leads up to a considerable climax in the key of the dominant, preparing the way for the conclusion.

The recapitulation properly presents again both the main themes, but the second is now in the same key with the first. The end is usually marked by an extended coda.

In general, the two themes are contrasted in vigor and style, the first being sharp-cut and animated, the second flowing and often distinctly song-like. The one is often said to supply an element that may be called 'masculine,' while the second is more 'feminine.' But both are essentially homophonic and harmonic in nature and each constitutes a full strain of several measures, defined by cadences.

Sonatina. A short or simple sonata, usually in not more than three movements and without an elaborate development. *G.*

Song. In general, the process, act or result of vocal utterance in the tones and forms of music; opposed on the one hand to *speech* (which is non-musical) and on the other to *instrumental music* (which is non-vocal). The term is also extended to the sounds made by certain birds (see Bird-Song). *G.*

The line between *speech* and *song* is ordinarily obvious, though technically it sometimes seems arbitrary. Both use language in conjunction with tonal sounds and shifts of pitch, but with speech the conveyance of thought by means of the words is practically the whole object, whereas with song the attention is so far transferred to the tones and their relations in melody and rhythm that the words may be neglected without wholly impairing the general effect. Indeed, this possible independence of words is implied in the instrumental form called a *song without words* or any similar lyric form.

Specifically, a short poem, or a musical setting of it (normally for a single voice), in which the verse-form is rhythmically and metrically regular, with lines equal or in some way commensurate and usually grouped by length and rhymes into couplets, triolets or quatrains, so as to form stanzas of similar structure. The term may be extended to a prose text or its vocal setting (as in terms like *plain-song*, *prick-song*, etc.), but the typical song is in verse of the distinctive species known as *lyric* (as opposed to *epic* or *dramatic*), so called because of its obvious kinship with music. For details about musical *song-form*, see art. below. Cognate terms are the German *lied*, the French *chanson*, the Italian *canzona*, etc.

The term is somewhat extended to harmonic music for more than one voice, but a song for two voices is usually called a *duet*, one for three a *terzet* or *trio*, one for four a *quartet*, etc. A song set for three or more voices may be called a *glee*, *part-song* or *chorus*, according as there are one, several or many voices to the part. In distinction from all these a song for one voice is a *solo-song*.

Songs are the most spontaneous of musical forms and hence are found among all peoples. Those that are adopted into usage and preserved as common possessions in a tribe or nation are known as *folk-songs* (q. v.). These are not so much the production of an individual as in some degree the joint production of many users, their exact form being determined by merely oral tradition. In distinction from such instinctive creations a song that is deliberately composed under cultured conditions is an *art-song*. Such a song, however, may be cast in a form that has the simplicity and naïveté of the folk-song and is then called *folk-like* (*volksthümliches*). An art-song composed with reference to production in concert may be called a *concert-song*, especially if provided with orchestral accompaniment.

The typical folk-song is *strophical*, in that the same melody recurs for a succession of stanzas. A multitude of art-songs are similarly constructed, as are such part-songs as psalm- and hymn-tunes (for which at the first folk-songs furnished the pattern). Many an art-song, however, is '*through-composed*' (*durchkomponiertes*), in that the melody varies for successive stanzas. Such a song may approximate what is usually called an *aria*. Many folk-songs, further, are really *dance-songs*, being designed to accompany and direct folk-dances. The same style often appears in art-songs, even though they are not to be used with actual dancing. On the other hand, both species of song may have a contemplative or sentimental quality, even to the pitch of melancholy or pathos. Whatever color of emotion the verse may have is apt to be matched by appropriate expression in the melody.

With reference to both topic and style songs are often described by qualifying terms like *rustic, pastoral, domestic, nature-, love-, patriotic, national, martial* or *war-, work-, hunting-, nuptial, funeral-, festal, bacchanalian, comic, satirical, nonsense-*, etc. In popular entertainments the *topical song* and the *patter-song* are common, the one turning on jocose reference to things and persons, the other utilizing some catching collection of words. Many trivial songs are known as *jingles*.

Although the song is plainly the source from which the whole art of music was derived, it is notable that the professional pursuit of music has often seemed to lie far away from its point of origin. The song itself as a special object of attention and cultivation can hardly be said to have been recognized until just before and just after 1800. Then, but not till then, composers of the highest ability began, especially under the leadership of geniuses like Schubert, Loewe, Schumann, Franz and Brahms, to disclose its wealth of artistic possibility. Since about 1850 practically all composers have sought to express themselves in songs as well as in the grander and more discursive types of composition and public interest in the song-recital and in song-literature has grown apace. Thus the lyric miniature has found its place alongside of the heroic portrait and the dramatic canvas. In all this modern treatment of the song there is a marked tendency to elevate the accompaniment on the piano or by the orchestra into full parity of interest with the vocal melody and thus to make the whole more or less an ensemble-form.

The historic subject here touched upon is of too vast extent to be even summarized in a few sentences. But some rapid notes may be added.

It may be that at the start Gregorian melodies were adapted from the forms of song common in the post-classical age; but in its medieval development, and still more in its modern survival, plain-song stands alien and distant from ordinary feeling as a piece of ecclesiastical archaism.

When composition in parts began to take shape, secular song as then practiced was somewhat influential in helping to fix methods and in supplying some themes for treatment; but the course of contrapuntal development rapidly swung away into an increasing maze of scholastic intricacy or mystic abstraction. Against this there were some reactions, as in the successive movements of the Troubadours, the Trouvères, the Minnesinger and the cultivators of the so-called *ars nova* in the 14th century. But these did not at once secure leadership.

In the 16th century secular music began to compete on more equal terms with sacred music. But the effect of its character was at first greatest in stimulating the polyphonic madrigal and in bringing instrumental music to life. At the end of the century it suddenly branched off into the field of dramatic music. Here, although the vocal solo soon became supreme, the emphasis was given to forms of theatric song on the ornate or grand scale which were again removed from the simple directness of the song proper. Throughout the period of the concert-opera it was left for instrumental music to serve as the avenue by which the sense of rhythm, melody and harmony as known in popular song and dance was gradually introduced into the changing spirit of professional method and style.

By the middle of the 17th century the force of this pressure became sufficient to bring about a revolution. The widespread adoption then of the homophonic style was virtually the coming to the throne of a new dynasty, one arising from the people and speaking the language of rhythmic melody as they knew it. But the first applications of the new authority were in the field of the instrumental ensemble or the keyboard sonata. Not till late in the century, in the revival of the German singspiel and in the new attention to the folk-song, were there clear signs of the song-renaissance of the 19th century.

Song-Form. It is evident that no generalized statement can be made as to the form in which all songs are made. But there are prevailing tendencies that can be identified and described. In particular, in contrast with the rhythmic formlessness of Gregorian cantillation and with the web-like structure of counterpoint, there is a type of form which is characteristic of many true songs, as well as of many dances. This is known as *song-form*, which is essentially the musical analogue of lyric verse-form as found in modern poetry and hence characterized by accentual and rhythmical uniformity rather than by the metrical schemes of ancient poetry.

The primary rhythm may be duple or triple in any of their varieties. The measures thus formed tend to group themselves in pairs (more rarely in threes) and thus to constitute phrases parallel to the verse-lines. These tend to unite into couplets, triolets or quatrains so as to make a period, usually parallel to a stanza. The stanza may be simply repeated as many times as the words require or fresh stanzas may be made on the same model as the first. The commonest type is one made up measures grouped in twos, fours, eights and sixteens, each larger unit being defined by a positive cadence. In other words, *song-form*, like *dance-form*, tends to follow a regular rhythm of measures as measures follow a rhythm of beats. See Rhythm.

Songman. Same as *gleeman* or, sometimes, as *vicar choral* (*choirman*).

Song-School, Sang-School. The English or Scottish analogue of the *schola cantorum* or *maîtrise* of the Continent. Such schools were common in connection with monasteries, collegiate churches and cathedrals prior to the Reformation, but were then mostly discontinued. See Maîtrise. *G.*

Sonometer. An instrument for acoustical experiments and measurements; usually some form of improved monochord.

Soprano. The highest variety of the female or the boy's voice; also called *treble*; see Voice. Also a voice-part for such a voice, or one who uses it. Also any instrument whose range corresponds to the soprano-voice (in this sense *treble* is more common). A soprano-voice whose range and quality are somewhat intermediate between a true soprano and an alto is called *mezzo-soprano*. *G.*

The term is akin to 'sovereign' in the sense of highest or supreme, referring to the place of the soprano as a part in harmonic combinations.

Soprano-voices are variously designated by qualifiers that define their special character, as *dramatic, coloratura-, lyric*, etc. In part-music they may be divided into *first* and *second*. Adult male singers who sing soprano are either *natural* (*falsetti*) or *artificial* (*castrati*).

For *soprano-clef*, see *Notation*. *Soprano-string*, in the violin, same as *chanterelle* or *e-string*.

Sordellina, Sourdelline. A small form of musette or bagpipe.

Sordine, Sordino, Sourdine. Same as *mute*. Also extended to devices in the piano or the harmonium whereby the tone is made less intense, as by means of the soft pedal in the piano and a

check upon the wind-supply in the harmonium. *G.*

Sordino is also used for *pochette* and *sourdine* for a muffled lute or spinet.

Sordono, Sordun. A form of bombard or pommer with 12 finger-holes; it was made in four or five sizes, so as to form a family; see Bombard.

Sortie, Sortita. Same as *postlude*. *Sortita* is also used for the first or entrance-aria of a leading singer in an opera; cf. *entrée*.

Sostinente Pianoforte. A piano provided with any device whereby the tones can be prolonged at will, as in the many forms of piano-violin, piano-harmonium, etc. *G.*

Soubrette. Properly, an actress in comedy who plays the part of a waiting-maid, but extended to any one who excels in parts requiring pertness, tricky by-play and coquetry.

Sound. Any state of vibration in a solid or a gas which, when conveyed to the ear, produces the sensation of hearing; see Acoustics. For musical purposes those sounds that are called *tones* are of chief importance, but *noises* are also considered so far as they are effective with tones in certain instrumental combinations and in the details of speech and song; see under Percussion-Instruments and Phonetics.

Soundboard. In various stringed instruments, a thin sheet or plate of sonorous wood so placed behind or beneath the strings as to intensify and enrich their tone by sympathetic vibration. In the various lutes and viols this is the front or belly of the body itself. In the piano it is a large and distinct member of somewhat intricate construction (sometimes called *belly*, after the analogy of the violin). In the organ it is the top of the wind-chest, in which the pipes are inserted. Sometimes called *sounding-board*. *G.*

Regarded as a resonator, the soundboard of a piano, for example, performs a phenomenal variety of functions. If well made, it responds at once to tones of every grade of intensity and becomes inactive the instant they cease. It reinforces with equal readiness tones of a wide range of pitch, including not only those sounded from the keyboard, but whatever overtones these evoke in any way. And it adjusts itself perfectly to the most intricate mesh of competing and conflicting counterpoint and to the impact of extended and massive chords. Its action, then, is multiple and complex to an incalculable extent, and this action within its molecular texture can be kept up for a long period of constant use without rapid deterioration. Much the same can be said of the soundboard of a violin, except that the strains to which it is subjected are very much less.

Sound-Body, Sound-Box, Sound-Chest. Names applied to the solid structure, usually hollow, which constitutes the main or central portion of many instruments and by the sympathetic vibration of which (with that of its contained air) the general sonority and character of the tone are determined; also called *resonance-box* or *resonator*. The shapes employed vary indefinitely, as well as the materials, fittings and decorations, and there are usually one or more sound-holes. Specially conspicuous are the numerous varieties of circular or elliptical contour found in most members of the lute- and viol-classes, with the rectangles and trapezoids common among the dulcimers, zithers and most keyboard-instruments. In many ethnic examples natural objects are utilized, such as gourds, tortoise-shells, etc. It is upon the sound-box that the instinct for carved, painted or inlaid decoration is apt to expend itself, often producing results more extraordinary as beautiful handiwork than as purely musical implements.

Sound-Bow. In bells, the thickened lower portion, against which the clapper strikes; see Bell.

Sound-Hole. In almost all instruments of the lute-, viol-, dulcimer- and zither-classes, an opening in the face or front of the body which tends to increase its elasticity and responsiveness as a resonator, to render the total tone clear and incisive and, incidentally, to add to the generally decorative appearance. In many cases such holes are single and circular; in others they are paired and have peculiar shapes (as the *f*-holes in the violin and its relatives). The exact placing of the sound-hole or holes is often of much importance to the tone-quality. *G.*

Sound-Post. In instruments of the viol-class, a small wooden prop or brace placed vertically between the front or belly and the back, close to the treble-foot of the bridge. It withstands the crushing pressure of the strings, transmits their vibration to the back and adds to the rigidity of the body as a whole. So important is its function to the tone-quality that it is often called the ' soul ' of the instrument. Also *sounding-post*. *G.*

Sound-Wave. A zone of alternate condensation and rarefaction in a gaseous medium like the air, by which sounds are produced and propagated. It is analogous to the vibration of solids, but the latter is usually transverse, while the motion of the air-particles is longitudinal (with reference to the line of propagation).

Space. See Staff and Notation. *G.*

Speak. Of a wind-instrument, to sound or emit tone when blown. Its sound is often called its *speech*, especially in the case of organ-pipes. These terms are occasionally extended to the sound of instruments of other kinds, as to those played by means of a bow. *G.*

In reed-instruments like the oboe and the clarinet, *speaker-keys* are keys opening small holes in the tube that are so placed as to facilitate producing tones on the basis of one of the overtones of the tube instead of its fundamental tone. They tend to establish a loop in the air-column at the point opened.

In tubular wind-instruments, the *speaking-length* of the air-column is measured from the place where the vibration is set up (the mouth or mouthpiece, the reed, etc.) to the first point where the continuity or integrity of the tube is interrupted (the end of the tube, a side-hole, etc.); also called *vibrating* or *effective length*. The speaking-length of wood-wind instruments is mostly varied by the opening of side-holes, but that of brass-wind instruments mostly by changing the total length of the tube by means of crooks or slides. In both these cases the tube is thus enabled to yield tones of many different pitches. An organ-pipe, on the other hand, yields but one tone, so that its speaking-length is determined by the process of tuning.

Specification. An enumeration and detailed description of the several items of structure and arrangement to be incorporated in the making of a given pipe-organ. This is required as for no other musical instrument, since such organs are not as a rule made in quantity, but with reference to a specific purchaser and place. Cf. *disposition*. *G.*

Spinet. The name most used for early or small forms of the harpsichord; also *virginal* and *couched harp*. Its outer form was either rectangular, polygonal or (in later models) harp-shaped, in either case with the keyboard set into the long side, so that the general disposition was transverse to the player. The compass was usually about 4 octaves, but the lower octave was often 'short' (lacking some tones). There was ordinarily but one string to the key, so that the tone was not loud. In all these respects it differed from the developed harpsichord. The latter was intended specially for public use, while the spinet was a private or domestic form. A few examples are extant with two keyboards side by side (for duet-playing). Most spinets, like clavichords, were made without legs and set upon a table or frame. *G.*

Spitzharfe. A small triangular harp or, better, psaltery, made to be set upright on a table. The strings were in two sets, with the soundboard between, so as to be played by the two hands like a lyre. Also called *arpanetta*, *flügelharfe*, etc.

Springing Bow. In violin-playing, a term covering two or three uses of the bow for producing a series of short or staccato tones. It involves letting the elasticity of the bow throw it off the string. Its varieties are indicated by the terms *spiccato* (*picchetato*, *piqué*), *saltato* and *ricochet*.

Spun String. See Covered String.

Square Piano. See Piano.

Stabat Mater. The sequence (probably by Jacobus de Benedictis, 13th cent.) which is sung in the Roman Catholic Church on the Friday before Palm Sunday and the third Sunday in September, being a contemplation of the Virgin at the Cross, or any musical setting of it. *G.*

The text is in 10 stanzas of which the first is

Stabat mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat filius.
Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.

It has been elaborately treated by many composers, not only in form for ecclesiastical use, but also as a cantata or lyric oratorio.

An imitation of this, contemplating the Virgin at the Manger, is another poem, possibly by the same author. This has never come into liturgical use. Its opening lines are

Stabat mater speciosa
Juxta fœnum gaudiosa,
Dum jacebat parvulus.

This has been incorporated in Liszt's *Christus*.

Staccato. See Terms of Performance. *G.*

Stadtpfeiffer. See Town-Musicians.

Staff, Stave. See Notation. *G* (Stave).

Stahlharmonika. A keyboard-instrument in which the sound was produced from graduated series of small steel-bars by the friction of little bows. It was invented by Nobe in 1796.

Ständchen. See Serenade.

Stanza. In versification, a group of lines organized into a unit by a more or less complete uniformity of meter and some obvious scheme of rhymes, so that it serves as a type or pattern for repetition throughout a poem; often called *verse* and sometimes (though not quite properly) *strophe*. It is usually at least three lines long, and may be made up of couplets, triplets or even quatrains.

The stanza-plan in verse corresponds to the favorite song-form in music. Indeed, the two have a common origin and history. In its simplest form it is the basis of dance-songs, ballads and folk-songs generally. The reiteration of a single pattern of structure from stanza to stanza produces the effect of a large rhythm both of sound and of thought. See Song.

Staple. In the oboe and related instruments, the metallic ring or tube binding the reeds of the mouthpiece together and attaching them to the tube.

Stem. Same as *tail*; see Notation.

Step. As one of the constituent elements of a scale or staff, see Degree. Also the interval between two successive degrees in a scale or represented by successive degrees in a staff or successive keys (digitals) of the keyboard. As to length, it may be a *whole-step* or a *half-step*, according as it is a major or a minor second (a *tone* or a *semitone*). Thus in the standard major scale the *whole-steps* are 1–2, 2–3, 4–5, 5–6, 6–7 and the *half-steps* 3–4, 7–8. Such regular steps in either the major or the minor scale are termed *diatonic*. By contrast, steps that involve tones not in these scales are *chromatic* (as the half-step between 4 and 4♯ or between 7 and 7♭). Melodic motion by either diatonic or chromatic steps is *stepwise* (opposed to *skipwise*) or *conjunct* (opposed to *disjunct* or *discrete*).

Sticker. In organ-making, a slender rod of wood between the arms of two levers in the action that serves to transmit the thrust of one to the other. By means of trackers, stickers, squares and rollers the motion of the keys is conveyed to the valves. *G.*

Stone-Harmonicon, Stone-Piano. See Lapideon.

Stop (verb). In playing instruments of certain classes, to change the effective length of the vibratile body by some action of the hand and thus to alter the pitch of the tones produced. Such action is called a *stop* or *stopping* and the tone produced in consequence is a *stopped* tone (opposed to *open* tone). *G.*

In all instruments of the lute- and viol-classes, with some of the zithers, stopping is effected by pressing the strings against the fingerboard so as to shorten their effective length. A *double-stop* or *double-stopping* is the use of two or more fingers in this way on as many strings. For terms used in violin-playing, see Shift and Position.

In most tubular wood-wind instruments stopping is effected by closing a side-hole in the tube with the finger or by means of a key so as to change the location of the nodes in the vibrating air-column. Its result may be to

alter the pitch diatonically or, by changing the register, to move the range of tones up or down.

In many brass-wind instruments stopping is effected by inserting the hand or a cone into the bell so as to shorten the effective length of the air-column; see under Mute.

In the pipe-organ a *stopped* pipe is one closed by a plug or tampion at the top so that its tone is an octave lower than that of an open pipe. This difference is due to the fact that the plug forces a node to form at the top, whereas an open pipe has a loop at the top.

Stop (noun). See under the verb above. Also same as *organ-stop* (q. v.). In the organ the total mechanism that controls the use of the various stops (sets of pipes) is the *stop-action*, operated by *stop-knobs* or *stop-keys*.

Stornello. See Ritornello. *G.*

Strain. In general, a poem, song, tune or melody as a whole. Specifically, a division or part of a piece or passage that has some degree of completeness; sometimes equivalent to *phrase* or *period*.

Strathspey. See *reel* under Dances. *G.*

Stretto. In counterpoint, especially in a fugue, a passage in which the subject and answer are introduced in close succession, so as to overlap and crowd upon each other, usually in repeated enunciations. Such a passage is customary after the development as a part of the final recapitulation. Also, in various vocal forms, a final section in quickened tempo and intensified style as a means of effecting climax (usually written *stretta* in this sense). *G.*

Strict. In counterpoint, denoting that which is precise or according to rule, as a *strict* canon, *strict* imitation, etc.; opposed to *free*. *G.*

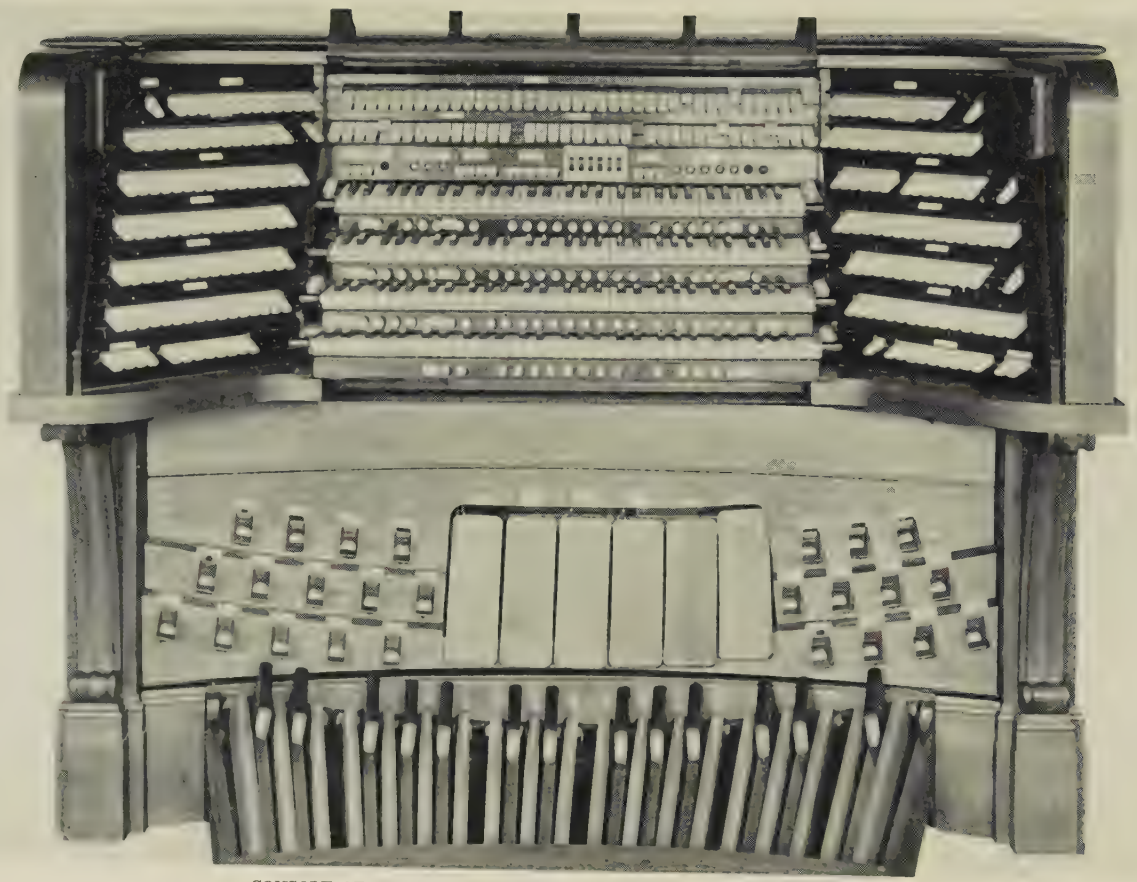
String. In numerous instruments, a tightly stretched cord of gut or silk or wire of brass, iron or steel that can be thrown into vibration by some means so as to produce musical tones. Instruments whose tone-production is effected by means of strings are known collectively as *string-* or *stringed* instruments. The process or method of applying strings in instrument-making is called *stringing*. Various parts connected with the affixing of strings are called by names with the prefix *string-*, the exact meaning varying with the instrument. The number of strings in a given instrument may range from one to over two hundred; those with few strings are sometimes designated by terms like *monochord*, *bichord* (*dichord*), *trichord*, etc., while those with many may be called *polychord*. In many cases two or more strings are used as mere duplicates or replicas of each other (so as to make the tone more sonorous); such duplicates are called *unisons* and an instrument with two or three such *unisons* to the note or tone may be called *bichord* or *trichord*. Stringed instruments are broadly divided into those having but one string (or set of unisons) for each pitch desired and those having comparatively few strings, any or most of which can be made to yield more than one tone by 'stopping,' that is, by shortening their effective or vibrating-length by pressing them against a fingerboard with the finger (or some similar process). Stringed instruments may be classified in several ways; the most useful method is by reference to the manner of stringing and the method of sounding (see below). *G.*

The material used in making gut-strings is usually called 'catgut,' which seems to imply that it comes from the prepared intestines of the cat, though it may be a corruption of 'kit-gut' (i. e., 'fiddle-gut'); commercial catgut is a preparation made from sheep- or horse-gut. If silk is used, it is but lightly spun into cord; silk is often taken as the core or basis for *wound-* or *spun-*strings, in which a fine silver or copper wire is more or less tightly coiled about the core, making a compound structure. In many old instruments, as well as in popular forms in countries all over the world, strings of iron or brass are common, drawn with more or less care. In the modern piano steel wire has replaced softer and weaker materials, the so-called 'piano-wire' of present commerce being the finest product of its class, so extraordinary in tensile capacity that it is used for many other purposes besides piano-making (as in deep-sea sounding). Metal strings are not seldom made larger by being wound or spun with an outer wire-coil. It should be added that in some ethnic instruments materials like plant-fibres and muscular tendons from animals are found. For *string-gauge*, see Chordometer.

A string does not become tone-producing in a practicable sense unless it be stretched somewhat tightly and also unless it be connected with some resonator. The pitch of the tone it produces depends on its mass (size and density), its tension and its vibrating-length. In all instruments with several or many strings the strings are graduated so as to have different pitches and they are adjusted for use by being tuned (usually by altering the tensions). When a string is sounded in any way it tends to vibrate entire (giving its fundamental tone) and also (because of its high elasticity) in its aliquot parts (giving a series of partial-tones of diminishing intensity). Its normal tone, then, is a more or less compound one, ideally containing a full series of partials up to some point where they become negligible. But its precise character or quality depends on the influence of the resonator or sound-box attached.

A convenient classification of stringed instruments recognizes six main classes—harps, lyres, zithers, dulcimers, lutes and viols. In *harps* and *lyres* the strings are ranged in an open series, so that the player's hands can reach them on both sides, the sound-box being at or near one extremity of the series, at a right angle in harps proper and more or less parallel in lyres. In both cases the strings give each but one tone and are sounded by plucking or twanging. In *zithers* and *dulcimers* the strings are ranged in series over the face of the sound-box, so that they can be reached from but one side. They yield mostly only one tone to a string, but in many zithers one or more of the strings may be stopped against a fingerboard, so as to give many tones. Zithers are played by plucking, but dulcimers by the blows of hammers. In *lutes* and *viols* the strings are ranged not only over the face of the sound-box, but also over a slender neck projecting upward from the body and carrying a fingerboard, against which they can be stopped, so as to yield many tones. Lutes are played by plucking, but viols by the friction of a bow. The device of a keyboard has been added to some varieties of the above classes. Thus the harpsichord is essentially a keyboard-psaltery or zither and the piano a keyboard-dulcimer, while the hurdy-gurdy and many so-called violin-pianos are keyboard-viols. A simpler classification, based on the method of sounding, makes only three classes, those that are *plucked* or twanged (harps, lyres, zithers and lutes), those that are *struck* (dulcimers) and those that are *bowed* (viols)—the last two being also called *percussive* and *fricative* respectively.

In ancient music harps and lyres were prominent. Throughout the Middle Ages a great variety of forms were in use, including harps, zithers and lutes, with some dulcimers and viols. In the 16–17th centuries lutes were finely developed and were extensive favorites, but in the 17–18th they were far outstripped by the viols, especially those related to the violin. In the modern orchestra the only stringed instruments are viols (except as a harp is introduced incidentally). The violins, violas, 'cellos and double-basses are there known as *the strings* or the *string-orchestra* (or *string-*



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band). Most chamber-music is now written for ensembles of viols, as for *string-trio*, *string-quartet*, etc., with or without the addition of the piano.

For each kind of stringed instrument there is some customary way of tuning the several strings; this is the *accordatura*, any deviation being called a *scordatura*. Any particular string may then be known by the letter-name of the tone it is tuned to give, as (on the violin) the *g-string* or the *e-string*. The latter, like the principal melody-string on several other forms, is also sometimes called the *chanterelle*.

In the piano, as now made, there are three strings to the key throughout most of the compass, making a total of over 230. As their tension is high and their combined pull amounts to many tons, special provision has to be made for their anchorage to the frame. At one end they are looped about pins in the *string-block*, which in turn is attached to the *string-plate*; at the other end they are wound around tuning-pins that are set in the wrest-plank. In comparing the size of piano-strings, as for other instruments, a *string-gauge* is used. A string that gives its intended tone and is susceptible of satisfactory tuning is called *true*, but otherwise *false*.

On instruments where the strings may be stopped, one that is played without stopping is said to be *open*, but otherwise *stopped*. Some lutes and viols have sets of *sympathetic strings* added, which are not directly sounded, but are called into action by resonance.

In the pipe-organ, a stop whose pipes give tones that simulate those of bowed instruments is called a *string-stop* and such stops collectively are called *the strings*. But a *string-organ* is a reed-organ having strings that vibrate sympathetically with the reed-tones.

Strophe. In the Attic drama, the combined song and evolution of the chorus in one direction, followed by a corresponding *antistrophe* in the opposite direction, with an *epode* at the end—the whole forming one act or ode in the choric action. Also, in modern poetry, either a main section in an irregular ode or one of the stanzas in a poem of cyclic form. Also extended to the larger divisions of a movement in a musical work, somewhat equivalent to *period* or *section*. Such a movement or plan may be called *strophical*.

Study. A piece, usually instrumental, which combines artistic value with usefulness as a discipline in technique or interpretation; an *étude*. An elaborate and specially effective example may be called a *concert-study*. Occasionally applied to an elementary *exercise*.

Style. In general or specifically, the manner characteristic of a method of composition, of a period, of a composer or performer, etc.; as in contrapuntal, monophonic or operatic *style*, in the Palestrina or *a cappella style*, after the *style* of Mendelssohn or Wagner, in organ-*style*, etc. Cf. Galanter and Gebunder Stil.

Sub-. Denoting that which is lower in pitch or less in importance, as *subbass*, *suboctave*, *subprincipal* (an octave lower), *subdiapente*, *subdominant*, *submediant*, *subtonic* (measured downward), *subcantor* (deputy or assistant), etc.; opposed to *super-*.

Subject. In counterpoint, the melodic figure or phrase taken as the theme for treatment throughout a composition; opposed to *answer*; see Counterpoint, Canon and Fugue. Also extended to all other styles of composition, though with less formality. See Theme. *G.*

A short contrapuntal subject is sometimes called an *attacco*, one that is extended, an *andamento*. Occasionally an *acrostic* subject is adopted, as upon the letters B-A-C-H, etc.

Subordinate, Subsidiary. Denoting that which is not fundamental or principal; as *subordinate chords*, all chords in a key except the tonic, dominant and subdominant triads and the dominant seventh-chord, *subsidiary note*, in a trill or similar embellishment, any note except that which is essential to the harmony, *subsidiary subject* or *theme*, a subject or theme taken for incidental treatment in connection with others that are principal, etc. *G* (Subsidiary).

Suite. See *partita* and *suite* under Dances. The modern use of the name sometimes signifies a set of dances in the old style devised for the sake of their quaint effect. But the name is more commonly employed to cover a series of brief instrumental sketches or tone-pictures having something of a ' program ' to connect them, without necessarily using any dance-forms or preserving identity of key. *G.*

Summational Tone. See Combination-Tone.

Super-. Denoting that which is higher in pitch, as *superdominant*, *supertonic* (next above in the scale), *superoctave* (an octave higher), etc.; opposed to *sub-*. *G.*

Superfluous. Same as *augmented*.

Suspension. In harmony, a temporary dissonance in a chord (under an accent), produced by making a voice-part prolong a tone that was consonant in the preceding chord and later progress one step downward into consonance again. The first sounding of the tone is the *preparation* of the suspension, its dissonant continuance is the *percussion* and the following tone is the *resolution*. If the suspension is in two or three parts at once, it is *double* or *triple*. If the resolution takes place upward instead of downward, the effect is called *retardation*. Either suspension or retardation is opposed to *anticipation*. If an effect like a suspension occurs without preparation (by motion to the dissonance instead of mere prolongation), the term *appoggiatura* is sometimes used, though only by some licence. See under Syncopation. *G.*

Sustaining-Pedal. See under Pedal.

Swell, Swell-Organ, Swell-Box, Swell-Pedal. See under Organ. *G.*

Syllable. An arbitrary letter-group adopted as a symbol for a tone either as related to other tones or as to its actual pitch; when applied to a particular tone it becomes its *syllable-name*; opposed to *letter-name* or any other designation; see Solmization. Also any purely nonsense-syllable adopted to aid in the study of vocalization.

Sympathetic. In acoustics, denoting that which vibrates and gives forth sound not because directly affected by an original tone-producing agency, but in response to vibrations in another body which are conveyed to it by the air or some other connecting medium; thus a *sympathetic string* is one that vibrates by induction after another string has begun to sound in its neighborhood. Also denoting a sound produced thus in a sympathetic body, as a *sympathetic* tone or harmonic. The relation between

two vibratile bodies that react in this way is said to be one of *sympathy*. See Resonance, Acoustics, String, Soundboard, Voice, etc. *G.*

Symphonia. In ancient usage, same as *concord* or *consonance*; opposed to *diaphonia*. In medieval usage, the name for a variety of instruments, including the bagpipe, the hurdy-gurdy, the virginal, etc. In the 17–18th centuries, a composition for a group or ensemble of instruments; also *sinfonia*. In all meanings the notion of ' sounding together ' is present.

Symphonic. Denoting that which resembles or is associated with the symphony as a form, as a work of *symphonic* dimensions or scored for the *symphonic* orchestra.

Symphonic Poem. A term first used by Liszt and later widely adopted, denoting an orchestral work of large size, but usually in one continuous movement, based upon the use of one or more principal themes, which are developed or treated with much freedom of form and style. The aim is always to present an imaginative picture of a historical or fanciful subject in the general spirit of program-music and at the same time to construct a tonal effect with coherence, progress and climax irrespective of the subject. *G.*

In the strict sense it is not a definite form, because there is no one method in which the work is laid out and handled. But by many it is regarded (as by Liszt himself) as the natural successor of the classical symphony. By others it is thought to be better described by terms like *tone-poem* or *tone-picture*. Many works that are somewhat akin, but laid out in a succession of detached movements, are often now called *suites*, though quite distinct in detailed form from the typical dance-suite.

Symphonie Concertante. A form used by composers of the Mannheim school in which a general symphonic plan is followed, but with solo-passages for one or more instruments; cf. *concerto*.

Symphonion. A piano provided with a harmonium attachment, invented by F. Kaufmann of Dresden in 1839, being one of the precursors of the orchestrion. Also a form of music-box, in which the teeth of the steel comb are engaged, not by pins set on a cylinder or barrel, but by studs on small wheels rotated by projecting points on a metal disk (like that of a phonograph). The advantage of this arrangement is that the disks are indefinitely changeable.

Symphony. Originally (under the name *sinfonia*), an instrumental passage or number in an extended and complex work, like an opera, including ritornelli, incidental pieces and even the overture; this usage, though belonging properly to the 17th century, lingered more or less on into the 18th. Meanwhile the term tended to become more usual for orchestral pieces in three movements either intended to serve as overtures or made for independent use as concert-pieces (hence often also called *concerti*). In either case they differed from the suite in not being confined to dances (perhaps avoiding them altogether) and in aiming to secure effects by dexterous alternations of larger and smaller combinations of instruments.

In the classical period (beginning even before 1750) the term becomes more definitely restricted to what amounts to a sonata for orchestra, having the same three or four movements and the same use, in the first movement at least, of sonata-form. Throughout the 19th century this usage continued to obtain more or less, but with a constant tendency to break away from the regularity of the sonata-plan, without wholly abandoning it. The two strongest impulses toward novelty as compared with the classical type were the vastly increased sense of the tonal possibilities of the orchestra as an instrument and the growing desire for a series of effects embodying a ' program ' idea. Hence the modern symphony, while retaining many characteristics of its earlier treatment, is apt to present a total impression that is radically different. *G.*

The orchestra employed by Haydn, Mozart and Beethoven did not much exceed 15 parts, with a very moderate number of ripieni in the strings. The advance in complexity and sonority in recent years has been extraordinary, more than doubling the number of parts and trebling the total number of players. This fact alone is sufficient to explain why the symphony has changed much more than the sonata for a solo-instrument from an emphasis on tonal design to a pageant of tonal color. But the change in emphasis has brought with it also a prodigious increase in the elements of design, since every amplification for purposes of utilizing and exploiting the resources of timbre involves adding to the thematic and figurative material. The consequence is that the more modern symphonies present a degree of intricacy in construction not matched by any other form of composition except the most elaborate operas. To make the complexity greater, in not a few cases a chorus or the organ, or both, have been added to the full modern orchestra. The indescribable opulence of effect is due to a combination of every achievement in the perfecting of the individual instruments in the orchestra and every gain in their manipulation, with that imperial handling of themes of every kind in their rhythmic and harmonic relations which the later masters have made customary. The only question is whether the intellectual and emotional content has kept pace with the amazing evolution of the tonal splendor as such.

Syncopation. In harmony, a special effect produced by uniting a tone having naturally a weak accent with one that would be accented if it were separate and transferring the accent back to the place of the tone's entrance. It results in temporarily upsetting the place of the accent, though usually only in one voice-part at a time, occasionally in more, so that two contrasted systems of accent appear together. It may be considered as a kind of suspension or anticipation, though not requiring regular preparation or resolution. Sometimes the effect is treated without much transfer of accent. It was extensively, even excessively, used by Schumann. *G.*

Syrinx. See Pan's-Pipe.

System. A term that has been variously used at different times, as for a tone-series like a tetrachord, scale or mode, for the total range of tones regarded as constituting the apparatus of practical music, and, in notation, either for a staff or for two or more staffs braced together.

The tone-system of Greek music was two octaves long, that of medieval music two and a half octaves and that of modern music six or seven octaves. See under Greek Music, Hexachord and Pitch.

T

T. As an abbreviation, *t.* or *T.* stands for *tasto*, *tempo*, *tenor*, *toe* (in organ-music), *tre* and *tutti*, also, in Tonic Sol-fa notation, t for *ti* or *te* (7th scale-tone).

Tablature. A general name for the system of rules adopted by the Meistersinger guilds in the 15–16th centuries, governing the construction both of texts for musical setting and of that setting itself. In part they embodied principles of universal application, but in part they were finical and even grotesque. Also, and more commonly, any system of arbitrary signs or notation designed to record music with reference to its performance upon particular instruments, especially such systems as were in use during the 15–18th centuries for the organ, for lutes and for viols. In one sense, the regular staff-notation and even the notation of chords used in thorough-bass are examples of tablature, but they are usually considered by themselves. See Notation. *G.*

For details, see art. 'Tablature' in Grove's *Dictionary*. In general, the pitch of tones was shown by letters, numbers or marks showing the string and finger to be used, while time-values were indicated by signs like those of the staff-notation (but without note-heads) or by strokes corresponding to the number of beats. In many cases a staff was used, either to carry letters or other signs in a way more or less like the placing of notes in the staff-notation, but also as a way of indicating strings (each line corresponding to a particular string) or some similar mechanical detail. In the effort to accomplish the notation of counterpoint and of chords many special marks were evolved.

The whole movement of thought and practice embodied in the historic tablatures testifies to the feeling in the 15–16th centuries that music for instruments was distinct from that for voices. The staff-notation had been devised for singers and had been developed in accordance with the advancing needs of vocal counterpoint. For a time it was not seen that it was perfectly applicable to instruments, even though it did not indicate to the eye the exact mechanical processes to be employed in playing.

Tablatures continued to be used to some extent far into the 18th century. At many points of detail they influenced the final form of the staff-notation. In the 19th century, the Tonic Sol-fa notation has been called a new form of vocal tablature, and several slight systems have been tried in connection with instruments like the guitar, the mandolin, etc.

Table Entertainment. A miscellaneous congeries of stories, jokes and songs, popular in England from about 1750. The name came from the fact that the performer usually sat at a table, facing the audience. *G.*

Famous entertainers of this sort were Charles Dibdin in 1789–1801, Charles Mathews from 1816, and many others.

Table-Music, Tafelmusik. Music sung by a group seated about a table; see Part-Book.

Tabor, Taborine. A small drum or tambourine (but without jingles), especially such as was used by medieval pipers. The diminutive is *taboret* or *tabret*. Often used interchangeably with *timbrel*. *G.*

Tactus. One of the medieval terms for time-value, more or less like *tempus*, covering relations between breves and semibreves. Also sometimes same as a *beat*.

Tail. Same as *stem*; see Notation. In piano- and organ-making, the rear end of a key or digital; usually *key-tail*.

Tail-piece. In instruments of the viol-class, a triangular piece of wood, usually of ebony, to which the lower ends of the strings are attached and which is itself attached to the button.

Taille. Same as *tenor*, especially the *tenor-violin* or *viola*. *G.*

Tambour, Tanbur. Same as *drum*, especially one of large size; cf. *tabor*.

Tamboura, Tambura. An Oriental instrument of the lute-class, having a circular body, a long fretted neck and 3–4 strings. *G.*

Tambourin. See Dances. Also applied to varieties of drum used in Egypt, Provence, etc. *G.*

Tambourine. A small drum, consisting of a shallow hoop or ring of wood or metal and a single head of parchment. In the hoop are set several pairs of metal-jingles shaped like castanets. It is played by striking with the hand or arm, by shaking or by drawing the finger across the head. It is Oriental in origin, but especially common in Spain; whence the name *tambour de Basque*. *G.*

Tampion, Tampon. In organ-making, the plug or stopper inserted in the upper end of certain sets of pipes, as in those of the stopped diapason.

Tam-tam, Tom-tom. A popular name for an Oriental gong or drum. *G.*

Tangent. In the clavichord, a brass wedge inserted in the rear end of a key and by its impact on a string both causing it to sound and determining the pitch of the tone. See Clavichord. *G.*

Tango. See Dances. *G.*

Tantara. A signal or flourish on a hunting-horn or bugle. *G.*

Tantum ergo. A hymn often used in the Roman Catholic Church at the office of Benediction, at the Elevation in the Mass and when the Host is carried in procession, or a musical setting of it. *G.*

It consists of the last two stanzas of the hymn 'Pange lingua gloriosi corporis mysterium' of Thomas Aquinas (13th cent.).

Tar, Thari. An Oriental instrument of the lute-class, having a body of hollowed wood, with a parchment front or belly, and usually 5 strings, played by means of a plectrum. It is common in the Caucasus.

Tarantella, Tarentelle. See Dances. *G.*

Tattoo. In military music, the signal at night for retiring to quarters or tents. As now used, it is given both by bugles and drums. *G.*

The old name was *taptoo, taptoe, taptoy*, which is explained as meaning that the taps at public houses are to be closed. It is likely that the signal was first given by drums alone.

Technic, Technique. A general term for method or style of performance, vocal or instrumental, especially regarded from its mechanical side rather than from that of interpretation; execution.

Technicon. An apparatus for the muscular training of the hands for piano-, organ- and violin-playing, invented by J. Brotherhood of Canada and patented in 1885.

Techniphone. See Practice Clavier.

Tedesca. See *Allemande* under Dances.

Te Deum. A famous hymn or canticle used in the Western Church at Matins and other morning services, as well as separately as an office of thanksgiving, or a musical setting of it. *G.*

The text begins 'Te Deum laudamus, te Dominum confitemur.' The Latin text is probably derived from a Greek original, though this is not certain. The earliest reference to it is from the early part of the 5th century, which is now assumed to be the period of its origin. But there are several traditions connecting it with various persons of an earlier time, as with Hilary, Ambrose (and Augustine), Nicetus, etc. Often called the *Ambrosian Hymn*.

It is likely that the present text has been somewhat expanded from the original version, especially by the insertion of a Trinitarian doxology and the incorporation of a chain of antiphons from the Psalms at the end. The basis is a poem addressed to Christ, not to the Father or the Trinity, and closing with the prayer 'Aeterna fac cum sanctis tuis gloria munerari.'

The traditional English version is open to many serious objections in details.

Telharmonium. A very elaborate apparatus, invented by Thaddeus Cahill about 1900 and exhibited in New York in 1907, whereby the tones of many instruments were synthetically produced from tuning-forks, reeds and strings by means of electrical currents. Its purpose was to provide for the reproduction of orchestral effects in such way that they could be distributed telephonically.

Temperament. The theory, process or result of tuning an instrument of fixed intonation or of modulating the voice or an instrument of free intonation so as to effect a reasonable compromise between the pitch-relations that are acoustically ideal and those that are both mechanically feasible and adapted to the exigencies of advanced composition, especially on the side of modulation. Temperament is the meeting-ground between theoretical acoustics and the practical art of tuning certain instruments and of handling the voice and certain other instruments. See Acoustics, Scale and Tuning. *G.*

Ancient acoustics assumed the intervals of the octave and the fifth as primary measures or determinants, but early recognized the fact that even these do not agree perfectly with each other, since a series of octaves and of fifths taken from the same starting-point do not match exactly and several smaller intervals deduced from octaves and fifths present slight deviations from each other (see Comma).

The tendency of modern acoustics has been to add the major third as a supplementary measure, because of its value in establishing the harmonic unit of the major triad. Using this discloses many additional discrepancies at various points that are more or less analogous to those which ancient theory recognized. And the modern demand for freedom in modulation brought the theoretical difficulties into the field of practical procedure. By way of illustration it is enough to cite but a single case. If one who sings in just or pure intonation begins a song in the key of C and presently passes into the key of G, he not only finds himself using *f-sharp* in the place of *f*, but also using an *a* which is not identical with the *a* which he used before. Every additional step of modulation introduces a new discrepancy. When this familiar instance is applied to making a keyboard-instrument like a piano, the magnitude of the practical problem speedily becomes infinite. Hence in the 17th century, when both instrument-making and the practice of modulation began to advance to modern proportions, how to reconcile the ideal with practical simplicity became an urgent question. It became customary to call the harshness of effect that tuning attempted to avoid 'the wolf.' Temperament was then the use of some plan of tuning that would 'drive out the wolf' as far as possible or at least as far as was deemed necessary.

The first plan to be widely adopted was that of *mean-tone temperament*. This derived its name from its aim to make the whole-tone halfway (or a 'mean') between its two theoretical values (half-way, that is, between 9/8 and 10/9). In application, this method aimed to make certain keys good, while others were unusable. The good keys were usually those with not more than three flats or sharps in the signature, if major, and three or four of the possible minor keys. Free modulation was out of the question and most minor keys were unsatisfactory. The prevalence of this method is reflected in the fact that the bulk of 18th-century music is written in a limited range of keys, as well as in some terms (like 'extreme' keys).

From even before 1700, however, another method began to be suggested, that known as *equal temperament*. This takes its name from its aim to make all semitones equal, so that an octave shall comprise twelve equal half-steps. When this plan is carried out, not only is any one scale fairly correct, but modulation to any other possible key leads to another scale that is equally correct. Once the ear is accustomed to the major or the minor as thus represented, it finds that changing the key-note has no disturbing effect. This method of tuning the conventional twelve keys of the keyboard has become so universal that upon it as a basis has grown up a widespread conception of scale- and key-relations, so that now the 12-toned scale is by some adopted as ideal. The only recourse for the purist is to devise some form of keyboard that shall have more than twelve keys to the octave. Various experiments of this sort have been made (even to the point of 53 keys), but none has proved to have practical applicability. They involve too many intricacies for both the performer and the instrument-maker.

Unaccompanied part-singing and instrumental ensembles like the string-quartet are measurably free from the problem of temperament. The tendency of the best performers is to use pure intonation so long as modulation does not occur, and, when it does, to make some slight accommodation to suit the needs of the immediate case, but without adhering to any fixed system. In most actual instances it is likely that effects are unconsciously borrowed from the equal tuning that is in vogue upon keyboard-instruments.

The temperament used in a complex aggregation of instruments like an orchestra undoubtedly fluctuates somewhat according to the intricacy of the music attempted and the predilections of the players engaged. An orchestra includes many instruments whose intonation is at least partially fixed, and all others must accommodate themselves to these fixed points. When a piano is used with an orchestra, the amount of accommodation required is usually much greater than when the orchestra is by itself.

Some further practical points are noted under Tuning.

Tempête. A lively variety of *quadrille*, which see under Dances.

Tempo. In general, the intended or actual rapidity or pace at which a piece or passage is to

be or is performed; the duration of the time-units in the rhythm or movement. Also, in expressions like *tempo di menuetto* or *tempo di ballo*, a direction as to both pace and style. *G.*

For various specific indications of absolute or relative pace see Terms of Performance and Notation. The established method of indicating intended tempo is by a metronomic mark, showing the number of rhythmic units per minute; see Metronome.

It has been urged that the normal physical standard of tempo is the average pulse-beat, that is, 70–75 strokes per minute, whatever rate is less or more than this being properly reckoned as either 'slow' or 'quick.'

Tempus. In mensural music, the relation in time-value between a breve and a semibreve, being *perfect* if the breve was considered as equal to three semibreves, but *imperfect* if it was equal to two. See Notation and note under Perfect. Sometimes called *tactus*.

Tenebræ. In the Roman Catholic Church, a special office for the afternoon or evening of Wednesday, Thursday and Friday of Holy Week, consisting of Matins and Lauds for the following day (including the Lamentations), or a musical setting thereof. *G.*

In the usage of the Sistine Chapel the 15 lights on the great candlestick are one by one extinguished (except the last) as the service proceeds, so that the close is in almost complete darkness. In old English usage the number of candles was 24.

Tenor, Tenore. The highest variety of the adult male voice or its voice-part; see Voice. Also any instrument whose range corresponds to that of the tenor-voice, including the *tenor-viol* or *violin* (*viola*), the *tenor-trombone*, the *tenor-drum*, etc. *G.*

The name comes from the Latin *tenere*, to hold, recalling the fact that early part-singing was for male voices, so that the tenor was the leading part, the one, therefore, to which in early contrapuntal music was assigned the enunciation of the *cantus firmus*, as well as the predominant melody when harmonic writing began to be practiced.

Tenor-voices are variously designated by qualifiers that define their special character, as *dramatic* (*robusto, helden-*), *lyric* (*leggiero*), etc. In part-music they may be divided into *first* and *second*.

In a peal of bells the lowest in pitch is often called the *tenor-bell* and this usually serves as the *hour-bell* if the peal is connected with a clock.

Tenor-C, the *c* next below *middle-c*; see Pitch. For *tenor-clef*, see Notation.

Tenorino. A tenor whose voice is developed in the falsetto range, so that he can sing the soprano- or treble-part; or an artificial male soprano.

Tenoroon. See *oboe di caccia* under Oboe.

Tenth. The interval of an octave and a third or a tone or note at that interval; a compound third.

Teponatzli. An ancient Aztec instrument, essentially a peculiar form of drum. It consisted of a hollowed wooden cylinder, in the upper surface of which was an H-shaped orifice, the two projecting tongues of which, when struck by mallets, yielded two distinct tones that were more or less consonant with each other.

Terce. The fourth of the Canonical Hours (9 A. M.). *G.*

Terminology, Musical. A collective name for the technical terms used in defining and describing musical conceptions, procedures and implements, as well as in connection with its notation and the mechanical incidents of performance.

In one sense *terminology* and *nomenclature* are synonymous, though the distinction is sometimes made that nomenclature should be used for the special names applied to objects like instruments and perhaps to some of the abstract conceptions employed in harmony, while terminology should be limited to usages of words for descriptive purposes that music shares with other subjects and applies technically for its own purposes. This distinction is so difficult to enforce that it is better to regard terminology as including the entire vocabulary of the art.

Terms of Performance. Verbal indications of the composer's or editor's intention as to the details and style of rendering and interpretation; directions added to the characters and signs of notation for the guidance of singers, players and conductors. Terms of this class include (*a*) those indicating absolute or relative rapidity or intensity, (*b*) those indicating practical procedure or manipulation either in following the score or in using the particular instrument in view (or, to a limited extent) the voice, and (*c*) those suggesting the desired emotional attitude and thus the general style of delivery. The first two groups are not large and are as a rule fairly precise. The third group is almost indefinitely large and at the same time rather vague. The subjoined lists aim to present the commonest and most essential terms in each group, but without attempting to mention all the variants in the third group.

For obvious reasons, the Italian terms are taken as the most representative. The technical language of music as an art of cosmopolitan character was first settled while the art was dominated by leaders and styles belonging in some way to Italy. After two or three centuries of expansion in other countries, music still chooses to use these Italian forms more than any others, though most of them are now parallelled by others in several languages.*

Terms relating to Tempo or Rhythm

Indicating regular or strict rhythm: *a tempo, im Takt, a battuta, en mésure*, in time, with the beat, in regular rhythm; *tempo giusto*, in strict time, *ben rythmé*, with rhythm well marked; *con rigore*, with accuracy (of rhythm), *severamente*, severely, precisely. In passing from one section to another, *l'istesso* (*lo stesso*) *tempo*, in the same time or rhythm. In returning to an earlier section, *a primo tempo*, in the first time or rhythm.

Indicating irregular or varying rhythm: *ad libitum, a piacere, all' arbitrio*, at pleasure or discretion; *senza tempo, tempo perduta*, without fixed rhythm; *con alcuna licenza*, with some licence; *tempo rubato* (literally,

* A note about the formation of Italian words may be useful. Terms of style or manner are mostly adverbial in force, but they are in form often adjectives, participles or nouns with a preposition. Adjectives regularly end in *-o*, *-a* (plural, *-i*, *-e*) or, expansively, in *-oso*, *-osa*, (Eng. *-ous*). Adverbs are generally made from adjectives by changing *-o* to *-e* or by adding the suffix *-mente* (this often also with the stem of past participles). Any verb-stem may yield either a present participle or gerund in *-ando* or *-endo* (Eng. *-ing* or *-ingly*), a past participle in *-ato*, *-ito* or *-uto* (Eng. *-ed* or *-edly*) or an infinitive in *-are*, *-ere* or *-ire* (serving as a noun). Adverbial expressions are constantly made out of nouns with prepositions prefixed, expecially *con*, with, *a*, *al*, *all'*, *alla*, to, at, by, *da*, *dal*, from, connected with, *dei*, *del*, *di*, of, from, etc. Many nouns and adjectives appear with diminutive endings like *-ino*, *-ello*, *-etto*, *-uzzo*, the corresponding augmentative endings being *-one*, *-otto*.

robbed), with an irregular distribution of the smaller rhythmic units within a measure or similar group. In regard to other performers, *colla parte*, *colla voce*, with the part or voice (in rhythmic adaptation thereto).

Indications of the general pace of a work, movement or section are usually the same terms as are used for suggesting its general character. Originally style was probably more considered than pace as such. Modern music tends to give minute attention to the precise rapidity intended (see note below on metronomic marks). A medium pace is indicated by *tempo moderato*, *ordinario* or *commodo*, at a moderate, ordinary or convenient pace. The term *andante* (literally, *going*) has a somewhat similar meaning, though in earlier usage it probably implied a movement somewhat faster than *moderato*, whereas it now means somewhat slower (the older sense lingers in *andante con moto*); its diminutive, *andantino*, less fast or less slow, plainly stands for some medium pace. Rapidity is marked by *allegro*, *vivace* and *presto* (each stronger than the preceding), as well as by the less usual *vivo*, *rapido*, *veloce*, etc. Slowness is correspondingly marked by *adagio*, *lento*, *largo* and *grave* (each stronger than the preceding), with a few others, like *tardamente*. All or most of these may be intensified by the superlative suffix *-issimo*, *-issime* or by adding *molto*, much, or be made less intense by the diminutive suffix *-etto*, *-ino*. They may also be softened by prefixing *un poco*, a little, or *quasi*, as if, or by adding *ma non troppo*, but not too much.

Since about 1820 all kinds of music have been more and more accompanied by a mark to show the precise pace desired, indicating how many notes of a given species should occur in a minute of time. Thus, $-=60$ means 60 quarter-notes to the minute (one per second), or $-=44$, etc. Often *M.M.* is prefixed to such signs, referring to Maelzel's metronome as a standard instrument for time-keeping (see Metronome).

In connection with particular phrases or passages within a section or piece whose general movement has been thus defined, many terms are used to indicate modifications of the pace. Gradual or progressive alterations are usually shown by terms in *-ando* or *-endo*, while relatively immediate or abrupt alterations are shown by terms in *-ato*, *-ito* or *-uto*. Thus quickening of pace is marked by *accelerando*, *stringendo* and *più mosso*, as well as by *affrettando*, *calando*, *incalzando*, *pressante*, etc., while its slackening is marked by *ritardando*, *rallentando*, *allargando* and *meno mosso*, as well as by *allentando*, *lentando*, *rattenando*, *rilasciando*, *remittendo*, *slargando*, *slentando*, *stentando*, *tardando*, etc. *Ritenuto* is an example of those terms that properly signify an abrupt instead of gradual change of pace. Several terms calling for a decreasing force (like *morendo*, *mancando*, etc.) are usually felt to imply also decreasing rapidity or at least to permit it.

The term *doppio movimento* indicates a shift from a given tempo to one twice as fast, even though the same species of note remains as unit. A shift from a given tempo to one twice as slow is sometimes indicated by *doppio valore*, since the note used as unit takes on a double time-value.

Terms relating to Force and Duration

The general degree of intensity in a phrase or passage is indicated by *forte*, loud, or *piano*, soft, which may be made stronger in the superlatives *fortissimo* or *pianissimo*, or weaker by prefixing *mezzo*. Many other terms that indicate style imply loudness or softness, as *forzando*, *sforzando*, *rinforzando*, *marcato*, *pesante*, *energico*, *insistendo*, *enfatico*, *intenzianato*, *inciso*, etc., all calling for persistent and emphatic loudness, or as *lontano*, as if at a distance, *mormorando*, murmuringly, *legere*, lightly, *sotto voce*, aside, *estinto*, almost inaudible, etc., all calling for reduced intensity.

The leading terms for a steady increase of loudness or a steady decrease are *crescendo* and *diminuendo*. Other terms for increase are *accrescendo* and *aumentando* and for decrease *decrescendo*, *calando*, *accoppiato*, *definiendo*, *diluendo*, *estinguendo*, *mancando*, *morendo*, *perdendo*, *sminuendo*, *smorendo*, *smorzando*, etc., with some variants.

To emphasize giving to notes their full time-value terms are used like *legato*, *sostenuto* and *tenuto*, thus producing a continuous, connected effect, while cutting off part of their time-value, so as to produce a detached effect, is indicated by *staccato*. *Legato* and *staccato* are sometimes intensified as *legatissimo* or *staccatissimo*.

Terms relating to General Procedure

In providing for the translation of a written or printed score into actual performance various mechanical directions or rubrics are useful or necessary, some of which are here summarized.

When a passage or section is to be rendered more than once, the fact is indicated either by *repeat-marks* (see Notation) or by terms like *repeat*, *ripresa*, *reprise*, *bis*, twice, *ter*, thrice, *di nuovo*, anew, *da capo*, *ab initio* from the beginning, *dal segno*, from the sign 𝄋 and if the repeated rendering is to differ in part from the original, the one is designated by *prima volta*, first time or turn, and the other by *seconda volta*, second time or turn. If the repeat is not to be complete, the point at which it ends is marked by *fine*, end (whence sometimes *da capo* or *dal segno al fine*) or if it is to extend only to a certain point before proceeding, the mark is *da capo al segno* (𝄋). Where one section is to be followed immediately (𝄋) by another, the fact is often indicated by *attacca*, attach, go on, *attacca subito*, *andare diritto*, go on at once. But if there is to be an interval of silence, this is sometimes shown by *pausa*, silence, or (especially in certain parts) by *tacet* or *contano*, 'they count.'

Where a voice or instrument (occasionally a cadenza, etc.) is required for the full effect, its part is marked *obbligato*, but where it may be omitted or something else substituted, it is marked *ad libitum*, *a piacere*, *a bene placito*, at pleasure or discretion.

If voices or instruments that normally perform together are temporarily to be separated into two groups, the fact is shown by the term *divisi*, and the point where they reunite by *a due* or *unisono*. If a written part is to be performed in octaves, it is marked *coll'ottava* (usually the octave above) or *doppio* (usually that below). If the written part is to be transposed an octave higher, it is marked *all'ottava* and the end of such transposition *loco*, in place.

Where an accompaniment is to proceed in a certain uniform way, but is not written out in full, it may be indicated by an *abbreviation-mark* and the term *simile* or *suivez*. Occasionally, where an alternative and easier version of a difficult passage is provided, the mark *facilité* is used. At the end of a page, if the next passage is to follow suddenly, the reader is often warned by *verte* or *volti subito*, turn over quickly.

In concerted music, the intended distribution of forces is indicated by *solo*, alone, for a single voice or instrument (or but one performer to a part) or *tutti*, together, *colli ripieni* (*ripieno*), with the additional performers, or *chorus*. In English church-music, solo-passages are usually marked *verse* and tutti-passages *full*, while the two halves of the choir are designated *cantoris* and *decani* respectively, on the precentor's or the dean's side (left or right, looking toward the altar).

In piano-music, a phrase or note-group may be specially assigned to one or the other hand by *mano destra*, *main droite*, right hand, or *mano sinistra*, *main gauche*, left hand. Crossing the hands is indicated by *volteggiando*, the one underneath by *abbassamento*, the one over or above by *alzamento*. In organ-music, a passage without the use of the pedal-keyboard may be marked *manual* or *manualiter*, but one for the pedals alone is marked *pedal* or *pedaliter*.

In piano-music, the use of the loud or damper-pedal is indicated by *pedale* (*Ped.*) or rarely *aperto*, and the use of the soft pedal by *una corda*, with one string only, and its release by *tre corde*, with all three strings (a half-way use of this pedal is also marked by *due corde*, with two strings). Sometimes *senza sordini*, without dampers, marks the use of the damper-pedal and *con sordini*, with dampers, marks its release.

In piano-music, playing the notes of a chord successively (from below) is marked *arpeggio* or *arpeggiando*, harp-wise, but playing them simultaneously by *concento*. Playing chords or notes with a heavy pressure (usually somewhat *staccato*) is marked *martellato*. Playing a rapid run (on white keys) with the back of the thumb or finger is marked *glissando*.

In violin-music, playing by plucking the string instead of with the bow is marked *pizzicato* or *pincé*, pinched, or by striking them with the back of the bow by *col legno*, with the wood, the resumption of the bow being shown by *coll' arco* or *arcato*. The use of the mute is shown by *con sordino* and its removal by *senza sordino*.

Every instrument has its own signs for the use of

particular attachments or effects. In vocal music, also, many terms are in use either for the method of vocalization or for the exact treatment of passages. Space forbids the listing of these.

Terms relating to Feeling or Style

Music being eminently an art of self-expression, it is inevitable that an effort should be made to suggest by terms the emotional attitude or mood in mind and by these or by signs to give a hint as to the tonal nuances intended. Out of scores and even hundreds of such terms only a small selection can be given here, omitting many that are obvious from their similarity to English. Only a few terms outside of Italian are included, though their number and use are increasing rapidly.

Acciaccato, with vehemence; *adirato*, as if angry; *affanato*, as if restless, in distress; *agevole*, lightly, easily; *con alterezza*, with dignity or haughtiness; *amarevole*, bitterly; *mit Andacht*, as if in devotion; *ängstlich*, anxiously, fearfully; *anmüthig*, gracefully, suavely; *all' antico*, in a quaint, old-fashioned style; *appenato*, as if in distress; *arioso* (instrumental music), like a song; *con asprezza*, with harshness; *mit Ausdruck*, with expression, emotionally; *beklemmt*, as if anxious or oppressed; *con bellezza*, with grace or daintiness; *con bravura*, with dash or brilliantly; *con brio*, with animation or spirit; *buffo*, droll, comic; *con calore*, with warmth or passion; *cantabile*, in song-style, with marked melody; *chiaramente*, clearly, limpidly; *concitato*, in excitement; *con desiderio*, with longing, yearningly; *disinvolto*, freely, easily; *disperato*, as if hopeless, in despair; *dolce*, sweetly, softly; *dolente*, sadly, plaintively; *con durezza*, with sternness; *ebollimento*, with an outbreak of feeling; *eguale*, with even smoothness; *erhaben*, exalted, lofty; *facile*, easily, fluently; *fastoso*, in a stately, pompous style; *feierlich*, as if at a solemn festival; *feuerig*, with fire or passion; *fieramente*, boldly, fiercely; *flebile*, as if in tears; *francamente*, ingenuously, frankly; *freddo*, with cold haughtiness; *frisch*, briskly; *fröhlich*, gaily, gladly; *funèbre*, as if at a funeral; *con fuoco*, with fiery spirit; *galante*, with elegance; *mit Gefühl*, with feeling or emotion; *geistlich*, in sacred, churchly style; *ghiribizzoso*, whimsically; *giocoso*, jocosely, in banter or play; *gradevole*, complaisantly; *gravemente*, heavily, seriously; *heftig*, with impetuous vehemence; *heimlich*, stealthily, mysteriously; *innig*, as if revealing one's inmost feeling, with sincerity; *instante*, with urgency; *con ira*, with anger; *lagrimoso*, as if in deep sorrow; *lebhaft*, with liveliness; *leggiere*, with swift lightness; *leidenschaftlich*, passionately; *lusingando*, as if coaxing or in caress; *lustig*, merrily; *luttuoso*, as if mourning; *maestoso*, with majesty or dignity; *mesto*, pensively, sadly; *minaccevole*, menacingly; *mollemente*, softly, gently; *munter*, with animation; *netto*, neatly, clearly; *patimento*, as if in suffering; *piangendo*, as if wailing; *posato*, with sedate dignity; *ruhig*, calmly, restfully; *scherzando*, playfully, sportively; *schmerzhaft*, as if in pain; *con sdegno*, with scorn or disdain; *semplice*, without affectation; *con slancio*, with impetuous vehemence; *sospiroso*, as if sighing or mourning; *spianato*, smoothly, calmly; *susurrando*, as if whispering; *svegliato*, briskly, with animation; *tepidamente*, coolly, without excitement; *tostamente*, with rapid boldness; *trionfale*, as if in triumph, exultingly; *con tristezza*, with sadness; *veemente*, vehemently; *vezzoso*, with vigor or energy; *vistamente*, with brisk animation; *vivo*, with life or spirit; *mit Wehmuth*, sadly, plaintively; *zärtlich*, with tenderness.

Many of the above appear in variant verbal forms.

Ternary. Denoting anything consisting of three parts or elements; specifically, *ternary measure*, a measure or foot with three beats (triple rhythm), and *ternary form*, a form of composition divided into three sections (often applied to the rondo).

Terpodion. A keyboard-instrument, invented by J. D. Buschmann of Berlin in 1816, which resembled Chladni's clavicylinder except that strips of wood were used instead of glass. *G.*

Tersanctus. See Sanctus.

Terzet. A vocal composition for three voices; a vocal trio. Occasionally, also, same as *triplet*. *G.*

Tessitura. Of a melody, especially for the voice, the range of pitch within which most of the tones lie; the average compass or ambitus. It does not include occasional extreme tones. *G.*

Testo. In counterpoint, same as *subject* or *antecedent*. Also same as *text* or *libretto*.

Tetrachord. As an adjective, denoting an instrument with four strings. As a noun, either the interval of the fourth or, more commonly, a tone-series within that interval, which was the characteristic unit in Greek music. *G.*

Three general varieties of tetrachord were recognized, the *diatonic*, made up of two 'tones' and a hemitone, the *chromatic*, made up of a minor third and two hemitones, and the *enharmonic*, made up of a major third and two quarter-tones. Of diatonic tetrachords there were three forms, differing in the place of the hemitone, namely, the *dorian* (roughly like *e-d-c-b*), the *Phrygian* (like *d-c-b-a*) and the *Lydian* (like *c-b-a-g*). When tetrachords were joined together in forming octave-scales (*species*) or the longer *system*, they were called *conjunct* if the upper tone of one was the lower tone of the next, but *disjunct* if a *diazeuctic tone* intervened. See Greek Music.

The tetrachord is still somewhat used as a unit in modern theory, though usually regarded upward instead of downward (as in Greek music).

Tetrachordon. The name of one of the forms of violin-piano, its tones being produced by pressing the strings against a revolving wheel.

Tetralogy. A series of four dramas upon related themes and intended to be given in succession.

The most famous example in music is Wagner's *Das Ring des Nibelungen*, consisting of *Rheingold*, *Die Walküre*, *Siegfried* and *Die Götterdämmerung*.

Tetraphony. In medieval music, a work for four voices.

Tetratone. An interval equal to the sum of four 'tones,' that is, an augmented fifth; cf. *tritone*.

Text. The words sung in vocal music, as the *text* of a song or of an opera. When the words of an opera are printed separately they form a *text-book* or *libretto*.

Theater, Theatre. A building intended for dramatic representations, whether spoken or sung, but in English usually applied mainly to buildings for the spoken drama and as such opposed to *opera-house*.

Thematic. Denoting whatever pertains to themes or subjects in the technical sense, especially *thematic catalogue*, a catalogue of works (usually by a single composer) in which, besides other designations, each work is specified by giving the opening measures or the characteristic themes, and *thematic composition*, composition in which the more or less contrapuntal treatment of specific themes is conspicuous. What is called counterpoint is always thematic, but thematic passages may occur in all sorts of writing. *G.*

Theme. Same as *subject* in either the strict or the general sense. Specifically, the subject taken for treatment in variation-form, as a *theme* and variations. *G.*

Both *theme* and *subject* are often used of the general topic of thought or imagination in a work, without reference to the music as such, as an oratorio on the *theme* of the Nativity or a symphonic poem on the *theme* of the mountains.

Theorbo. One of the large instruments in the lute-class, having about 14–20 strings, of which 6–8 were open (lying off the fingerboard and used for accompaniment), and two peg-boxes, one at the head of the neck and the other offset on an arch beside and above the first; in some of its forms also called *archlute* or *archilute*. *G.*

It differed from the *chitarrone* in that the latter was much longer and had the second peg box on a direct extension upward of the neck. All these forms were important in the 16–17th centuries as supplying the bass in instrumental ensembles as well as serving for solo-effects.

Theory. A general name for the science of composition, regarded as an intellectual or pedagogical pursuit. One who is expert in it is a *theorist* or *theoretical* musician; often more or less opposed both to composer and performer, who may be termed *practical* musicians. *G.*

The distinction between *theory* and *composition* as technical terms is vague, though theory usually implies rather an intellectual or speculative interest, while composition implies the groundwork or basis for creative production. They both include harmony, counterpoint, form and usually orchestration.

Theory and *musicology*, on the other hand, are quite distinct, though either may be referred to as the science of music, since theory deals with the principles of making music, while musicology deals with questions in the history and social applications of music.

Thesis. See under Foot. *G.*

Third. The interval between the first and third degrees of the major scale or any similar interval, having the vibration-ratio 5/4 (but see below); also a tone or note at that interval from any starting-point; in a standard scale called the *mediant*. *G.*

The above standard interval is called the *major third*. Other intervals are the *minor third*, which is a semitone shorter (ratio, 6/5) and the *diminished third*, which is two semitones shorter (ratio, 256/225). The *Pythagorean third* was perceptibly sharper than the modern major (ratio, 81/64).

Thirteenth. The interval of an octave and a sixth or a tone or note at that interval; a compound sixth. *G.*

Thirty-second-note. Same as *demisemiquaver;* see Notation.

Thorough-Bass. Primarily, a bass-part for an entire piece accompanied by numerals that indicate the structure of the intended harmony; also called *basso continuo, figured bass* or (in German) *Generalbass*. Hence the system of numeral-notation employed in this way, including the theory of chords which it involves. Hence, though loosely, same as *harmony* or the science of chords and their succession. *G.*

The system first appeared in Italy about 1595 as a sort of short-hand method of writing music for the organ, but proved so convenient that it was soon in use for all kinds of keyboard-music. It became so universal that expertness with it was considered a part of good musicianship generally. In essence it was a form of tablature, in that it aimed simply to indicate in outline what a player was to do mechanically, without embodying any particular theory or system of harmony. Its interpretation in accordance with the modern doctrine of chords was not made until long after its first adoption. Though in itself fairly precise and simple, its application was open to considerable freedom, especially in the exact disposition of the tones indicated and in the expansion of details. In cases where the bass was to proceed alone the mark *tasto solo* was used.

In all cases the numerals used indicated the intervals of the unwritten notes from the notes of the written bass, it being assumed that all notes were those of the given key without alteration unless specially marked. The numerals were usually ranged one above the other in connection with each bass-note in order of size (the larger above), but as a rule this order had no bearing on the actual arrangement of the parts, which were adjusted so as to make smooth and lawful progressions. Ordinarily the only numerals used were *2, 3, 4, 5, 6, 7, 8, 9*, signifying the diatonic second, third, etc., from the bass. If a note chromatically different was required, a ♯, ♭ or ♮ was added to the plain numeral; but the ♯ came to be marked by an oblique stroke through the numeral (as 6). Either one of the chromatic signs standing alone was understood as applying to the third. Dashes were used to mark the continuance of upper notes over a moving bass.

Where the chord intended was the ordinary triad of the bass, numerals were not given, except sometimes to indicate the desired melody-note. Shortened forms of the full figuration were employed as far as possible, so as to simplify the process of reading. Suspensions and other melodic deviations from plain chords were shown by appropriate extra numerals.

Interpreted in the light of the chord-classification that came into use during the 18th century, the system may be summarized as follows: any triad in its original position (with the root in the bass) was marked $\begin{matrix}8\\5\\3\end{matrix}$ or simply 3 (usually left unmarked); in its first inversion (with the third in the bass) $\frac{6}{3}$ or simply 6; and in its second inversion $\frac{6}{4}$. Any seventh-chord in its original position was marked $\begin{matrix}7\\5\\3\end{matrix}$ or simply $\frac{7}{3}$ or 7; in its first inversion $\begin{matrix}6\\5\\3\end{matrix}$ or simply $\frac{6}{5}$; in its second inversion $\begin{matrix}6\\4\\3\end{matrix}$ or simply $\frac{4}{3}$; and in its third inversion $\begin{matrix}6\\4\\2\end{matrix}$ or simply $\frac{4}{2}$ or 2. A ninth-chord in its original position was usually marked simply 9.

From these numerals have come several popular names for chords, such as *chord of the sixth* or *of six* (first inversion of a triad), *chord of the sixth and fourth* or *of six-four* (second inversion), *chord of the sixth and fifth* or *of six-five* (first inversion of a seventh-chord), *chord of the fourth and third* or *of four-three* (second inversion) and *chord of the fourth and second, of four-two, of the second* or *of two* (third inversion).

On the basis of the system several extended methods have been developed for indicating not only the structure of chords as related to the bass, but their key-relations. The most used of these indicates major triads by Roman numerals in capitals and minor triads by such numerals in small capitals, the numeral in each case denoting the place of the triad-root in the scale (tonic = I, dominant = V, subdominant = IV, mediant = III, etc.). To these the thorough-bass figures are added as required. Seventh-chords are similarly designated by their roots. Where a triad is augmented or diminished the fact is usually shown by a ⁺ or °. Methods of this kind are in widespread use in the teaching of harmony and in discussions involving harmonic analysis.

In connection with the Tonic Sol-fa system a further application of the idea may be noted, though in its fullest form it dispenses with the thorough-bass figures entirely. In this the chord-root is indicated by an initial derived from its syllable-name (D for do, R for re, M for mi, etc.), seventh-chords are marked by a subjoined 7 and the several positions are indicated by the small letters a, b, c and d (a, as indicating the first or original position, being usually omitted). Thus the

second position or first inversion of a dominant-triad would be marked Sb and its third inversion Sc. while the several positions of its seventh-chord would be marked S_7, S_7b, S_7c and S_7d respectively.

All systems of thorough-bass encounter difficulties in covering modulation, especially when it takes place rapidly or is carried to distant keys. To be sure, the original system of mere Arabic numerals can be extended for this purpose, but they may be hard to use practically. In all the derived systems it is customary to indicate the key at the outset and later to insert marks to show the nature of modulations as they occur, either by the letter-name of the new keynote or by a numeral-sign for it. But these, again, often present practical difficulties. In all such methods there are some chords encountered the derivation of which is disputed.

The most extensive system of signs of this class is that proposed by Riemann, but this has as yet not acquired general currency.

Three-lined or Thrice-accented Octave. See under Pitch.

Threnody. A song of lamentation; a dirge or funeral-song.

Thumb-Position. In 'cello-playing, a shift in which the thumb is used as a temporary nut.

Thumb-String. The melody-string in the banjo, so called because so placed as to be played by means of the thumb.

Tibia. The Latin name of the direct or vertical flute, whether single or double.

Tie. See Notation. *G.*

Tierce. Same as *third*. *G.*

Tierce de Picardie, a name long given to the effect of a major triad at the close of a piece in minor. That such a close gives a stronger sense of conclusion was felt in polyphonic writing as early as the 15th century and its use has been extended to all kinds of writing. The origin of the name is unknown, though it is natural to suppose that in some way it is connected with the derivation of contrapuntal styles from Flanders and northern France.

Timbalarion. A set of 8 drums of graduated size, each somewhat modifiable in pitch by means of a pedal, on which melodies and some chords can be played. Also called *tambour chromatique*.

Timbre. Same as *quality* or *tone-color*; see under Acoustics. Also sometimes applied to the glockenspiel, to a stationary bell that is sounded by a hammer, to a snare on a side-drum, etc. The original meaning of the word is *drum*; cf. *timbrel*. *G.*

Timbrel. A small drum or tambourine.

Time. In general, that side of the structure, procedure and effect of music which consists of durational elements in varying combinations; opposed in this sense to *tune*, which covers the elements associated with pitch. Specifically, such elements as found in a given work or passage, sometimes with the emphasis limited to one of them, as to rhythm, to tempo or to the relative duration of tones. Thus, *in triple time* means in triple rhythm, *in quick time* means in quick tempo and to give a note its *full time* means to extend it to its full duration or value. In addition, it is used to cover rhythm, tempo and movement in expressions like *march-time*, *waltz-time*, etc. To *keep time* is to mark both tempo and rhythm by beating or counting. In notation, the *time-signature* indicates both the rhythm and the species of note used as a unit. See Rhythm, Measure, Notation, etc. *G.*

In ancient prosody, *time* was the same as *mora*, both being analogous to beat in music. This usage is not preserved in English as regards music.

In mensural music, a *time-table* was often prepared to indicate the possible relative values of notes as fixed by the modus, the tempus, the prolatio, etc. Similar charts of modern notes are often used. Their object is to set before the eye the relative duration of different kinds of notes, that is, their *time-value*.

One who has a ready and accurate sense of tempo and time-values is called a good *timist*, as opposed to one whose rhythmic sense is uncertain.

Timpano, Tympano. See Kettledrum. *G.*

Tintinnabulum. A small bell or jingle (like a sleigh-bell); also a rattle made of bells or loose metal-plates.

Tirade. An extended slide or portamento between two tones.

Tirana. See Dances. *G.*

Tirasse. In organ-making, same as *pedal-coupler*; also applied to a pedal-keyboard that may be coupled to the manuals, but has no stops of its own and hence does not represent a true pedal-organ.

Toccata. A form of keyboard-composition in which there is usually a rapid, flowing and continuous succession of figures, passages and the like, devised so as to make a brilliant and showy effect and to give opportunity for executive display, thus justifying its name as a ' touch '-piece. But the term has also been extended to works that might be called fantasias, preludes or improvisations. The diminutive is *toccatina* or *toccatella*. *G.*

Tombeau. An instrumental piece, somewhat like a pavan in form, of an elegiac or mournful character; cf. *elegy*, *lament*, *plaint*, etc.

Tonal. Pertaining to tones, as the *tonal* aspects of composition. Also pertaining to tonality or key, as a *tonal* fugue or *tonal* imitation; see Fugue and Imitation.

Tonality. Same as *key* or *keyship*, when used abstractly or generally. *G.*

Since *key* is used both in the abstract and the concrete, it tends to be used in a limited sense, as covering the relations between the tones of a scale, but not further relations that develop as a scale is modified by the introduction of chromatic tones, although those further relations may be considered as belonging in some sense to the original key. If a distinction is here required, *tonality* is the more general term, covering all relations connected with a tonal center.

Tonarion. A sort of pitch-pipe used in ancient oratory.

Tonarius, Tonarium. A service-book containing the Gregorian Psalm-tones.

Tone. As a general physical term, see Acoustics. Specifically, the interval of a major second, as between the first and second degrees of the standard major scale; often called *whole-tone* (as opposed to *semitone*) or *whole-step* (as opposed to *half-step*). In Gregorian music, one of the melodies traditionally associated with the rendering of the Psalms; a *Psalm-tone*. *G.*

Tone and *note* are often used more or less interchangeably, though in strictness *tone* refers to the sound and *note* to the written symbol; in many connections, how-

ever, the distinction is either immaterial or impossible to carry out.

The pitch of a tone is defined either by giving its vibration-number (the number of vibrations per second required to produce it) or by using a letter- or syllable-name that serves to relate it to some recognized system or schedule of tones; sometimes, also, by means of a technical name fixing its scale-relation (such as *tonic*, *dominant*, etc.). In general, tones are called *high* or *low*, *acute* or *grave*, especially in defining relative pitch.

The quality or timbre of a tone depends on the character of the vibrations that produce it, it being *simple* if the vibrations are pendular, but *compound* otherwise. In all cases the main sound, that by which pitch is defined, is the *fundamental tone*, while other components are *harmonics*, *overtones* or *partial-tones* (the fundamental being counted as the *first partial*). When tones are sounded together, they tend to generate *combinational* or *resultant tones*, which may be further distinguished as *differential*, *summational*, etc.; such tones are also often called *Tartini's tones*, because early observed by him.

In practical reference *tone-quality* or *tone-color* is usually defined by qualifiers, as *vocal* or *instrumental*, *choral* or *orchestral*, *organ-*, *piano-*, *violin-*, *flute-*, *horn-*, etc. Vocal tones are classified by register (*chest-*, *head-*, *falsetto-*, etc.), by form of mouth-resonance (*open*, *covered*, *nasal*, *cramped*, etc.) and by many other aspects of delivery. Some instrumental tones are distinguished as *open* (made from an untouched string or from an unbroken air-column) or *stopped* (made from a stopped string or by closing a side-hole). In the organ, the main kinds of tone are called *diapason-* (or typically *organ-*), *flute-*, *string-* and *reed-*.

Regarded as an interval, the *greater tone* is that between the first and second scale-tones (ratio, 9/8), the *lesser* that between the second and third (ratio, 10/9). The former is also the *Pythagorean tone*. The *tempered tone* in the mean-tone system lies halfway between the above values, but in the equal system somewhat nearer the greater. Besides *semitones*, smaller intervals, like *quarter-tones*, are sometimes considered.

In harmony, *tone* and *note* are both used in naming various constituents of scales, chords and procedures, such as *key-tone* for *tonic*, *leading-tone* for *seventh*, *fundamental tone* for *root*, *passing-tone* for a melodic connection between two chords, *suspended tone* (see Suspension), *syncopated tone* (see Syncopation), etc.

In embellishments, *tone* and *note* are both used in names like *accessory tone*, *participating tone* and the like.

Tone-Color. Same as *timbre*; see Acoustics.

Tone-Deafness. Inability to discriminate differences of pitch or quality; one of the elements of the morbid condition now known as *amusia*.

Tone-Determination. In acoustics, the theory or process of ascertaining the pitch of tones or the size of intervals by comparison with exact standards.

In connection with investigation of this kind various instruments are employed, called by names like *siren*, *monochord*, *tone-variator*, *tone-tester*, etc. Some of these are also employed in making psychological tests as to tone-sensitiveness or discrimination.

Tone-Formation, Tone-Production. The manner in which a performer, vocal or instrumental, produces or qualifies the tones he uses in a given case or habitually.

Tone-Master. A popular term for one who is highly expert as composer or performer.

Tone-Painting, Tone-Picture. Terms mainly used in regard to music that is pictorial or descriptive of objects or incidents, arousing images of things by means of suggestion.

Tone-Physiology. That part of physiology which deals with the vocal organs and their use.

Tone-Placing. In vocalization, the adjustment of the resonance-cavities so as to concentrate or focus the tone at various places in the mouth.

Tone-Poem. One of the forms of program-music in which the progress of the music resembles that of a lyric or descriptive poem, sometimes adjusting itself to the scenes and moods of a specific text; cf. *symphonic poem*.

Tone-Psychology. That part of experimental psychology which deals with the processes of mental receptiveness and discrimination as applied to various phenomena of tone, especially as these are employed in music.

Tone-Relation, Tone-Relationship. See Relation.

Tongue. Same as *reed* or *clapper* (of a bell).

Tonic. As a noun, same as *key-note*. As an adjective, pertaining to or associated with the key-note, as *tonic* triad or chord, *tonic* cadence, etc. *G.*

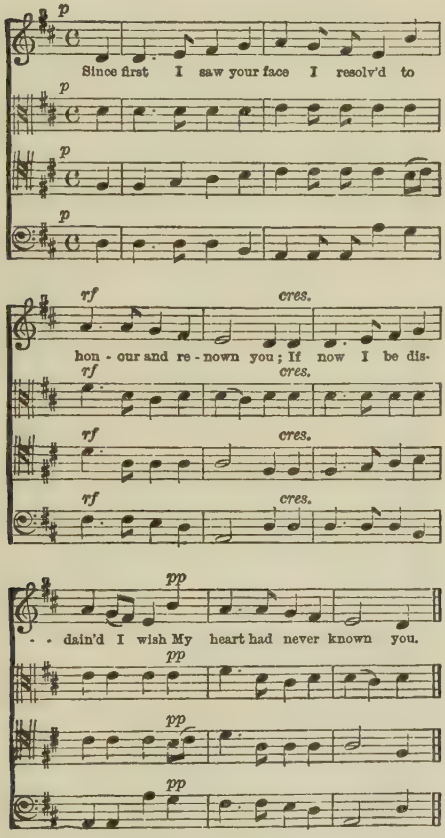
Tonic Sol-Fa. An elaborate method or system of teaching sight-singing, the germ of which was conceived about 1840 by Sarah Ann Glover, a teacher in Norwich (England), and developed from about 1850 by Rev. John Curwen of Plaistow. In essence, it is an application of solmization, but embodying practical devices that are unique. Although long bitterly opposed, it has been generally adopted throughout England in elementary school-teaching and, by means of highly-organized methods of teacher-training and extensive publication of text-books and apparatus, has secured a place of honor as a positive factor in English musical culture. *G.*

The Guidonian syllables were used from the start of the movement in their historic sense, as a generalized symbol of scale-tones, without reference to the pitch of the key-note. Hence, as the system arose at a time when England was affected by French and Italian practice, it was dubbed the 'movable-*do* system.' But, for practical reasons, the syllables were spelt according to their English sound, *sol* was changed to *soh* and *si* to *te* (to avoid having two syllables begin with the same letter), giving the series *doh*, *ray*, *me*, *fah*, *soh*, *lah*, *te*, *doh*[1]. These are presented, entirely without reference to the keyboard or to letter-names, by means of a chart called a *modulator*, in which the steps or degrees are arranged according to their true acoustical relations and the tone-series is carried out somewhat into the octaves above and below, as well as into the scales of *soh* and *fah* (on the sharp and the flat side respectively), by means of initial-letters representing the syllables. These initials furnish the staple of a special notation, printed in horizontal lines for whatever voice-parts are required and spaced so as to show the relative time-value of the tones, the measures and beats being marked by special signs. Provision is made for introducing chromatic steps and for symbolizing the process of modulation to any required extent. See Modulator.

In teaching, the primary effort is to locate in the pupil's mind a sense of the individuality of the scale-tones, with visual guidance from pointing to them on the modulator, until each acquires a character that is distinctive and is always associated with its letter-symbol. To aid in this process ingenious hand-signs are used, as well as various adjectives to define tone-character. Rhythm and time-patterns are early brought into connection with scale- and interval-practice, so that the pupil is gradually introduced to the fundamental elements of actual musical structure, including the use of the minor mode and of the simpler modulations. Ease with the notation is secured by incessant reference of effects perceived to appropriate symbols for them. Neither the staff-notation nor the nomenclature of the keyboard is used (except for some pitch-references) until an advanced stage and then only for general information.

The success of the system was due to the remarkable intelligence, devotion and organizing ability of John Curwen (1816–1880), followed by his talented son, John Spencer Curwen (1847–1916). The Tonic Sol-Fa Association was formed in 1853 and the Tonic Sol-Fa College (London) established in 1863. As early as 1851 the Tonic Sol-Fa Reporter began to be published and the firm of Curwen & Son ultimately became an extensive publishing-house. The College is largely devoted to maintaining a vast system of examinations, the total number of certificates granted now numbering more than a million. A very extensive literature has been built up, including not only apparatus and text-books for various grades of teaching, but Tonic Sol-fa editions of vocal music of every degree of difficulty up to the standard oratorios. Innumerable clubs and societies have been organized to sustain interest in part-singing and oratorio-music.

For a time zealous advocates of the system went to the extreme of claiming that its notation would supplant that of the staff, even for instrumental music. Later it was realized that both forms have their uses and in teaching various combinations of the two are now in general use. The teaching-methods of Tonic Sol-faists have proved a valuable help in school-pedagogy generally and their handbooks of choral training are everywhere useful.


p
Since first I saw your face I resolv'd to
rf cres.
hon - our and re - nown you; If now I be dis-
pp
- - dain'd I wish My heart had never known you.

Key D. M. 60. THOMAS FORD.

TREBLE.		:d	d	:-.r	| m	:f
	1. Since		first	I	saw	your
ALTO.		:d	d	:-.d	| d	:d
TENOR.		:m	m	:f	| s	:l
	2. The		sun,	whose	beams	most
BASS.		:d	d	:-.d	| d	:l,

					rf		
s	:f.m	r	:l	s	:-.s	f	:m
face	I re - solv'd		To	hon	- our	and	re-
r	:r.r	r	:r	m	:-.d	t,	:d
t	:t.t	t	:l.t	d'	:-.s	s	:s
glo	- ri - ous are,		Re -	ject	- -	eth no	be-
s,	:s,.s,	s	:f	m	:-.m	r	:d

				cres.			
r	:—	d	:d	d	:-.r	m	:f
nown		you,	If	now	I	be	dis-
d	:t,	d	:d	d	:-.d	d	:d
s	:—	m	:m	m	:-.f	s	:l
hold	- - -	er,	And	your	sweet	beau	- ty
s,	:—	d	:d	d	:-.d	d	:l,

				pp			
s	:f.m	r	:l	s	:-.s	f	:m
dain'd	I	wish	My	heart	had	ne -	ver
r	:r	r	:r	m	:-.d	t,	:d
t	:t	t	:l.t	d'	:-.s	s	:s
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s,	:s,	s	:f	m	:-.m	r	:d

r	:—	d	
known		you.	
d	:t,	d	
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Touch. A general term for the manner in which the fingers are used in manipulating the keys or digitals of the piano and the organ. It applies primarily to the initial impact by which the key is depressed so as to produce sound, but includes also the finger-action in holding the key and in releasing it. The term is also extended to the manner of using the feet on the pedal-keyboard of the organ and even to the hand-action on instruments like the harp, the lute and the zither. See Fingering. *G.*

On the piano, much more than on its predecessors, great differences of tone-quality as well as of force are obtainable by means of variations in finger-action. Special adjustments are required to meet the requirements of connected melody, of chords, of octave-effects, of rapid or involved passages or figures, of the contrasts and interweavings of thematic material, etc. Some differences depend on the period, style or particular form of the music, while some depend on the player's conception or intention in interpretation. Details are hard to analyze or describe, since they involve the whole intricate mechanism of the hand and arm and since the action of this mechanism is vitally connected with mental processes. Even personal individuality plays a part, so that one player's touch is often clearly distinguishable from that of another.

In the effort to designate varieties of touch, distinctions are often made between *legato-* and *staccato-touch*, between *hammer-* and *pressure-touch*, between a *singing-* and a *pearly touch*, between touches produced solely

by flexing the finger-joints and those in which the wrist, the fore-arm or even the whole arm participate. The early pianists cultivated a quiet, even and almost motionless position of the wrist and arm, whereas the tendency of modern pianism has been to utilize many intricate coördinations as well.

On the older organs the province of touch was almost exclusively that of exerting enough force to get the valves open, though staccato-effects required special care. But on modern instruments differences of touch may usually be applied to a considerable extent.

For *touch-piece*, see Toccata.

Tourdion, Tordion. See *volta* under Dances. *G.*

Town-Musician, Town-Piper. Names applied from the 15th century in many German towns and cities to players on instruments who constituted the *town-band*, available for municipal and social functions and often employed in the town-churches. Originally they formed a kind of guild. Such local organizations were often influential in promoting popular musical culture. The office of *town-musician* or *town-organist* still exists in many German municipalities, usually involving duties of choral leadership. See Cantor.

Toy Symphony. The English term corresponding to the German *Kindersinfonie* and the French *Foire des Enfants*. It was first used in connection with a joccse work by Haydn, written in 1788 for some children's toys and 2–3 strings. The term has since been applied to several similar works. *G.*

Tracker. In organ-making, a slender strip or ribbon of wood by which a pulling motion is transmitted from one point to another in the action: cf. *sticker*, which operates by pushing.

Tract, Tractus. In the Roman Catholic Mass a Psalm or portion of a Psalm that is used during Lent in place of the Alleluia or the entire Gradual, or a musical setting of it. Its name comes from its being usually sung continuously (*tractim*, without antiphony). *G.*

Tractulus. Same as *direct* or *guida*; see Notation.

Tragedy, Tragic. Terms used of dramatic works in which the plot and incidents are not only serious, but more or less pathetic and calamitous, so as to arouse sentiments of poignant sympathy: opposed to *comedy* and *comic*. As applied to the opera, tragedy and comedy correspond roughly to the early contrast between the *opera seria* and the *opera buffa*, though a truly tragic denouement was generally avoided in the former. See Opera.

Trainer. One who prepares performers for appearance in public, especially an operatic instructor or *coach*. The German *repetitor* is often used in this sense, though usually applied to the trainer of an operatic chorus rather than of soloists.

Transcription. Either same as *arrangement* or, more specifically, an instrumental piece developed on the basis of a work written for another form of presentation, as a *piano-transcription* of an operatic aria or a *violin-transcription* of national songs. See Arrangement. *G.*

Transient. Denoting that which is connective or intermediate, but usually implying the suggestion of that which is foreign or extraneous. Thus a *transient modulation* is one which is begun as if to be positive and complete, but is so quickly given up that it hardly disturbs the original tonality. So with *transient chord* or *transient tone*, both of which imply a tangential effect which, however, is soon lost. Cf. *Passing-Note*.

Transition. Same as *modulation*. But sometimes applied specifically either to a modulation that involves no change of mode (as in the Tonic Sol-fa usage) or to a sudden shift from one tonality to another that is not related to the first without going through any process of orderly progression of chords from one to the other. *G.*

Transposition. The act, process or result of changing a piece or passage from one key (tonality) to a different one, involving the use of a key-note that is higher or lower, with a corresponding change of all the other notes or tones. *G.*

In strictness, it is immaterial, at what pitch a piece is performed, so that a piece originally in minor is the same piece even if the key be altered. But practically transposition may involve collateral results of importance. A vocal piece, if transposed, may be made easier or harder with reference to the range of melody, as giving scope. An instrumental piece, if transposed, usually offers a distinctly different mechanical problem to the player, especially on a keyboard-instrument. And, in either case, to the staff notation, at least, a transposed version looks different from the original. Furthermore, to those whose sense of absolute pitch is acute and who associate a piece with its sound at a given pitch, any alteration of pitch produces a new effect.

In the orchestra, *transposing instruments* are those wind-instruments the actual pitch of whose tones is fixed by preliminary adjustments that establish the fundamental tone of the air-column in the tube, so that all tones produced here receive relations to that tone. Such instruments are said to be pitched in this or that key. Music for such instruments is regularly written key. Music for such instruments is regularly written in the key of C, but with a mark to show in what key the instrument is expected to play. The fingering and other manipulation remain the same whatever the key of the actual tones. Among such instruments are the clarinet, the horn, the trumpet, etc. The rating is somewhat erroneous since the assumed key of C is imaginary.

Transposing keyboard, a keyboard on which transposition can be effected mechanically. Experiments of this sort begin as early as 1741 and have reappeared at intervals as regards the organ, the harpsichord and the piano. In most cases the keyboard itself is made to shift from side to side; in others the strings are shifted, and in Wolf's *syntonicon* (1879) two keyboards are provided, one over the other and movable to any desired point.

The practical ability to transpose keyboard-music readily is of great importance to the accompanist. It largely depends upon a quick appreciation of notes in their tonal relations to a key-note.

Transverse Flute. Same as *cross-* or *German flute*; see Flute.

Treble. Same as *soprano*. *G.*

The term is derived from *triplum*, the third part in part-writing, the tenor being counted the first and the alto the second.

Tremolo. In vocalization, a wavy or oscillating tone, sometimes due to faulty breath-management and sometimes cultivated for its supposed emotional value: it differs from the *vibrato* in involving an unsteady pitch rather than a pul-

sating application of the breath, but the two terms are often confused. Also, on the piano, a rapid alternation of part of a chord with the rest (usually two tones against one), producing a sort of slow trill and sustaining the chord-effect as long as the alternation continues. Also, on the violin and its relatives, a sustained tone produced by the rapid alternation of down- and up-bow strokes. Also, on the organ, same as *tremulant* or the tone-effect which it produces. See Vibrato. *G.*

That there is emotional and artistic value in a certain amount of deviation from a perfectly steady vocal tone is obvious. Where this results from the aroused sentiment of the singer, instinctively expressed, it is plainly legitimate. But most of the two or three distinct sorts of tremolo that are artificially manufactured are deformities of song, especially when they involve such unsteadiness of pitch as to make it impossible to say what tone is intended.

Tremulant. In the organ, any mechanical device whereby a wavy character is imparted to certain tones. It may be an attachment to a wind-trunk that is so balanced that the air-pressure sets it oscillating, thus imparting a certain degree of intermittency to the pressure itself, or it may be a revolving fan near enough to the pipes to affect their tone. In either case its use is controlled by means of a stop-knob, piston or tablet. It is usually applied to the swell-organ, but sometimes also to the choir-organ, to the echo-organ, etc. Also called *tremolo*. *G.*

Trenchmore. One of the varieties of English *country-dance*; see Dances. *G.*

Triad. In harmony, a chord of three tones consisting of a root, its third and its fifth. The standard triads are either *major* or *minor* according as the third is major or minor; both have a perfect fifth. Other triads are *diminished*, with a minor third and a diminished fifth, and *augmented*, with a major third and an augmented fifth. Triads are named by whatever tone is taken as root, as the *triad of G* or *of the dominant*. In any key, the normal triads are those formed on the successive tones of the scale, with thirds and fifths taken from the scale-tones. Thus, in the major scale, the triads on the first, fourth and fifth degrees (tonic, subdominant and dominant) are major, those on the second, third and sixth degrees (supertonic, mediant and submediant) are minor, and that on the seventh degree (leading-tone) is diminished. In the minor scale (so-called ' instrumental ' form) diminished triads occur on the second and seventh degrees and an augmented triad on the third degree. *G.*

The recognition of the major and minor triads as primary units was the foundation of the modern harmonic system. They form the basis or nucleus of chords of the seventh and of the ninth, both of which are extensions of the principle of chord-building by superposing thirds. The diminished triad is usually regarded as a seventh-chord with its root suppressed. The augmented triad usually appears as a melodic distortion of an ordinary major triad.

For triad-inversions and their notation, see Inversion and Thorough-Bass.

Triangle. An instrument consisting of a steel-rod bent into triangle-form (with one angle slightly open), which is sounded by being struck with a metal-rod. It is used in the orchestra both for the brilliant marking of accents and for prolonged series of rapid tones. *G.*

Trichord. Denoting an instrument with three unison-strings for each tone or key, as in various forms of lute, in the harpsichord, in most modern pianos, etc.; cf. *bichord*.

Tricinium. A composition for three voices; a vocal trio (usually contrapuntal).

Trill. See Embellishments. *G.*

Trilogy. A triad of dramas on related themes and intended to be given in succession.

Trine. See under Duodene.

Trio. A group of three performers or music for such an ensemble; cf. *quartet*, *quintet*, etc. Also, specifically, a contrasting section or *alternativo* in a minuet, march or scherzo; so called because once often performed by three instruments or parts. *G.*

A vocal trio is often called a *terzet*. A common type is for two sopranos and alto.

String-trios are usually written for two violins and 'cello or for violin, viola and 'cello, and *piano-trios* for piano, violin and 'cello—this last being by far the most common type. Various other species of chamber-trio are found, often for flute and strings or for wood-wind entirely. The form of composition is usually analogous to that of the quartet; see under Sonata and Symphony.

Organ-trios are properly works with the parts independently distributed between two manuals and the pedal.

Triole, Triolet, Triplet. A 3-note group occupying the time of 2 or 4; see Note-Groups. *G.*

Triple Concerto. See Concerto.

Triple Counterpoint or Fugue. See Counterpoint and Fugue.

Triple Rhythm or Time. See Rhythm and Time. *G.*

Triplum. In medieval music, a third part added above the tenor and alto; the term whence the modern *treble* is derived.

Tritone. An interval equal to three ' tones ' or whole-steps, as between the fourth and seventh degrees of the major scale; an augmented fourth. *G.*

In the older contrapuntal writing this interval was carefully ruled out, not only as a direct melodic progression, but also in various situations where it was felt to be remotely suggested. Hence came the dictum, '*Mi* contra *fa* est diabolus in musica' (*mi* in the hexachord-solmization standing for the seventh and *fa* for the fourth). The objection obtained also to the inversion of the interval (the diminished fifth), which was called *quinta falsa*. This general prohibition still persists in strict writing.

Troll. Same as *round* or *catch*.

Tromba. See Trumpet. The diminutive is *trombetta*. *G.*

Tromba Marina, Marine Trumpet, Sea-Trumpet. A unique instrument of the viol-class, having a long, rather slender body that is built up of several strips into a tapering, polygonal, pinnacle-shape, resting with a flat, usually flaring, end on the floor, and surmounted by a small neck and head somewhat like that of an ordinary viol. It has but one string, which is thick and heavy, designed to be played only in its harmonic tones (not by ' stopping ' in the true sense, but by touching nodes). Also called *nun's-fiddle*, *trumscheit*, etc. *G.*

The name has caused much discussion. 'Trumpet' may have come from its general likeness to a large straight horn; it is to be noted, also, that its scale of tones is exactly like that of a trumpet (without valves). 'Marine' has given rise to the guess that it was used for naval signals; it is more plausible to associate it with a trumpeter named Marin (16th cent.). 'Nun's-fiddle' comes from the fact that it was much used in connection with women's voices, with which its scale agrees. 'Trumscheit' refers to its strong resonance.

A peculiarity is the form of the bridge, which is rather broad and so placed that all the strain is on one foot, while the other vibrates loosely on the belly, adding an element of reediness to the tone.

Tromba Spezzata. See under Trombone.

Trombone. A large instrument of the trumpet-class, distinguished by having one portion of the tube a movable U-shaped crook or *slide* that can be pushed out or in telescopically so as to lengthen or shorten the effective length by various amounts and set the fundamental pitch at different tones. When the slide is pushed completely in it is said to be in its *first position*. Extending it so as to lower the pitch a semitone gives the *second* position and so on semitonically up to the *seventh* position. In each position about seven of the partials are available, beginning with the octave of the fundamental, so that the total compass is about $2\frac{1}{2}$ octaves. A full family of five sizes is made, but in the orchestra three only are ordinarily used (alto, tenor and bass), forming the richest group in the brass-wind section. Trombones are often made with valves instead of slides, but the tone-quality is not so pure, though the manipulation is easier. *G.*

When trombones were first used is not known. Under the name of *sackbut* they are traceable as far back as the 14th century (Spanish *sacabuche*, 'draw-tube,' French *saqueboute*). An early Italian name was *tromba spezzata* ('broken trumpet').

In the orchestra trombones are usually combined with the tuba.

Trope. A general name for a great variety of melodic figures, with or without special texts, which from the 8–9th centuries were interpolated at different points in the Mass and other offices. In the 16th century these irregular usages were excluded in the revision of the service-books. *G.*

In a true sense, the *sequence* was originally a trope, through ultimately sanctioned as an independent element in the service. Certain elaborate tropes were preserved in connection with particular hymns, as the melodies for 'Corde natus ex Parentis' and for 'O filii et filiae.'

Troubadours and **Trouvères.** General names for the classes of poet-singers who flourished during the 12–13th centuries, the former in Provence, the latter in northern France, both, however, with imitators in neighboring countries (Spain, Italy, England, etc.). The Troubadours were of the noble or royal class, but the Trouvères were drawn from other classes as well. Both made use more or less of *jongleurs* or professional singers and players, who acted as servitors in performance and later as popular disseminators of the songs that proved most attractive. The Troubadours were somewhat organized as a sort of fraternity, holding frequent competitions or 'tournaments of song,' but the Trouvères represented a movement more diffused and widespread. The Troubadours magnified love-songs, often of a decidedly fantastic type of sentiment and embodied in several studied verse-forms, while the Trouvères generally magnified heroic epics and ballads, with many religious lyrics. Their conjoint activity is of great importance in the development of lyric and epic poetry, as well as in stimulating interest in secular music at a time when that of the Church was generally considered the only valuable form. They also directed attention to some of the portable instruments that could be applied in accompaniment. See Minnesinger and Jongleurs.

Both names are derived from the stem *trov-* or *trop-*, meaning originally 'find' or 'invent' and, by extension, 'compose.' They are therefore analogous to 'poet' in its original sense.

Among the verse-forms of the Troubadours were the *canson* or stanza-song in general, the *tenso* or dialogue and the *sirvente* or narrative, with more special species like the *alba* or morning-song, the *serena* or evening-song, the *balada* or dance-song, the *planh* or complaint, etc. Extreme ingenuity was often expended on working out intricate stanzas, with reiterated and interlocking rhymes, studied points of assonance and the like. The music tended to swing away from the austere style of plain-song toward the free grace and movement that later was characteristic of folk-songs and popular music generally. It was the impetus of this movement that probably gave rise to the so-called *Ars Nova* at Florence in the 14th century and thus ultimately brought about the reaction toward secular styles in the 16th century.

The Troubadours were practically extinguished in connection with the fierce religious war in 1208–29 that was occasioned by the so-called 'heresy' of the Albigenses and which devastated the whole of southern France.

The Trouvères worked over an area where there were many monasteries and religious houses, in which music was cultivated and taught. Hence their lyric impulse tended to affect the style of polyphonic music much more than did that of the Troubadours. Doubtless they set patterns of melody and form that influenced the advance of the early contrapuntists of the Flemish or Gallo-Belgian school.

It is mainly through the jongleurs that these early movements are to be connected with the prominence during the Renaissance of the minstrel class. Neither Troubadours nor Trouvères proper, however, were itinerant musicians, using song as a means of livelihood; they were rather those who cultivated poetry and music as an elegant accomplishment and an adornment of private leisure. But the spirit involved was that exuberant expression of taste and feeling that gave character finally to the rich period of the Renaissance.

The most famous of the Trouvères was Adam de la Halle (1240–1287), whose roving career took him to Paris and Naples.

Troupe. A company of singers, instrumentalists or dancers that is organized to perform to-

gether either at certain fixed places or on tour; especially an opera-company.

Trumpet. The typical brass-wind instrument, differing from the horn in having a cupped mouthpiece, a tube with a bore that is mainly cylindrical and a bell more conical than flaring. In some older forms the tube was straight, but is now usually more or less coiled upon itself. It differs from the bugle and its relatives in the length of the tube in proportion to its diameter. In the *natural trumpet* the compass comprises the harmonic series from the third to about the fifteenth or even the twentieth, the fundamental tone being fixed in advance by means of crooks in any required key. The *valve-trumpet* (also called *chromatic*) accomplishes the same results with but little use of detachable crooks, but its tone is not always equal to the form with an unbroken tube. Side-holes and slides (as in the trombone) have also been used to a limited extent. *Slide trumpets* are practically treble-trombones, though the slide is usually not used to the same extent. *G.*

The ancient trumpet proper was the curved *lituus*, but the straight *tuba* was closely akin to it. In the 18th century the trumpet is usually called *tromba* or *clarino*, both of which names are still much used in scores. At one period the term *principale* was also common.

Tuba. The straight Roman trumpet; opposed to the curved *lituus*. Also any one of the largest and lowest-pitched members of the saxhorn-family, having usually four valves and a range of over 3 octaves. It is regularly combined with the trombones in the orchestra and supplies the chief bass for the military band. *G.*

The parent of the modern instruments was Wieprecht's *bass-tuba*, invented (with Moritz) in 1835.

Tuck, Tucket. A blast or flourish on the trumpet. Also once used of a drum-signal. *G.*

Tune. In general, a musical sound or a succession of such sounds, as in a melody or song. More or less extended to include any compact and obvious piece of composition. Specifically, a harmonic setting (usually in four parts) of a metrical hymn; a *hymn-tune* (in Germany usually called a *choral*). *G.*

Hymn-tunes divide more or less into several classes according to their construction. The form adopted in the 16th century was either derived directly from folk-songs (both in Germany and in the West) or composed in their general style. This type was varied in movement and pattern, with a simple and clear harmonization (the melody at first being in the tenor). During the 17th century it became customary to reduce all such tunes to a form with equal notes as far as possible, which then became the conventional type called *choral* or *chorale*. In this type solidity and weight of harmony are prominent, with a careful separation of the lines as units. During the 18th century, and much more in the 19th, the tendency to a type more akin to the part-song was manifest, particularly in England, where the *part-song tune* finally became characteristic. Furthermore, in connection with the development of music for the Sunday-school, for informal religious gatherings and for evangelistic meetings, still a third type gained importance during the later 19th century, which may be called the *harmonized-air tune*, since its form is determined almost wholly by a popular melody, to which simple harmonies are added. In this last class there is little of artistic value or significance. See under Hymn.

Any collection of hymn-tunes is a *tune-book*, especially when the aim is not to give the words in full. Such books were produced in large numbers during the 18th and early 19th century. They have been generally superseded by books giving both hymns and tunes in full. *A.*

Tune is also the general term for the elements of music that depend upon pitch, that is, melody and harmony; opposed to *time*, which concerns rhythm and meter. Also, specifically, the correct adjustment of pitch, especially with reference to a standard or to other voices or instruments, as to sing *in tune*.

Tuner. One who puts an instrument in proper tune; see Tuning. Also, in organ-making, an adjustable flap or other piece at the top of a flue-pipe whereby its effective length can be altered, so as to raise or lower the pitch of its tone.

Tuning. The act, process or result of adjusting the intonation or tune of an instrument. Its method varies according to the construction of the instrument, being most elaborate in instruments of fixed intonation, like the piano, the organ and the harp. In such instruments tuning involves the adoption of some principle of *temperament*; see Temperament. *G.*

In instruments with strings, tuning is effected by regulating the tension by means of *tuning-pegs* or *pins*, turned by the hand (in small instruments like the violin) or by means of a *tuning-lever*, *key*, *wrench* or *hammer*. In wood-wind and brass-wind instruments tuning is effected by means of some device that lengthens or shortens the effective length of the tube, as by a *tuning-crook* or *slide*. In the organ, tuning applies an analogous process in various ways according to the forms of the pipes. In bells, tuning is accomplished by varying the thickness of the sound-bow. In those stringed instruments that are played with the aid of 'stopping,' tuning consists only in setting the strings at the usual pitch or some other pitch specially chosen (*accordatura* or *scordatura*), the tune of all stopped tones being subject to the player's action. In wind-instruments tuning affects only the fundamental tone of the tube, the pitch of all actual tones being determined by the harmonic series of that tone, with some slight modifications induced by the method of blowing. In the case of the piano, organ and harp, however, every individual string and pipe calls for separate tuning (over 200 strings in most pianos, several thousand pipes in many organs).

On the piano and the organ the first step in tuning, after fixing one tone of reference that corresponds with the standard pitch to be used, is to tune at least one octave as accurately as possible in the temperament desired. This is called 'laying the scale' or 'setting the temperament.' From that primary octave the rest of the instrument can be tuned in octaves.

In organ-tuning several special tools are used, including especially a *tuning-cone* or *horn*, one end of which is a conical point by which pipe-tops may be spread and the other a conical socket by which they may be contracted (in the one case sharping the tone, in the other flatting it), and a *tuning-knife*, a ruler-like piece of metal for reaching and moving the tuning-wires on reed-pipes.

Tuning either pianos or organs is a profession requiring considerable native endowment and also careful training, especially as much repair-work is naturally involved in it. The general introduction of player-mechanisms into pianos has added fresh mechanical problems.

Tuning-Fork. An instrument of steel, usually consisting of a U-shaped pair of prongs and a stem below them that can be held in the hand or set in a base or a resonance-box. *G.*

Its pitch depends on its size and mass and may be fixed with much precision without being subject to variation under ordinary changes of temperature. The

tone is deficient in partial-tones, while the fundamental is strong and definite. It is therefore extremely useful as a practical guide for setting the pitch in tuning (giving usually a standard *a* or *c*) and for exact comparisons in the acoustical laboratory, where extensive sets of graded forks are often employed. It may be sounded by striking against a hard surface, by a violin-bow or by means of magnetic impulses. The last method makes sustained tones possible that are uniform in intensity.

Turba. In medieval mysteries and similar dramatic works, the name of the chorus that represents the populace or a crowd.

Turkish Music. See Janizary Music. *G.*

Turn. See Embellishments. *G.*

Tusch. A German term for a flourish of trumpets and drums, thrice repeated, or one in which all the wind-instruments join, used as a sign of welcome or applause. *G.*

Tutti. As an adjective, denoting that which is intended for or is performed by the whole body of singers or players; opposed to *solo*; see Ripieno. As a noun, any passage thus rendered. *G.*

Twelfth. The interval of an octave and a fifth or a tone or note at that interval; a compound fifth.

Two-lined or Twice-accented Octave. See under Pitch.

Tympan. An old Irish instrument, presumably allied to the *crwth*. Also same as *tympano*.

Tympano, Timpano. See Kettledrum.

Typophone. A keyboard-instrument like a piano, but with steel-strips instead of strings.

Tyrolienne. See Dances.

U

Ueberbrettl. See under Ernst von Wolzogen (in Part II).

Uilleann Pipes. The original name for the Irish bagpipe (literally, elbow-pipes); often incorrectly written 'union pipes.' *G.*

Shakespeare's 'woolen bagpipes' (*Merchant of Venice*, iv. 1) is doubtless a corruption of this.

Unaccented Octave. See under Pitch.

Unca. Same as *hook* or *pennant*.

Undecuplet. An 11-note group occupying the time of 6 or 8; see Note-Groups.

Under-chord, Under-phone. See under Phone.

Unequal Temperament. Any form of temperament other than that called *equal*; see Temperament. *G.*

Unequal Voices. Same as *mixed voices*. *G.*

Unessential Tone or **Note.** Same as *auxiliary tone* or *note*.

Unichord. Same as *monochord* or as *tromba marina*.

Unison. See First. Also, in the piano (or other stringed instrument), one of a group of 2–3 strings tuned in unison, so as to reinforce each other, and sounded together. *G.*

Up-bow, Up-stroke. In playing the violin and similar instruments, a motion of the bow from point to nut; opposed to *down-bow*, *down-stroke*.

Up-beat. In conducting, an upward motion of the hand to mark the last beat of a measure; opposed to *down-beat* (which it regularly precedes).

Use. In liturgics, the type or form of service, belonging to and used in a particular church diocese or region, as distinguished from that used elsewhere, as the *use* of Sarum (Salisbury), the *use* of Milan, the Roman *use*, etc. *G.*

Ut. See Solmization and Hexachord. *G.*

ALTO AND TREBLE VIOLS

VIOLONCELLO, TENOR, VIOLA AND VIOLIN

V

V. As an abbreviation, *V.* or *v.* stands for *violino*, *voce* (as *m. v.*, *mezza voce*) and *volti* (as *v. s.*, *volti subito*) and ℣ for *versicle*.

Vagans. See Quintus. *G.*

Value. The relative duration of a note as compared with other notes in the same piece; usually *time-value*; see Notation and Time.

Valve. In wind-instruments, any device for controlling the air-current by either blocking it entirely or diverting it from one channel to another. *G.*

In the organ, the chief valves are those that control the admission of the wind to the pipes of a particular pitch, being operated by a key on the keyboard. In older instruments each key on every keyboard opens a hinged valve from the wind-chest of that keyboard into a groove under the soundboard over which stand all the pipes belonging to that key; whether any of them sound depends upon whether any stop-knob affecting them is drawn. In some newer instruments there is a separate puppet-valve for every pipe, but the principle of cross-selection remains the same (depressing the key produces tone only so far as stop-knobs are drawn). Other valves are those connected with the feeders, the bellows or the wind-trunks. These are of ordinary types. In addition, where any form of pneumatic action is employed, a large number of special valves are required according to the system chosen. In the mechanism of automatic instruments like piano-players ,the valve-apparatus is necessarily elaborate.

In tubular instruments of the horn- and trumpet-classes valves are often used to change the length of the air-column in the tube by adding to it the tube of a crook and thus lowering the fundamental pitch of the instrument (one valve dropping the pitch a semitone, a second a tone and a third a tone and a half, and these being operable singly or in conjunction). Such valves are usually of the *piston-* or the *rotary* type, the former having a plunger with a cross-channel and the latter being a four-way cock. A horn without valves is called a *natural* horn, but one with valves is a *valve-horn*; so with other forms. The total mechanism connected with the valves is the *valve-action*.

In tubular instruments of the flute-, oboe- and clarinet-classes (and to a limited extent also in a few brass-wind instruments) there are side-holes in the tube operated by means of keys, which open or close external valves (flat disks of soft material) in a way analogous to the opening or closing of such holes by the fingers. Such mechanism is usually called the *key-action* and the instrument designated as *keyed* or *key-*.

Vamp. An improvised accompaniment. *G.*

Variant. A second (usually easier) reading of a passage that may be used instead of the main reading. Also extended to alternative versions of an entire number or pieces, as well as, in the case of folk-songs and the like, to transcriptions of differing usages of the same song. *G.*

Riemann also uses the term to designate abrupt changes from major to minor or vice versa where only the mode is altered without disturbing the tonal center.

Variation. A form of composition in which a theme, after having been stated simply, is repeated with amplification or modification. Usually such treatment is carried out in a series of differing repetitions; hence the common term *theme and variations*. *G.*

In strictness, the word may be applied to any form of thematic development, even such as is characteristic of counterpoint. It is usually reserved, however, for the treatment of dance- or song-like themes as elongated wholes, rather than merely in brief tonal phrases. As early as the 16–17th century composers began the practice of stating a dance-subject and then adding one or more *doubles* upon it, these being mere enlargements or embellishments, without essential changes of harmony or structure. In the 18th century and the early 19th variations were extremely common, tending more or less to follow a few beaten tracks of style, but sometimes attaining distinction in the hands of the greater geniuses. The conventional rigidity and monotony of the classical treatment of the form led to its being mostly abandoned in the early romantic period. But later it came back in fresher guise, without formality and occasionally without disclosing its identity at first sight, and is now not infrequent, sometimes not in independent form, but as the method for a section or movement in a complex work.

Varsoviana, Varsovienne. See Dances.

Vaticana, Editio. The title of the complete revision of the Roman Catholic musical service-books in process since 1904 in accordance with the new light upon the historic plain-song resulting from the researches of the Bendictines of Solesmes; opposed to the *Editio Medicæa* of 1614, which it is designed to replace.

Vaudeville. Originally, a popular song, usually satirical, or a play in which such songs were incorporated. It has now come to mean a miscellaneous stage-entertainment, with more or less light music, of a popular and amusing character. *G.*

Veil. In phonation, a pervasive obscuration of the tones, due usually to some peculiarity in the larynx or to fatigue or inflammation. Occasionally, however, a naturally *veiled* voice has a certain special effectiveness. *G.*

Veni, Creator Spiritus. A famous hymn of unknown authorship (probably 9th cent.) which is used throughout the Western Church at Pentecost, at ordinations and at other special occasions. It has received musical setting in many forms. *G.*

The popular attributions of the hymn to the Emperor Charlemagne, to Bishop Ambrose and to Pope Gregory the Great have no clear evidence in their favor. It may possibly be by Rhabanus Maurus, who was Archbishop of Mayence early in the 9th century.

It consists of six stanzas and a doxology, the first being

> Veni, Creator Spiritus,
> Mentes tuorum visita,
> Imple superna gratia,
> Quæ tu creasti pectora.

Veni, Sancte Spiritus. A famous sequence of uncertain authorship (not before 1200) which is appointed for use in the Roman Catholic Church at Pentecost and has been musically set in various forms. *G.*

Its common attribution to King Robert II of France has no adequate support. It seems much more likely that it is by Pope Innocent III.

There are ten stanzas, with ingeniously varied rhymes, the first being

> Veni, Sancte Spiritus,
> Et emitte cœlitus,
> Lucis tuæ radium.

Because of its beauty it is often called 'the Golden Sequence.'

Venite. A canticle consisting of Psalm 95, or its musical setting, which in the Morning Prayer of the Anglican Church precedes the Psalms for the day; from its position there and in the Roman Breviary, as well as from its sentiment, often called the *Invitatorium* or *Invitatory Psalm.* *G.*

Its text begins, 'Venite, exultemus Domino.'

Vent, Ventage. Same as *side-hole* or *finger-hole.*

Ventil. In general, same as *valve.* In organ-making, specifically applied to a large valve or shutter in a wind-trunk whereby the wind can be admitted to or cut off from a section of the instrument by means of a stop-knob or piston. *G.*

Verism, Veritism. A term often applied to the operas and operettas by recent Italian composers in which the realistic impulse is indulged in an intense and even brutal way. Hence the term *veristic school* for this style in general.

Verschiebung. Same as *soft pedal* on the piano, when it acts by shifting the keyboard to one side so that the hammers do not strike all the unisons; see under Pedal. *G.*

Verse. Properly, a line or stich in poetry, but generally used as the same as *stanza* in poetry or as *versicle* in liturgical forms. *G.*

In English church-music a passage or movement designed for a solo voice or voices is marked *Verse*; opposed to *Full* or *Chorus*, designed for the choir as a whole.

Verset. A short organ-response, prelude or interlude in a church-service. Also sometimes same as *versicle.*

Versicle. In liturgics, the first of any pair of short sentences said or sung in alternation by the officiant and the choir or congregation; opposed to *response.* It is often marked with the sign ℣, corresponding to ℟ for the response. *G.*

A common example is the formula often used in marking transitions in the service:

℣ The Lord be with you.
℟ And with thy spirit.

Vertical. In harmonic analysis, denoting chord-structure and progression as distinct from voice-leading or progression; opposed to *horizontal.* The harmonic aspects of composition are regarded *vertically*, while the contrapuntal aspects are regarded *horizontally.* The figure is obviously derived from music as notated. *G.*

In piano-making, *vertical stringing* is sometimes applied, especially in uprights, to stringing in a single plane; opposed to *overstringing.*

Vesperal, Vesperale. In the Roman Catholic Church, a service-book that contains the offices either for Vespers alone or for these with Compline, etc. *G.*

Vespers. The seventh of the Canonical Hours (6 P.M.); in England often called *Even-Song.* As a service, Vespers or Even-Song usually comprises more than the office for Vespers alone. *G.*

Vibration. In acoustics, the oscillation of the particles of a solid or gaseous body by which the phenomena of sound are produced. In some cases the term is applied to each movement of the particles, to *or* fro, but more commonly to the combined movement, to *and* fro; the former being a *single* and the latter a *double* vibration. As to direction, it may be *transverse* or *pendular* (across the main substance of the body, as in a string or reed) or *longitudinal* (in the line of the body's extension, as in the air-column of a pipe). The pitch of the tone produced depends on the *rate* or rapidity of vibration and is expressed by means of a *vibration-number* (vibrations per second). The intensity of the tone depends on the *amplitude* of the vibration (indirectly on the force exerted). The quality or timbre of the tone depends on whether the vibration be *simple* or *compound* and, if the latter, on the nature of the compounding.

All vibrating-bodies, by virtue of their elasticity, tend to vibrate more or less both as wholes (giving a fundamental tone) and also in their aliquot parts (giving overtones or harmonics). It is the superposition of these latter partial vibrations upon the principal one that produces the most striking differences of timbre.

Vibrato. In vocalization, a pulsating effect in which the tone comes and goes rapidly without change of pitch, as if under stress of emotion; cf. *tremolo.* Also, in playing the violin and related instruments, a tremulous effect produced by rapidly rocking the finger on a string while 'stopping' it—a device now rather constantly adopted as a means of imparting an emotional quality to the tone. In some ways this latter effect is analogous to the *bebung* as applied to the clavichord. See Tremolo. *G.*

It is curious that the terms *tremolo* and *vibrato* should be used contradictorily as regards voices and instruments, the vibrato on the violin being properly a tremolo, while the tremolo on both the piano and the violin is what is called vibrato in singing.

Vibrator. In the reed-organ, same as *reed*, including the metal-frame to which it is attached; see Reed and Reed-Organ.

Vicar Choral. Same as *minor canon.* *G.*

Victimæ Paschali. A prose or sequence, or its musical setting, used in Easter offices in the Roman Catholic Church and also frequent in medieval mysteries for Easter. *G.*

Its text, which is irregular in form, begins 'Victimæ Paschali laudes immolent Christiani.'

Its authorship is unknown. Among conjectures, that connecting it with the priest Wipo, in imperial service in the 11th century, is perhaps the most likely.

Vielle. Originally, same as *viol*, but finally applied mostly to the *hurdy-gurdy.* *G.*

Villancico. Originally, a Spanish popular part-song, analogous to the Italian *villanella.* In the 17-18th centuries applied specifically to a form of church-music, much like the English *anthem*, consisting of three sections, the first and third called *estribillo* and set for the chorus, while the second, made up of one or more *coplas*, was for solo-voices (cf. the *full* and *verse* sections of many anthems). The choral sections were often set for two or more choirs.

Villanella, Villota. A form of popular part-song to accompany dancing that was common in

Italy during the 16th century. It was usually a slight harmonization of an air and sung without accompaniment. *G.*

Vina. A general name for several varieties of Hindu stringed instruments, usually with a body of gourd or wood, a broad neck with many adjustable frets and about 5 or 6 strings. In some cases a supplementary gourd-resonator is attached near the head and flung over the shoulder in playing. As a rule, these instruments are played by plucking, but a bow may sometimes be used. *G.*

Vinata. An Italian vintage- or drinking-song.

Viol. The general name for the extensive and important class of stringed instruments that is characterized by having a limited number of strings stretched over an elliptical or pear-shaped body and a slender neck, the sound being produced by the friction of a bow. The viol differs essentially from the lute only in the method of sounding, but it also has a smaller number of strings because of that fact. The pitch of the tones is determined by the method of tuning (or *accordatura*) adopted and by 'stopping' the strings against the fingerboard, which may be with or without frets. Their quality depends chiefly upon the materials and form of the body, but is also influenced by the way in which the bow is applied. Instruments of this class appear far back in European history, perhaps being originally suggested by Oriental prototypes. Their artistic importance rapidly increased during the 16th century and in the 17th the special form known as the *violin* was so far perfected as to become the leading solo-instrument and the center of ensemble-groups. Since then the violin group has maintained its place as one of the chief means of instrumental expression. *G.*

The English word *viol* and the Italian *viola* are derived from the Old German High *fidula* and the late Latin *vitula*, from which also the English *fiddle* comes. Its stem suggests the notion of merrymaking. The German *geige* (like its English relative *jig*) probably embodies reference to the up-and-down motion of the bow.

Bowed instruments appear in so many parts of the world that they may have sprung up anywhere without being derived from each other. Hence European viols may have been indigenous. On the other hand, the references to the *rebec* and the *crwth* in early times indicates that suggestion may have come either from the Orient direct or from the application of the bow to an ancient lyre. The rebec had a small pear-shaped outline, without a separate neck, while the crwth had a rectangular frame and a distinct neck and fingerboard in the center. The medieval viol may have combined elements from both types. Until about 1500 lutes and viols had much in common, both being flat in front and arched behind, but the viol was necessarily narrower and with fewer strings because of the difficulty of getting access to them with the bow. During the 16th century the differentiation set in whereby the violin became contrasted with the viol proper, the distinctions lying in the gradual alteration of the shape of the body by the development of a waist and the making of the back to match the belly, with sides or ribs vertical to both, as well as by the sharper separation of the neck from the body. Vestiges of the viol-form lingered long in certain instruments (indeed, are still visible in the modern double-bass).

The term *violino* is the diminutive of *viola*. The corresponding augmentative is *violone*, a big viol, and from this comes *violoncello*, a small big viol. The position of holding is indicated by the terms *viola da braccio*, arm-viol (whence comes the German name *bratsche* for the tenor-violin), *viola da gamba*, leg-viol (the predecessor of the violoncello) and *viola da spallo*, shoulder-viol, which was larger than the viola da braccio. Until even the 17th century viols were commonly held upright in front of the body. The term *viola* is now used specifically for the tenor-violin. One who plays this instrument is a *violist*, while one who plays the violin or the violoncello is a *violinist* or a *violoncellist*; but the longer words are commonly abbreviated to *'cello* and *'cellist*, just as a player on the viola da gamba was often called a *gambist*.

The later viols, as they began to approach the shape of the violin, formed a family of four or five sizes. The body was elliptical, with indentations to facilitate bowing, but without a fully-formed waist, and the back was flat, sloping toward the neck and strengthened within by cross-bars and a center-piece that supported the sound-post. The sound-holes were usually shaped like a C. The strings numbered 5–7, tuned in fourths and thirds. The tone was keen, but lacking in sonority and sweetness.

Viola. The generic term in Italian for instruments of the viol-class. Specifically, in modern usage, the member of the violin-family between the violin and the 'cello; commonly called *tenor-violin* or *tenor* (in German *bratsche*, in French sometimes *taille*). As now usually made, it is about a seventh larger than the violin and its strings are tuned a fifth lower (c_1, g_1, d, a). Its tone is much larger and darker than that of the violin and somewhat apt to be gruff, but has great value in combination and contrast. *G.*

It is descended from the older viola da braccio. It is said that the name *violino* was first given to it (just before 1600), though later transferred to the treble form. To match its pitch, it should properly be made larger, but in that case would need to be held upright (like the 'cello). Its present size is a compromise fixed after many experiments.

Viola Bastarda. A large variety of viola da gamba with sympathetic strings; often made in more than one size, so as to form a group. From it came the baritone or baryton that was common in the 18th century. Also called *viola di fagotto*. Cf. *viola d'amore*. *G.*

Viola d'Amore, Viole d'Amour. A variety of viola da braccio with sympathetic strings, like the viola bastarda. It had 5–7 strings of gut on the fingerboard and 7–14 of wire underneath. Its sweetness of tone kept it long in favor and it is still occasionally revived. Also called *viola di bordone*, *violet* and *English violet*. *G.*

It has been suggested that its name, otherwise unexplained, may possibly be corrupted from some form like *viola da Mori*, since analogous instruments occur in the Orient.

Viola da Gamba. The bass in the old viol-family, corresponding to the modern violoncello, which superseded it gradually during the 18th century. It had 6–7 strings (tuned d_2, g_2, c_1, e_1, a_1, d, g). Though its tone was lacking in sonority in lower pitches and rather harsh in upper ones, it continued popular longer than the other viols; it has even been revived in recent times. Often called simply *gamba*. *G.*

Viola Pomposa. A variant of the violoncello, intermediate between it and the viola, having 5

strings (tuned c_2, g_2, d_1, a_1, e). It was invented by J. S. Bach about 1720, but never came into general use. Also called *violoncello piccolo*. *G.*

Violet. Either the viola d'amore or a small viol or violin. The terms *English violet* and also *violetta marina* refer to the viola d'amore, the latter being a special variety attributed to Handel's concertmaster, Pietro Castrucci. The *violetta piccola*, however, seems to have been a small variety of the early violin. *G.*

Violin. The generic name for the viol as perfected during the 17th century and, specifically, for the treble member of the group or family, the other members being the *viola* (alto or tenor) and the *violoncello* (baritone or bass), with the *bass-viol* or *double-bass* added for orchestral effects (this latter not made after the violin-model). The type is distinguished from that of the 16th-century viol in a number of details, which, without radically changing the general appearance, wrought such an improvement in the mechanical and tonal character of the instrument as to set it at the head of all solo-instruments. The regular number of strings is four, tuned in fifths, the compass of the violin proper being g_1-e, that of the viola a fifth lower and that of the 'cello an octave below the viola. *G.*

The violin differs from the viol in having a smaller and shallower body, with both back and belly arched and the lines of the body not merged in those of the neck. The most important difference lies in the shaping and construction of the waist, which is more deeply incurved and joined to the sides by sharp, projecting corners, strengthened within by corner-blocks. This ingenious union of parts imparts a stanchness and unity to the body quite impossible in the viol. The bridge is lighter and finer in line, and it is placed relatively higher in the waist between *f*-shaped sound-holes. The adjustment of the bass-bar and sound-post is more exactly calculated for the maximum of strength and sonority.

The number of separate pieces in a violin is regularly about 70, including 2 each in the *belly* and the *back* (sometimes only 1), 6 sides or *ribs*, united with each other and with belly and back by means of 6 *blocks* and 12 *linings*, besides the fixed *bass-bar* beneath the belly and the movable *sound-post* between belly and back underneath the bridge, the *neck* and *head*, the latter containing the *peg-box* and *tuning-pegs* and terminating in the *scroll*, the *fingerboard*, the *bridge*, the upper and lower *nuts*, the *tail-piece* and its attachments and the four *strings*. No metal is used and all joints are made by gluing under tension. The edges of the belly and back are protected by delicate inlays of hard wood (24 pieces), called *purflings*. The whole is carefully treated with special varnishes. The woods used are maple, pine and ebony. The strings are of gut or sometimes wire (E-string), graduated in size.

During the 16th century the course of improvement was slow and tentative. It is probable that the characteristic waist of the violin was first tried in the form known as *lira* (q.v.) and the idea of the *viola d'amore*, with its sympathetic strings, was also carefully tested. Positive advance was rapid and sure during the whole of the 17th century, culminating in the first quarter of the 18th. The chief centers of manufacture were in northern Italy and southern Germany, especially at Brescia (Da Salo and the Magginis), at Cremona (the Amatis, the Guarneris, Stradivari, etc.), at other places in Italy and in the Tyrol (Stainer and the Albanis). These became the inspirers of a host of skillful workmen in all parts of southern and western Europe.

The characteristic *violin-bow* was not perfected till about 1775 (by Tourte of Paris).

The original impulse in the improvement of the viol was to secure greater sonority. But with this came a still more important refinement and flexibility of tone. Hence, as the violin became known it speedily took its place as the solo-instrument *par excellence*. Its use promptly affected every combination of instruments as well, pointing the way toward the true conception of the chamber-ensemble and the orchestra. Its superiority, with its singular capacity for sustained and graduated effects, soon influenced the trend of all instrumental composition, contributing visibly to the shaping of forms like the suite, the overture and the concerto. And its value was the reason for the rise of the instrumental virtuoso and incidentally of the institution of the instrumental concert. Even before 1700 founders of the art of violin-playing or violinism, like Corelli, Torelli and Vivaldi, begin to point forward to long lines of successors in all musical countries.

For a table of the main schools of violin-playing, see Grove's *Dictionary*, v. pp. 318–9. See also Bow, Shift and Position.

Violino Piccolo. A violin of smaller model and usually higher pitch than the standard violin, at first used (before shifts were common on the violin) to secure a higher compass and later sometimes employed for teaching purposes. *G.*

For the miniature or pocket-violin, see Pochette or Kit.

Violin-Piano. A general name for the many forms of instrument in which the keyboard and a large number of strings have been united with some mechanism for sounding the latter by friction instead of by plucking or hammer-blows.

Violoncello. The bass or baritone of the violin-family, having the strings tuned an octave lower than those of the viola (c_2, g_2, d_1, a_1). Though it began to be made in the 17th century, it did not take the place of the viol da gamba till well into the 18th. Since then it has become one of the great solo-instruments and an indispensable member of all ensembles. Often abbreviated to *'cello*. *G.*

Violone. The large or bass member of the viol-family, the precursor of the modern bass-viol or double-bass; see Viol and Double-bass.

Violotta. A form of the violin-family intermediate in size and pitch between the viola and the 'cello, invented about 1890 by A. Stelzner of Dresden.

Virgil Practice Clavier. A keyboard devised as a help in acquiring piano- and organ-technique by A. K. Virgil of New York (at first under the name *technyphone*). Though producing no tones, both the depression and the release of the keys produce slight clicks, which are used in acquiring both legato- and staccato-touches, and the resistance of the keys is adjustable in six different grades. It was first patented in 1892. *G* (Gymnastics).

Virginal. A small form of spinet or harpsichord, usually rectangular in shape (like a clavichord) and without legs. The earliest reference to the name is by Virdung in 1511. *G.*

The name is said to have come from its use by girls and young women, but may have some connection

with songs to the Virgin. The usual form in early writers was either 'virginals' or 'a pair of virginals'—'pair' referring to the 'set' of keys or of strings.

Virtuoso. A performer, usually an instrumentalist, who not only has remarkable or masterly command of technique, but uses his skill in public as a professional concertist. See Concert. *G.*

The gradual rise of *virtuosity* in the modern sense of the term began as soon as instrumental music acquired artistic standing in the 16th century. But it was not until the later 17th and the earlier 18th that the line of eminent violinists, followed by the harpsichordists, became conspicuous figures in the musical world.

To these were added after about 1770 the earlier of the many pianists who presently became the most prominent of all. Meanwhile virtuosi on other instruments, like the flute, the oboe and the horn, as well as the gamba and the 'cello, often secured much notice. In the field of church-music virtuoso-organists were known from before 1700. The only arena until after 1800 for the virtuoso-singer was the opera or its concert-counterpart, the oratorio, but from about 1850 such singers were everywhere known and applauded.

The word *virtuoso* often carries some implication that the performer is a dexterous executant without being a true artist or interpreter. This is doubtless true of many who are called by the name, but the word itself implies artistic mastery.

Vis-a-vis. Denoting a harpsichord or piano with two keyboards facing each other, for performance by two players.

Vocal. Pertaining to or produced by the voice, as *vocal* music, *vocal* score, etc.; opposed to *instrumental*.

Vocal cords (also written *chords*), the membranous flaps in the larynx whose approximation and tension in making the aperture of the *glottis* forms the marvelously adjustable double reed from which phonation is produced by the impact of breath from the lungs. The passages above the larynx form the *vocal tube*.

Vocalics. The science of the voice as an operative function and of vocal sounds as products.

Vocalion. A form of reed-organ gradually developed from about 1880 by James B. Hamilton and others of England, based on experiments reaching back to 1872. It was peculiar in being operated by compressed air (like the harmonium) with a tension much higher than in reed-organs generally, in using reeds of extraordinary size and weight and in combining with them ingenious resonance-cavities that aimed to make the tones resemble those of the voice (whence the name *vocalion*). By varying the reeds and cavities many distinct qualities of tone could be produced, so that each manual had several stops (like a pipe-organ). For a time the instrument was manufactured in both England and the United States, especially designed to supply the needs of small churches and halls with something far more effective than the common reed-organ.

Vocalization. The act, process or result of using the voice in speech or song; vocal action or utterance. Although analogous functions are strikingly illustrated in animals, especially in birds, there is nothing really comparable with the human voice as a medium of self-expression, of communication and of impression.

The organs and elements involved may be classified as follows: (*a*) *Respiration*, including especially breath-supply and breath-control, the organs concerned being not only the lungs, but more particularly the complex of muscles affecting the cavity of the thorax (diaphragm, intercostals, etc.); (*b*) *Phonation* or the action of the larynx in translating expired breath into tones, varying in pitch and in the fundamental characteristics usually denominated by the term *register*; (*c*) *Articulation* or the formation of every kind of speech-sound by the conjoint action of the muscles of the pharynx and mouth with the breath and the tone-producing agency of the larynx, including specific processes like *enunciation* or the delivery or emission of the sounds thus formed and *pronunciation* or the due accommodation of them to established standards of word-formation, inflection and grouping; and (*d*) *Resonation* or the diffused action of the chest, the pharynx, the mouth and other cavities of the head whereby volume or breadth of tone is secured, with an indescribable variety of tone-colors. Viewed as a mechanism, the voice is properly described as a wind-instrument with a double reed, but it differs enormously from all manufactured instruments in that every one of its main elements is made of or at least clothed in soft tissue and is minutely adjustable at the will or instinct of the mind.

All authorities agree that the fundamental problem in effective speaking and singing lies in the management of the breath, but its solutions cannot be concisely stated, not because the mechanical processes cannot be analyzed, but because every adjustment of expansion or pressure in the breathing-apparatus is accompanied by subtle reactions in the larynx and the upper resonance-cavities. It seems clear that the main effort should be not to expel breath with force, but to conserve, regulate and deliver it to the larynx with perfect steadiness, while at the same time maintaining a large body in the lungs for accessory resonation. In this general process the controlling factor is the diaphragm and its connections.

The detailed action of the larynx is almost wholly automatic, but the mind has large powers of general direction over it as to pitch and quality, subject, however, to certain coördinations with the hearing. Ordinarily the voice executes only what the ear discriminates, so that one who is deaf is vocally incapacitated. But the executive capacity of the larynx may be indefinitely perfected by conscious exercise in forming various sounds in certain ways. Hence the trained speaker or singer comes to have extreme technical skill, not by mastering the rationale of the muscular action involved, but by willing to produce tonal effects that the ear can estimate.

Every detail of adjustment above the larynx (in the pharynx, the back of the mouth and the handling of the tongue, lips and lower jaw) is relatively open to examination and discipline, though many of the phenomena of resonation, especially as concerns what is called *tone-placing* and the accessory or sympathetic action of the nasal and other head-cavities, are elusive and acquired only through experiment.

Certain points about enunciation are given under Phonetics. All languages are alike to a large extent in the sounds which they employ, though each is liable to contain one or more sounds not common to all. But the shadings and small modifications of even standard sounds are indefinitely numerous, both as between languages, between dialects of the same language and between individuals who use the same dialect. Furthermore, actual speech and song are open to wide variations of treatment according to emotional or voluntary conditions. Hence is derived their infinite capacity for becoming artistic media.

The perplexing topic of tone-quality in both the speaking- and the singing-voice has been touched upon under Registers. This term properly refers to certain differences of quality that are primarily due to changes of adjustment in the larynx, probably to alterations in the texture of the vocal cords. But they are intimately associated with changes of collateral resonance. In the effort to designate some of the varied effects that result, besides the terms of register, several other terms are used, such as the *somber* (*dark*) or *bright* voice, the *covered* or *open* voice, the *dramatic* or *lyric* voice, etc.

Vocalization is also sometimes used in a narrow sense, as of the production of vowel-sounds (as opposed to consonants) or of the use of bare vowels in vocal practice.

Vocalize, Vocalise. A vocal exercise or study, especially one set or sung to mere vowels. *G.*

Voces Aretinæ, Voces Belgicæ. The Aretinian or the so-called Belgian syllables; see Solmization. *G.*

Vogelflöte, Vogelpfeife, Vogelgesang. Small devices for producing piping or warbling sounds like the songs or calls of birds.

Voice. A general name for the faculty or function of speech and song or for the physical mechanism through which that faculty is exercised, or the audible product of that faculty and mechanism. Also, more specifically, the habit and method of speech or song as exemplified in the case of a particular person or of a class of persons. Also, in musical usage, one of the constituent parts or melodic strands out of which a contrapuntal or harmonic fabric is in a sense woven; a *voice-part*, including sometimes a written or printed transcript of such a part. Extended more or less, also, to the characteristic tone of an instrument. For notes on the technical operation of the human voice, see Vocalization, Phonetics, Register, Singing, etc. *G.*

In vocal music, voices are classified as to species into *men's* or *male*, *women's* or *female*, *mixed* (both men's and women's) and *boys'* (before mutation closely resembling those of women). As to range, they are further classified by terms like *bass*, *baritone*, *tenor*, *alto* and *soprano*, with many subdivisions or varieties under each. Of the four kinds of voice that are most commonly combined in harmony, each is usually considered to have a range of about an octave and a half, that of the bass reaching upward from about f_2, that of the tenor from about d_1, that of the alto from about g_1, and that of the soprano from about c; but in the case of actual voices the range may extend practically to two octaves or even three. In Russian choirs basses reach to f_3. Phenomenal sopranos have touched c^3.

Vocal music for a single voice, with or without accompaniment, is a *solo*, if for more than one voice, a *duet*, *terzet* (or *trio*), *quartet*, *quintet*, etc., all these being normally for but one voice of a kind to each part; if several or many voices of the same kind are combined on a part, it is a *chorus*. Part-singing or chorus-singing without accompaniment is said to be *a cappella*. Vocal music combined with instruments, especially those of the orchestra, is called *concerted*.

The process or method of bringing a voice under control for purposes of artistic speech or song is *voice-building*, *voice-training* or *vocal culture*. See Phonetics and Singing.

Voice-Part. In composition, the part or series of notes that a particular voice or unison group of voices is expected to sing. Also extended to any similar series of notes, even in purely instrumental writing, that has a consecutive and individual character in constituting the total texture of the passage or piece. See Part. *G.*

The extended usage is due in part to the fact that vocal music preceded instrumental in development, so that the conception of contrapuntal and harmonic composition has always been dominated by traditions and predilections derived from experience with *a cappella* part-singing. But it is also somewhat necessary to avoid the confusion of using 'part' for a melody when it may be understood as meaning a section or division.

Voicing. In organ-making, the act, process or result of finishing a pipe or reed, or a whole set or stop of pipes or reeds, by regulating every detail of its structure and adjustment so as to produce the particular tone intended in the best possible manner. It is in the voicing that the fine art of organ-making culminates. The term is sometimes extended to the tonal adjustment of other instruments. *G.*

With flue-pipes the voicer attends especially to the amount of air let in through the foot, to the precise amount of opening in the wind-way and its pointing with reference to the upper lip, to the shape, height and surface of that lip and to the size, location and facing of every other component of the mouth (like the lower lip, the ears, etc.), always bearing in mind the principle that a flue-pipe is analogous to the tube of a flute and the adjustment of the wind-supply to the mouth corresponds to the application of the player's breath and mouth-position to the mouthhole.

With reed-pipes he regards the amount of air admitted, the placing of the reed, the minute adjustment of the tongue as to shape, graduated thickness and curve, and the relation of the upper tube or horn to the operation of the reed.

In reed-organs the chief point of attention is the exact adjustment of the small tongues as to shape and relation to the slots in which they play, with the regulation of the channels and resonators.

Volata. Same as *roulade* or *division*.

Volkslied. See Folk-Song. *G.*

With reference particularly to German song-literature, a distinction is often made between the genuine *Volkslied*, which is traditional in popular usage, the *volksthümliches Lied* or *Lied im Volkston*, which is a composed song in naïve and artless style, and the *Kunstlied*, which more or less overpasses the limits of simplicity that are instinctive and necessary in the true folk-song and in which, as a rule, the accompaniment contributes largely to the total effect.

Volume. In acoustics, either same as intensity (loudness) or as fullness or roundness of quality (richness in overtones). A tone that has small *volume* in one sense may have large *volume* in the other. *G.*

Voluntary. In church-music, an organ-prelude, interlude or postlude, the first and last being called *opening-* and *closing-* respectively (or even *in-* and *out-*). The German terms are *vorspiel*, *zwischenspiel* and *nachspiel*; the French are *prélude* and *sortie*. *G.*

The term comes from the fact that organ-music is not rubrically required, but voluntarily added to the service. Hence in some cases the term *voluntary* is extended to a sentence or anthem by the choir.

Volute. See Scroll.

Vorschlag. Either same as *appoggiatura* or a melodic effect of the same general sort (as a *changing-note* or even a *suspension*). *G.*

Vorspiel. Same as *prelude*, *introduction* or *overture*. In modern operas, often applied to a form of overture that passes directly into the action.

W

Wait, Wayt [also, incorrectly, *waight*]. In medieval England, a night-watchman or the shawm which he carried for signaling. In the 15–18th centuries applied (in the plural) to bands of town-musicians (instrumental and vocal) who served at civic and social functions and furnished carols in the streets at Christmas-time. Also a piece played or sung by such popular musicians. *G.*

The word is akin to the German *Wacht* and *Wächter*, a watchman.

Waldhorn. See *hunting-horn* under Horn.

Waltz, Valse, Walzer. See Dances. *G.*

Warbler. A bagpipe-embellishment, usually some sort of appoggiatura.

Weight of Wind. See *wind-pressure* under Wind.

Well-tempered. Of instruments, tuned in equal temperament; see Temperament.

Whipping-Bow. In violin-playing, a more or less violent, sweeping application of the bow in rapid, staccato passages.

Whistle. A small instrument of wood or metal that utilizes the principle of the fipple or flageolet mouthpiece. *G.*

White. In notation, denoting a note with an open head; see Notation. On the keyboard, denoting a key or digital in the front or lower rank, topped with ivory or white celluloid; see Keyboard.

In many older keyboard-instruments the keys now colored white were black and vice versa. This device of color began on the organ about 1500. The modern usage did not become general till toward the end of the 18th century.

In vocalization, the term *white tone* is sometimes applied to a tone reflected from the soft palate and thrown out through the open mouth; see under Covered Tone.

Whole-Note. Same as *semibreve*; see Notation.

Whole-Shift. See Shift.

Whole-Step, Whole-Tone. See Step, Tone and Interval.

Wiegenlied. A lullaby, cradle-song or berceuse.

Wind. Either the breath of the player or the compressed air from a blower or bellows that is used in sounding various kinds of instruments. All instruments thus actuated by a stream of air are *wind-instruments*, as opposed to *stringed instruments*, etc. The term is used most specifically of the compressed air in an organ. *G.*

In the organ, the *wind-supply* is the total mechanism of feeders, bellows, etc., by which the air is gathered and stored under pressure. It is distributed to different parts of the instrument through tubes or conduits called *wind-trunks*. In each division these lead to a *wind-chest*, an extensive chamber underneath the pipes, where it is held for use as stops are drawn and keys depressed. The amount of compression is the *wind-pressure* or *weight of wind*, and is measured in inches by means of a *wind-gauge* (an S-shaped tube filled with water and placed in a pipe-hole in the wind-chest, the pressure displacing the water by a certain number of inches). Older organs were usually voiced to a wind-pressure of 3½ to 4 inches; 6, 8 and 10 inches are now not uncommon. Each pipe is connected with its appropriate wind-chest by a *wind-hole*, which is either the socket in which it rests or the orifice in the foot of the pipe. In flue-pipes the slit in front of the language through which the air-stream is directed against the upper lip is the *wind-way*.

Wind-instruments of the separate or portable kind, such as make up the orchestra, are broadly classified as *wood-wind* or *brass-wind*, according to the material of which their tubes are made. They are referred to collectively as *the wind*. Wood-wind instruments include two main classes, those sounded by means of an air-stream directed against a sharp edge (flageolets and flutes) and those sounded by means of one or two vibrating reeds (clarinets, oboes and bassoons). Brass-wind instruments also include two main classes, those blown by means of a conical mouthpiece (horns) and those blown by means of a cupped mouthpiece (trumpets, trombones, saxhorns, etc.). Saxophones and sarrusophones combine clarinet- or oboe-mouthpieces with metal tubes like saxhorns. A band, such as is used for military purposes, that is made up of wind-instruments is a *wind-band*.

In modern pipe-organs and in such automatic appliances as piano-players a large amount of the mechanical operation is effected through pneumatics, which are actuated by compressed air from the general wind-supply.

Wind-Harp. Same as Æolian harp.

Winker. A small diagonal bellows, controlled by a spring, that is attached to the side of a wind-trunk in an organ for the purpose of counterbalancing slight variations in the wind-pressure; also called *concussion-bellows*.

Wolf. The harsh discord heard in instruments of fixed intonation (like the piano or the organ) when tuned on any other than the system of equal temperament; see under Temperament. *G.*

Wood-Wind. Denoting instruments made of wood (as opposed to metal), especially those like the flutes, oboes, bassoons and clarinets in the orchestra; these collectively are often called *the wood* (as opposed to *the brass* or *the strings*).

Work. A composition or piece; see Opus.

Working-out. See Development. *G.*

Wrest. A key or wrench for tuning the piano or the harp. *G.*

In the piano and the harp the movable pins at one end of the strings, by turning which the latter are tuned, are called *tuning-pins* or *wrest-pins* and the substantial piece in which these pins are set is the *wrest-block* or *wrest-plank*.

Wrist-Guide. See Chiroplast.

Wrist-Touch. In keyboard-technique, a touch that involves motion of the hand up and down at the wrist; see Touch. *G.*

Xänorphica. One of the forms of violin-piano, invented in 1801 by K. F. Röllig of Vienna, in which the strings were severally sounded by means of a series of small bows.

Xylophone. A general name for an instrument in which tones are produced from a graduated series of wooden strips or bars by striking them with small hammers or mallets. One form has had considerable use in some modern orchestras. Cf. *harmonica*. *G.*

The type is rather widely found in different parts of the world, including the African *marimba*, the Burmese *pattala*, the Siamese *ranat*, the Javanese *gambang*, etc. The bars need to be of a wood that has positive resonance, and the tone depends somewhat on whether they are supported in such way as to favor the formation of natural nodes of vibration. In large instruments bronze bars are sometimes used instead of wood. Resonance is provided either by the frame or box in which the bars are set, or by gourds or similar hollow bodies attached to or underlying the bars.

Xylosistron. A keyboard-instrument, invented by Utho of Sangerhausen in 1807, resembling Chladni's euphonium, but having wooden wands instead of glass rods. An improved form (1810) was called *xylharmonica*.

Yodel. A variety of popular song, common in Switzerland and the Tyrol, in which frequent shifts to the falsetto-voice are used; also called *warble* or *jodel*.

Zampogna. Same as *bagpipe* or as *shawm*.

Zapateado. A Spanish dance in which the rhythm is marked by blows of the foot on the ground.

Zaramella. A rustic instrument used in Italy, having a double-reed mouthpiece and a tube with 7 finger-holes. It is often used with the accompaniment of the zampogna (bagpipe).

Zarzuela. The common name for a type of light dramatic work, varying in form from the vaudeville or farce to the operetta, that is extremely popular in Spain. *G.*

The name is said to come from plays given at the castle of Zarzuela (near Madrid) in the 17th century.

Zimbalon. A large variety of dulcimer (with dampers) that is popular in Hungary, especially among the Gipsies. It sometimes has a range of 4 octaves.

Zingaresca. A Gipsy song or dance or a piece in similar style.

Zink, Zinke. A medieval form of trumpet, having a small cupped mouthpiece of ivory or wood and a straight or slightly curved wooden tube, usually with 7 finger-holes. It was made in two or three sizes, so that it could be combined with trombones into a wind-band. Also called *cornett*, a smaller variety being *cornettino* and a larger *cornon*. The *serpent* was properly the bass of the family. *G.*

Zither. The typical instrument having a series of strings stretched over a soundboard and played by plucking. It has no fixed shape or size, but usually there are two or more melody-strings over a fretted fingerboard and several or many accompaniment-strings that are sounded without stopping. Its modern use is most frequent in southern Germany and Austria, where highly artistic zither-playing is often heard. The best instruments have 5 melody-strings tuned in fifths from c_1 and 30–40 other strings tuned in a peculiar sequence so as to facilitate chord-effects. To give additional resonance, the instrument is usually placed on a table. *G.*

The so-called *bow-zither* is really a form of viol, having varying shapes, but usually resembling the viola. It is played, however, with the head resting by a small foot on a table, while the body is held in the player's lap. The 4 strings are tuned like those of the violin.

Zoppo. Denoting a movement in which the rhythm is much distorted by irregular accents and syncopations, as in much Hungarian music. *G.*

Zortziko. See Dances.

Zufolo, Zuffalo. A small flageolet used in the training of singing birds.

Zukunftsmusik. See Future, Music of the. *G.*

Zwischenspiel. Same as *interlude* or *intermezzo*. *G.*

APPENDIX A

BIBLIOGRAPHICAL NOTES

The following condensed references are primarily designed to indicate the authors under whose names in Part II will be found book-titles relating to subjects named in Part I; in some cases still further authors and titles are added. It should be noted, however, that these lists do not include books relating to persons or places (biographies, critiques, accounts of institutions and organizations), all of which are entered according to subject in Parts II and III, and no attempt is made to indicate articles in periodicals, dictionaries and general works. Yet, in spite of their necessary limitation and condensation, these Notes will be found to be at many points far more extensive than anything now accessible in English, especially as regards recent literature.

The dates given simply indicate when the author began to publish on the subject or the period during which he continued to do so. As far as possible, each list is arranged chronologically. For full titles, see the names of authors in Part II.

Acoustics. The pioneers include Sauveur, 1700–16; the Bernoullis, 1732; Serre, 1742–63; R. Smith, 1749; Tartini, 1754; J. H. Lambert, 1763; Chladni, 1787–1827; Savart, 1819–40; E. H. and G. Weber, 1820; E. G. Fischer, 1825; Delezenne, 1827–57; Schafhäutl, 1833; Scheibler, 1838; Zamminer, 1855; and Meerens, 1859–1902. To them succeeded Helmholtz, 1863; A. J. Ellis, 1864; Mach, 1865; Tyndall, 1867; Mahillon, 1874; Blaserna, 1876; Pole, 1879; C. Stumpf, 1883–1911; H. Riemann, 1891; H. A. Zellner, 1892; Zahm, 1892; L. Riemann, 1896–1911; A. Jonquière, 1898 (*Grundriss d. musikal. Akustik*); Polak, 1900–09; Wead, 1900; F. Krieger, 1901–10; K. L. Schaefer, 1902; Capellen, 1903; R. Klimpert, 1904–07 (*Lehrbuch d. Akustik*); H. Starke, 1908 (*Physikal. Musiklehre*); H. J. Moser, 1910; M. E. Sachs, 1910; F. Auerbach, 1911; Wood, 1913 (*Physical Basis of Music*); D. C. Miller, 1916; P. C. Buck, 1917 (*Acoustics for Musicians*); etc.

Æsthetics. A term sometimes vaguely used and more or less entangled with what is now called Psychology, as well as with Criticism. Among the more general treatises are those by J. G. Sulzer, 1772; Eschenburg, 1783; Eberhard 1783–1805; 1800, Herder; Herbart, 1811–31; Schopenhauer, 1819; F. K. Griepenthal, 1827; Lichtenthal, 1831; Kahlert, 1846; K. R. Köstlin, 1858–69; Vischer, 1858; Lotze, 1868; Fechner, 1870; E. Hartmann, 1887; Pilo, 1892; K. Lange, 1895–1912; Gietmann, 1897; Volkelt, 1897–1910; B. Croce, 1902 (*Estetica*); Dessoir, 1906; Kulke, 1906; E. Neumann, 1912 (*Einführung in d. Aesthetik d. Gegenwart*). Those dealing more specifically with music are by J. J. Engel, 1780; G. C. Kellner, 1790; Michaelis, 1795; L. Schubart, 1806; Thibaut, 1825; K. C. F. Krause, 1830; Hand, 1837–41; Schilling, 1838; Hanslick, 1854–95; A. Kullak, 1858; Helmholtz, 1863; K. D. J. Fuchs, 1865; Fritz Stade, 1870; Küster, 1870–77; Langhans, 1872; G. E. Engel, 1872–92; Wundt, 1874–96; Hostinsky, 1877–90; Hirn, 1878; H. A. Köstlin, 1878; Reissmann, 1879; Polidoro, 1880; A. H. Ehrlich, 1881; C. Stumpf, 1883; Marmontel, 1884; F. Hausegger, 1885; Steinitzer, 1885; Lipps, 1885–1906; Wallaschek, 1886; H. Ritter, 1886–94; Arth. Seidl, 1887; Mantovani, 1892; Laroche, 1895; Villanis, 1895; K. R. Hennig, 1896; W. Wolf, 1896–1906; F. Marschner, 1899–1909; H. Riemann, 1900; Moos, 1902–14; Bonaventura, 1905; Siebeck 1906; Grunsky, 1907; Busoni, 1907; C. Lalo, 1908–21; C. H. H. Parry, 1911; R. Mayrhofer, 1911; H. Goldschmidt, 1915; Schmitz, 1915; Closson, 1921; etc. See also under Psychology.

Appreciation. See D. G. Mason and Surette, 1907; Scholes, 1919; C. G. Hamilton, 1920; W. R. Spalding, 1920; and works on the development of the musical ear by Mengewein, 1908; Schering, 1911.

Bagpipe. Works by C. E. Borjon, 1672 (*Traité de la Musette*); T. McDonald, 1808; Thoinan, 1894; E. de Bricqueville, 1894 (*Les Musettes*); Flood, 1911; and art. by Fedeli, 1912 (in *I. M. G. Sammelbde.*).

Bells. Works by A. Stierlin, 1858 (*Die Glocken*); Elewyck, 1862; Andries, 1868; B. Lomax, 1879 (*Bells and Bell-ringers*); Biehle, 1913–21; K. Walter, 1913; W. G. Rice, 1914–15; Löbmann, 1915; K. Thiel, 1918 (in the Kretzschmar *Festschrift*).

Bird-Song. Special studies by Savart, 1826; F. Lescuyer, 1878 (*Le Langage et le Chant des Oiseaux*); A. Voigt, 1906 (*Zum Studium d. Vögelstimmen*); L. Réthi, 1908 (*Untersuchungen über d. Stimmen d. Vögel*); B. Hoffmann, 1908 (*Kunst u. Vogelgesang*); Hornbostel, 1911 (in *I. M G. Zeitschr.*).

Byzantine Music. Works by Chrysanthos, 1821–32; Kiesewetter, 1838; Pitra, 1867–79; Christ, 1870–71; J. Tzetze, 1874 (*Ueber d. altgriech. Musik in d. griech. Kirche*); Bourgault-Ducoudray, 1877; H. Riemann, 1882–1915; E. Bouvy, 1886 (*Poëtes et Mélodes*); H. Reimann, 1890; G. J. Papadopulos, 1890 (in Greek); Hatherly, 1892; Widor, 1895; Vossnessensky, 1897 (in Russian); Gaisser, 1901; Tillyard, 1905; Gastoué, 1907; and others named in Riemann's *Musiklexikon*.

Cantata. See monographs by Schmitz, 1914

(the secular solo-cantata), and Wustmann, 1913 (texts of Bach's church-cantatas).

Carols. For extensive lists of collections and discussions, see Grove's *Dictionary*, arts. 'Noël' and 'Song,' and Julian's *Dict. of Hymnology*, art. 'Carols.'

Catch. See list of collections in Grove's *Dictionary*, art. 'Catch.'

Chamber-Music. Works by Nohl, 1885; Sandberger, 1900; Torchi, 1901; Kilburn, 1904; Schering, 1905–14; Walthew, 1909; Altmann, 1910 (literature since 1841); and in *Denkmäler d. Tonkunst in Bayern*, xv–xvi.

Church-Music. The literature is of indefinite extent and much complexity, not only viewing the subject in accordance with the genius, doctrines and liturgical traditions of one or another of the great branches of Christendom, but also, even within a given ecclesiastical field, adopting varied attitudes and methods, sometimes historical and descriptive, sometimes dogmatic and theoretic, sometimes disciplinary and pedagogic. In all its aspects the subject merges with the general subjects of Church History and Liturgics, as well as with the more special subject of Hymnology, all of which are essentially literary rather than musical.

As to the *Greco-Russian Church*, see references under Byzantine Music and National Music (subtitle Russia).

As to the *Roman Catholic Church*, see references under Gregorian Music, but note also general works by Félix Clément, 1861; Kothe, 1862; Kornmüller, 1868; Bäumker, 1883–1911; Weinmann, 1906; with lesser ones by I. Mayrhofer, 1896; Schnerich, 1902–11; Möhler, 1910; Griesbacher, 1912; etc.

As to the *Lutheran* and *Reformed Churches*, see works by Langbecker, 1830; Wackernagel, 1841–77; Winterfeld, 1843–52; Silcher, 1844; E. E. Koch, 1847; Tucher, 1848–67; E. Naumann, 1856–70; Schletterer, 1866–69; Max Herold, 1874–96; J. Sittard, 1881; Liliencron, 1881–90; H. A. Köstlin, 1882–86; F. Spitta, 1886–1912; Zahn, 1888–93; Kümmerle, 1888–95; Wolfrum, 1891–1914; Rietschel, 1893–1909; Zelle, 1899–1903; with many treatises on Liturgik and Hymnologie.

As to the *English-speaking churches*, see works by Jebb, 1843–57; Belcher, 1872 (*Lectures on the History of Ecclesiastical Music*); J. S. Curwen, 1880–85; J. Love, 1891 (*Scottish Church Music*); R. B. Daniel, 1894 (*Chapters on Church Music*); M. B. Foster, 1901; W. S. Pratt, 1901 (*Musical Ministries*); J. T. Lightwood, 1905 (*Hymn-Tunes and their Story*); J. S. Bumpus, n. d. (*History of English Cathedral Music*); Lutkin, 1910; H. W. Davies, 1913.

See also E. Dickinson, 1901; J. Julian, 1892 (*Dictionary of Hymnology*); L. F. Benson, 1915 (*The English Hymn*).

Composition. No satisfactory line can be drawn between this and subjects like Counterpoint and Harmony, but note may here be made of works by Mattheson, 1713–39; Marpurg, 1753–60; Riepel, 1755–68; Kirnberger, 1774–82; Vogler, 1776–81; H. C. Koch, 1782; Albrechtsberger, 1790; F. X. Richter, 1804; Momigny, 1806–18; Reicha, 1814–33; G. Weber, 1817–33; F. J. Fétis, 1824–40; Santucci, 1828; A. B. Marx, 1837–47; Lobe, 1850–67; Sechter, 1853; Hauff, 1863–74; Reissmann, 1864–66; E. Prout, 1876–1903; H. Riemann, 1877–1913; Cornell, 1877–84; Skuhersky, 1881; Goetschius, 1882–1916; Jadassohn, 1883–1901; Ergo, 1887; Bannister, 1887; Wegelius, 1887–1906; Dechevrens, 1898–1911; Habert, 1899; Krehl, 1902–21; d'Indy and Sérieux, 1903–09; Combarieu, 1906–15; Stanford, 1911; Krohn, 1914; Biernacki, 1922; etc. See Harmony, Counterpoint and Form.

Concerto. Works by Schering, 1905; Daffner, 1908; and da Motta, 1910?—the last two on the piano-concerto; Aug. Halm, 1919.

Conducting. Works of various scope and calibre by Gassner, 1844; Zopff, 1861; R. Wagner, 1869; Deldevez, 1878; E. Blitz, 1887 (*Sur l'Art du Chef d'Orchestre*); K. Schröder, 1889; Weingartner, 1895; A. Dubois, 1898 (*Sur la Direction de l'Orchestre*); E. Vogel, 1898 (in Peters *Jahrbuch*); M. Kufferath, 1901; Arth. Seidl, 1902 (on conductors); A. Laser, 1905 (*Der moderne Dirigent*); Pembaur, 1907; Schwartz, 1907; Schünemann, 1908–13; Chybinski, 1909–12 (at first in *I. M. G. Sammelbde.*); Löbmann, 1913; Cahn-Speyer, 1919; Gehrkens, 1919; etc. The earliest discussion of the subject was by Agostino Pisa, 1611.

Copyright, Musical. Besides the older works of Vesque von Püttlingen, 1865, and Viotta, 1877, Riemann's *Musiklexikon* lists, pamphlets, etc., by Jos. Bauer, 1890; J. Schuster, 1891; M. Kufferath, 1897; R. Astor, 1904; E. Challier, 1905; W. M. Colles, 1906; W. d'Albert, 1907–08; G. Baudin, E. Eisenmann, Jos. Köhler and G. Sbriglia, all 1907; J. Bayer, E. Ibach, P. Daude and J. Schlittgen, all 1908; L. Volkmann, 1909; F. Jansen, H. Kirchberger, K. Pannier and P. Wauwermans, all 1911; R. R. Bowker, 1912; H. Nitze, 1912; P. Brün, 1913, etc., besides Hellmuth von Hase's more general work (1919).

Counterpoint. Older treatises by Vicentino, 1555; Zarlino, 1558–88; Artusi, 1586–1603; Zacconi, 1592–1622; Morley, 1597; Cerone, 1609; etc. The more modern list includes works by Fux, 1725; Marpurg, 1753; Martini, 1757–76; Paolucci, 1765–72; Framery, 1786; Albrechtsberger, 1790; Sala, 1794; Sabbatini, 1802; Langlé, 1805; Fétis, 1825–46; Cherubini, 1835; Dehn, 1859; E. F. Richter, 1859–72; J. G. Bellermann, 1862; Bussler, 1878; Tiersch, 1879; Kistler, 1879–1908; Rockstro, 1882; Jadassohn, 1884–99; Rischbieter, 1885; H. Riemann, 1888–91; E. Prout, 1890–92; Tanieiev, 1890?; B. E. Scholz, 1897; Norris, 1899; Gédalge, 1901; Loewengard, 1902; Goetschius, 1902–09; I. Knorr, 1903–12; Zelenski, 1905?; W. R. Spalding, 1904; Griesbacher, 1910; Stöhr, 1913; E. Kurth, 1917; Major, 1918; Fiebach, 1921; etc. See also Composition.

DANCING. Writing on this subject began in the 16th century and became frequent during the 17–18th centuries. Most of the books treat more of dancing as an art than of music in connection with it. They include works by Jacques Bonnet, 1723; L. de Cahusac, 1754 (*La Danse*); Noverre, 1760; Castil-Blaze, 1832; C. Compan, 1787–1802, and F. Fertiault, 1854 (both *Hist. de la Danse*); Czerwinski, 1862–79; F. L. Schubert, 1867, and O. Umgewitter, 1868 (both *Die Tanzmusik*); F. M. Böhme, 1886; Kidson, 1889 (old English); Desrat, 1896 (*Dict. de Danse*); H. de Soria, 1897 (*Hist. Pittoresque de la Danse*); G. Vuillier, 1897 (*La Danse*); P. Gavina, 1898 (*Il Ballo*); Storck, 1903; Ménil, 1904; Bie, 1906–20; Jaques-Dalcroze, 1907–21; B. Weigl, 1910; Prunières, 1914; Caroline Walker, 1915 (*The Modern Dances*); Narodny, 1917; etc.

DEGREES IN MUSIC. See C. F. A. Williams, 1893 (in Oxford and Cambridge).

DICTATION. The importance of this was recognized from the beginning of interest in school-music (as by Nägeli, 1810) and provided for in various systems of class-instruction (as by Plüger, 1853, and Dessirier, 1869), but its separate treatment is recent. Works by H. Götze, 1882; Lavignac, 1882; H. Riemann, 1889; F. L. Ritter, 1890?; R. Johne, 1900 (*Musikdiktat*); Sekles, 1905; Gédalge, 1922; etc.

DICTIONARIES. The first compendium of *terms* only was that of Tinctoris, 1474. Among more modern works are those of Janowka, 1701; Brossard, 1703; Grassineau, 1740; Barnickel, 1749; Rousseau, 1767; Busby, 1786; G. F. Wolf, 1787; Meude-Monpas, 1788; the musical division of the *Encyclopédie Méthodique* (vol. i, 1791, by Framery and Ginguené, vol. ii, 1818, by Momigny); Reijnvaan, 1795; Gianelli, 1801; H. C. Koch, 1802–07; Castil-Blaze, 1821; Lichtenthal, 1826; Jousse, 1829; M. and L. Escudier, 1844; Dommer, 1865; Stainer and Barrett, 1876; Niecks, 1884; T. Baker, 1895; L. C. Elson, 1909; Duncan, 1913; etc., besides more or less important definitions and descriptions in every large general dictionary and encyclopedia. See also Gehrkens' *Music Notation and Terminology*, 1914.

Among dictionaries of *persons* only are to be named those of Gerber, 1790–92, 1812–14; Choron and Fayolle, 1810–11, and, with Lefage, 1836–38; Fétis, 1835–44; J. D. Brown, 1886; Champlin and Apthorp, 1888–90; T. Baker, 1900 (3d ed. by Remy, 1919); Eitner, 1900–04; Saerchinger, 1918; etc. Works confined more or less to particular countries include F. J. Lipowsky, 1811 (Bavaria); Dlabacz, 1815 (Bohemia); Kossmaly, 1846–47 (Silesia); Wurzbach, 1855–61 (Austria); Sowinski, 1857–74 (Poland); Ledebur, 1860–61 (Berlin); Vasconcellos, 1870 (Portugal); Viotta, 1889 (Holland); Melchior, 1889 (Holland); Pedrell, 1894–97 (Spain); Crowest, 1895; Brown and Stratton, 1897 (Great Britain); Vieira, 1900 (Portugal); Ruiz de Lihory, 1904 (Valencia); W. Neumann, 1909 (Baltic Provinces); A. de Angelis, 1918 (Italy); etc. See also the many great general dictionaries of national biography (including the various manuals known as *Who's Who* and the like), many general encyclopedias and dictionaries of fine art.

The greater dictionaries of both *terms and persons* include the pioneer work of J. G. Walther, 1732; with Gianelli, 1822; Gathy, 1835; Schilling, 1835–38; Gassner, 1849; J. W. Moore, 1854; Bernsdorf, 1856–65; Gollmick, 1858; Mendel, 1870–83; Paul, 1873; Grove, 1879–89; Reissmann, 1882; Riemann, 1882 (translations or adaptations in English, French, Danish and Russian); F. C. Jones, 1889; Norlind, 1916; besides works containing both history and lexicography, like Lavignac's *Encyclopédie* (from 1913) and D. G. Mason's *The Art of Music* (1914–17).

For persons before 1800 Eitner's unique *Quellen-Lexikon*, 1900–04 (with the *Monatshefte* that preceded it and the extensions that have followed) is invaluable. Among other works the place of eminence is probably held by Fétis' *Biographie Universelle*, 2d ed. 1860–65 (with *Supplément* by Pougin, 1878–80), Mendel's *Konversations-Lexikon* (completed by Reissmann, 1883), Grove's *Dictionary of Music and Musicians*, 2d ed. 1904–10 (with *American Supplement*, 1920) and Riemann's *Musiklexikon*, 10th ed. 1922. Of these, the last is in many ways the most remarkable.

In addition, there are special dictionaries in the fields of church-music, liturgics, hymnody, dramatic music, dancing, etc., with summary lists of singers, pianists, organists, violinists, music-publishers, violin-makers, etc., besides numerous comprehensive studies in biography that are not in dictionary-form.

DUALISM, HARMONIC. Works by Hauptmann, 1853 (2d ed. 1873); Oettingen, 1866 (2d ed. 1913); H. Riemann, 1887 (6th ed. 1912), 1890 (5th ed. 1914), 1893, 1905; Ergo, 1891; Capellen, 1901, *contra* (in *Neue Zeitschrift*); Münnich, 1909 (in the Riemann *Festschrift*); K. Stumpf, 1911–12.

EMBELLISHMENTS. Works by E. D. Wagner, 1869; Ziehn, 1883; E. G. Dannreuther, 1893–95; A. H. Ehrlich, 1896; J. L. Farrenc, 1897; Seiffert, 1899–1901; Fr. Kuhlo, 1896 (*Ueber melod. Verzierungen*); M. Kuhn, 1902 (*Die Verzierungskunst in d. Gesangsmusik d. 16–17. Jahrh.*); H. Goldschmidt, 1907; Beyschlag, 1908; Lach, 1913 (of general scope). Among pedagogical manuals note those by L. Klee and Zwintscher. To the list of 18th-century authorities given by Baker perhaps there might be added Quantz, 1752, K. P. E. Bach, 1753–62, J. A. Hiller, 1780, and Tartini, 1782.

ETHNIC MUSIC. Works by K. Engel, 1864–83; Comettant, 1869; Al. Kraus, 1878–1901 (partly on Japan); A. J. Ellis, 1885; K. Stumpf, 1886–1911; C. R. Day, 1891 (on India); K. Hagen, 1892 (*Ueber die Musik einiger Naturvölker*); Wallaschek, 1893; Galli, 1898; L. Riemann, 1899; B. Ankermann, 1901 (*Die afrikan. Musikinstrumente*); O. Abraham and Hornbostel, 1903–09; Galpin, 1903–10; Tiersot, 1905–10;

Chas. Myers, 1912 (*The Study of Primitive Music* in *Musical Antiquary*); K. Sachs, 1913–14; etc. Much of the most valuable material is in special articles in various periodicals. Also see catalogues of all large collections of instruments and under National Music below.

Flute. Works by Th. Böhm, 1845 (with summaries, also, by Christopher Welch, 1883, and Mahillon, 1885); Italo Piazza, 1890 (*Dissertazione Storia-Critica sul Flauto*); Schwedler, 1897; and D. C. Miller, 1922. Guide to flute-literature by E. Prill, 1899.

Folk-Song. See various countries under National Music and also under Song.

Form. Works by H. C. Koch, 1782–83; Küster, 1872; Skuherský, 1879; Steinitzer, 1885; Jadassohn, 1889; H. Riemann, 1889; E. Pauer, 1890?; E. Prout, 1893–95; Klauwell, 1894; Krehl, 1902; Loewengard, 1904; A. Richter, 1904; Siklós, 1910?; Leichtentritt, 1911–20; Stöhr, 1911; Herm. Erpf, 1914 (*Der Begriff d.musikal. Form*); and also all general works on composition and on particular forms.

Greek Music. In addition to divisions in all general music-histories, see works by Roussier, 1770; Sacchi, 1778; Ginguené, 1815; Drieberg, 1818–58; Perne, 1830?; E. Krüger, 1830–38; A. J. H. Vincent, 1845–68; Kiesewetter, 1846–48; J. F. Bellermann, 1847; Fortlage, 1847; M. B. Jullien, 1854–61; Westphal, 1854–93; Weitzmann, 1855; Jan, 1859–95; J. G. Bertrand, 1862; Paul, 1866; Thimus, 1868–76; J. H. H. Schmidt, 1868–72 (*Die Kunstformen in d. griech.Poesie*); Christ, 1874–1902; Gevaert, 1875–1902; Ruelle, 1875–1900; Saint-Saëns, 1886–1902; Petr, 1890?; Reinach, 1890?; Monro, 1894; C. F. A. Williams, 1895?; Thierfelder, 1897; K. Stumpf, 1897; Mohler, 1898–1900; Laloy, 1899–1904; H. Abert, 1902; Hnr. Weil, 1902; Tischer, 1903; Tillyard, 1905?; Marnold, 1909; Emmanuel, 1911; Pizzetti, 1914; etc. The standard editions of Greek writers on music are by Meibom, 1652, Wallis, 1662–90, Marquardt, 1868, Alb. Jahn, 1882, Otto von Jan, 1895, Macran, 1902, etc.

Gregorian Music. In addition to divisions in all general music-histories and to practical manuals of all sorts, see works by Nisard, 1840; Guéranger, 1840–75; Ortigue, 1841–66; F. J. Fétis, 1843–70; Danjou, 1844–49; Lück, 1846–59; Proske, 1850–61; Helmore, 1850–80; Lambillotte, 1851–55; D. and J. G. Mettenleiter, 1852–55; Lafage, 1853–59; Niedermeyer, 1856–61; Morelot, 1861; Jausions, 1864; F. X. Witt, 1865–86; Jacobsthal, 1871–97; Haberl, 1871–1910; F. Schmidt, 1875; Goovaerts, 1876; G. V. Weber, 1880–1901; Pothier, 1880–1905; Kienle, 1884–1905; Schmetz, 1885–93; Mocquereau, 1889–1909; Gevaert, 1890–95; Tinel, 1890; Haller, 1891–1910; Brambach, 1895; P. J. Wagner, 1895–1919; M. Springer, 1897–1907; Molitor, 1901–04; M. Horn, 1902; Gietmann, 1904; Vivell, 1904; Gastoué, 1905; Mathias, 1905; Weinmann, 1905–20; Dupoux, 1906; Bewerunge, 1906–07; P. Ferretti, 1906–13; Drinkwelder, 1906–14; Nikel, 1908; etc. The standard editions of medieval writers are by Gerbert, 1774–84, and Coussemaker, 1841–65, but to these many separate editions of particular works are to be added.

Harmony. Out of almost innumerable treatises and text-books mention may be made of works by Rameau, 1722–54; Geminiani, 1742–55; Tartini, 1754–67; Solano, 1764–80; Schröter, 1772–82; J. A. P. Schulz, 1773 (Kirnberger); Vallotti, 1779; Portmann, 1785–98; J. H. Knecht, 1785–1803; Türk, 1791–1800; Langlé, 1793; Kollmann, 1796–1806; Catel, 1802; H. C. Koch, 1811; H. M. Berton, 1815; F. J. C. Schneider, 1820; Perne, 1822; F. J. Fétis, 1824–44; S. Mattei, 1825–30; Gebhardi, 1828–35; Jelensperger, 1830; Erik Drake, 1839–40; Dehn, 1840; F. J. Kunkel, 1844–77; A. Day, 1845; W. Horsley, 1847; Kraushaar, 1852; Hauptmann, 1853–68; E. F. Richter, 1853; Weitzmann, 1853–61; Durutte, 1855–76; F. A. Gil, 1856; L. Rossi, 1858; G. A. Macfarren, 1860–67; H. J. Vincent, 1860–1900; Savard, 1861; Zvonař, 1861; Reber, 1862; Vivier, 1862; Oettingen, 1866; A. Samuel, 1867; Tiersch, 1868–85; Ouseley, 1868–83; Tchaikovsky, 1870–95; Bussler, 1875–89; K. Grädener, 1877; Hostinsky, 1879; Rischbieter, 1879–88; H. Hiles, 1879–94; Kistler, 1879–1908; Paul, 1880; Emery, 1880; H. Riemann, 1880–90; Rockstro, 1881; Goetschius, 1882–1900; Jadassohn, 1883–1901; Gadsby, 1884; G. Oakey, 1884; Skuhersky, 1885; Fillmore, 1887–98; Rimsky-Korsakov, 1888; Ziehn, 1888–1912; Piel, 1889; E. Prout,1889; J. Klauser, 1890; Ergo, 1891–1914; Hasel, 1892; Loewengard, 1892–1913; G. C. Gow, 1895; O. A. Mansfield, 1896; H. A. Norris, 1896; Sacchetti, 1897; Ippolitov-Ivanov 1897; J. F. Bridge, 1899; Roguski and Zelenski, 1900?; Juon, 1901–20; Pembaur, 1901; Vinée, 1901–10; Noskowski, 1902; Reger, 1903; Schreyer, 1903; I. Knorr, 1903–12; Foote and Spalding, 1905; Gevaert, 1905–07; Monod, 1906; Schenker, 1906; R. Louis, 1907; R. Mayrhofer 1907; Thuille, 1907; Stöhr, 1909; Siklós, 1910?; Schmitz, 1911; Schönberg, 1911; Lenormand, 1912; E. Kurth, 1913–20; Seeger, 1913–16; Hull, 1914; C. H. Kitson, 1914 (*Evolution of Harmony*); Gariel, 1916; B. Weigl, 1921; etc. See also under Composition.

Harp. Works by Aptommas, 1859; Snoer, 1898; Zabel, 1899; Flood, 1905; M. B. Grossi, 1911 (*L'Arpa ed il suo Mecanismo*); Riccardo Ruta, 1911; and Charlotte Fox, 1911 (Irish harpers); besides catalogues of instrument-collections.

Hebrew or Jewish Music. The literature comprises both queries about ancient usages and studies of music in the modern synagogue, with more or less effort to connect the two. Works by S. van Til, 1692–1728 (*Digt, Sang en Speel Kunst der Hebreen*); Viagio Ugolini, 1765? (*Thesaurus antiquitatum sacrarum*); A. F. Pfeiffer, 1779 (*Ueber d. Musik d. alten Hebräer*); J. L. Saalschütz, 1829 (*Von d. Form d. hebräischen Poesie*); S. Sulzer, 1838–65; M. Deutsch, 1865–

90; E. David, 1873; John Stainer, 1879; A. Ackermann, 1894 (*Der synagogale Gesang*); J. Weiss, 1895; Breslauer, 1898; S. Heller, 1903 (*Die echte hebräischen Melodien*); H. Gressmann, 1903 (*Musik u. Musikinstrumente im AT.*); A. Friedmann, 1904 (*Der synagogale Gesang*); Bramberger, 1905?; F. Leitner, 1906 (*Der gottesdienstliche Volksgesang im jüdischen u. christlichen Altertum*); Idelsohn, 1908–22; J. L. Cahan, 1912 (*Yiddish Folk-Songs and their Original Airs*); etc.

Hindu Music. Works by Wm. Jones, 1784; N. A. Willard, 1834 (*Treatise on the Music of Hindustan*); Tagore, 1875–86; C. R. Day, 1891; B. A. Pingle, 1898 (*Indian Music*); H. A. Popley, 1921 (*The Music of India*); and various articles by R. Simon, 1902–13, and F. Strangways, 1908–14.

History, Musical. So far as possible, books relating to the history of special subjects are listed under those subjects. Among those that have a more or less general scope, whether as treatises proper or as manuals or text-books, are works by Jacques Bonnet, 1715–16; Bourdelot, 1743; Marpurg, 1754–78; Martini, 1757–81; Blainville, 1767; Hawkins, 1776; Burney, 1776–89; Laborde, 1780; Forkel, 1788–1801; C. Kalkbrenner, 1792; Busby, 1819; W. C. Stafford, 1826–30; Kiesewetter, 1826–45; Blondeau, 1827; F. J. Fétis, 1830–76; G. W. Fink, 1831; Crotch, 1831; Hogarth, 1835; A. Schmid, 1842–46; Lafage, 1844; Brendel, 1848–54; Czerny, 1851; Jos. Schlüter, 1853–63; A. B. Marx, 1855 (19th cent.); Ambros, 1861–72; Félix Clément, 1861–85; Hullah, 1862–65; Bauck, 1862–88; K. L. Schneider, 1863; Reissmann, 1863–90; C. A. Mankell, 1864; Dommer, 1867; E. Naumann, 1869–85; Eitner, 1869–1905; F. L. Ritter, 1870–74; A. Galli, 1871–1900; H. A. Köstlin, 1873; Chappell, 1874; Kothe, 1874; Marcillac, 1876 (modern); Nohl, 1876–85; Wangemann, 1878; H. Riemann, 1878–1916; Fritz Stade, 1879; Rockstro, 1879–86; Lavoix, 1883; Sacchetti, 1883; Tottmann, 1883; Fillmore, 1883–88; Rowbotham, 1885–99; Kienzl, 1886–89; R. Pohl, 1888; Prosnitz, 1889–1915; Henderson, 1889–1921; Wooldridge, 1900–05; Mathews, 1891; Wegelius, 1891–93; Davey, 1891–1919; Hadow, 1892–94; Stecker, 1892–1903; Swoboda, 1893; Untersteiner, 1893–1904; C. H. H. Parry, 1893–1911; O. Keller, 1894–1908; Sandberger, 1894–1918; Ménil, 1895–1906; Panum, 1897–1905; Bonaventura, 1898; J. E. Mathew, 1898; F. W. Walter, 1898 (19th cent.); Gasperini, 1899–1913; W. M. Vogel, 1900; Möhler, 1900; on the 19th century, Schwartz, 1900, L. Schmidt, 1901–08, Mérian, 1902, and D. G. Mason, 1902–06; H. Ritter, 1901–02; Fuller-Maitland, 1902; E. Dickinson, 1902–05; Grunsky, 1902–14; Humbert, 1904; E. G. Dannreuther, 1905; Leichtentritt, 1905; Storck, 1905; P. Viardot-Garcia, 1905; W. Niemann, 1905–11; Lederer, 1906 (15th cent.); A. Blass, 1907; J. K. Paine, 1907; W. S. Pratt, 1907; Duncan, 1908; C. G. Hamilton, 1908; Procházka, 1909; Batka, 1909–11; Woollett, 1900–12; Kinkeldey, 1910 (16th cent.); Landormy, 1910; Drosdowski, 1910?; Emmanuel, 1911; Lammers, 1912; Opienski, 1912; O. Schmid, 1912; Combarieu, 1912–15; Goetschius and Tapper, 1914; Servières, 1914; Schering, 1914–17; *The Art of Music* (D. G. Mason), 1914–17; Stanford and Forsyth, 1916; Klemetti, 1916–20; Einstein, 1917–18; K. A. Rau, 1918; Schiedermair, 1918; Denéréaz, 1919; Norlind, 1920; P. Blumenthal, 1921; etc. Works dealing with music more particularly in individual countries are listed under National Music.

Hymnody. The literature is of vast extent, particularly in German. Some references have already been given under Church Music. The most valuable general books in English are J. Julian's monumental *Dictionary of Hymnology*, 1892; S. W. Duffield, *Latin Hymn-Writers*, 1889; C. Winkworth, *Christian Singers of Germany*, 1869; L. F. Benson, *The English Hymn*, 1915; W. G. Horder, *The Hymn-Lover*, 1889; J. S. Curwen, *Studies in Worship-Music*, 2 series, 1885–88; and J. T. Lightwood, *Hymn-Tunes and their Story*, 1905. For a handy bibliography of denominational manuals and collections, see W. S. Pratt, *Musical Ministries in the Church*, 2d ed. 1915.

Indian Music (North America). See works by T. Baker, 1882; B. I. Gilman, 1891–1908; Fletcher, 1893–1900; Farwell, 1901; H. F. Gilbert, 1901; Burton, 1903–09; Galpin, 1903; Burlin, 1905–07; Frances Densmore, 1910–13 (*Chippewa Music*); many other monographs published by the U. S. National Museum or Bureau of Ethnology in Washington. See Ethnic Music, and also article in the *American Supplement* to Grove's *Dictionary*, 1920.

Instruments. Among more general works are those by Zamminer, 1855; Pontécoulant, 1857–64; K. Engel, 1869–82; Wasielewski, 1869–89; Comettant, 1869; M. Fürstenau, 1876; J. Rambosson, 1878 (*Histoire des Instruments de Musique*); A. Kraus, 1878–1901; Mahillon, 1880–1907; Schletterer, 1884; Hipkins, 1885–1902; Pierre, 1890–93; H. Ritter, 1896; Euting, 1899 (medieval); A. Elson, 1902; Wit, 1902–10; Galpin, 1902–13; Buhle, 1903 (medieval); Bonaventura, 1908; K. Schlesinger, 1910 (*The Instruments of the Orchestra*); Fryklund, 1910–21; K. Sachs, 1913–20; Scheurleer, 1914; Panum, 1915 (medieval); and the invaluable catalogues of collections at London (1872–74), Paris (1875–94), Florence (1878), Munich (1883), Berlin (1892), Brussels (1893–1912), Leipzig (1893–94), Ghent (1894), Prague (1897), New York (1902–14), Cologne (1910–13), Copenhagen (1911) and Ann Arbor (1918–21), as well as those of special exhibitions at London (1851–1904), at Paris, Vienna, etc. (see Kinsky, *Musikinstrumentensammlungen*, 1920 (in the Peters *Jahrbuch*). See also under Ethnic Music, Instrumentation and various particular instruments.

Instrumentation. Besides many older treatises that relate to orchestral resources very different from those of modern times see works by

Mirecki, 1825; Pilotti, 1830?; J. G. Kastner, 1837; Berlioz, 1843; Gevaert, 1863-90; Weckerlin, 1875; E. Prout, 1876-99; Lavoix, 1878; Bussler, 1879; Jadassohn, 1889; Kling, 1890?; Rich. Hofmann, 1893; Guiraud, 1895; H. Riemann, 1902; Widor, 1904; Malling, 1905?; R. Strauss, 1905; Ergo, 1908; Coerne, 1908; Gużewski, 1909; G. E. Conus, 1910?; Rimsky-Korsakov, 1913; Gilson, 1913 (military bands); Forsyth, 1914-20; etc.

Libretto. Works by Lohmann, 1861; Lobe, 1867 (in *Kompositionslehre*, iv); Zopff, 1868; Schure, 1875; E. de Bricqueville, 1888 (*Le Livret d'Opéra Français de Lully à Gluck*); F. Lindemann, 1904 (*Die Operntexte Quinaults*); Fehr, 1912; Istel, 1914; and Sonneck, 1914 (catalogue).

Lute. Works by Baron, 1727; Gallay, 1867-75; Wasielewski, 1878; Chilesotti, 1882-1914; Piccolellis, 1885; L. A. Vidal, 1889; Coutagne, 1893; A. Tolbecque, 1898-1903; Brenet, 1898-99 (in *Rivista Musicale*); O. Körte, 1902 (*Laute u. Lautenmusik*); Koczirz, 1903; Lütgendorff, 1904 (dictionary of makers); E. Engel, 1915 (*Von d. Anfängen d. Lautenmusik*); etc. See also *Denkmäler d. Tonkunst in Oesterreich*, xviii. 2, xxv. 2. The periodical literature is very extensive.

Madrigal. Works by Kroyer, 1902; Cesari, 1908; A. Einstein, 1921; Sandberger, 1921; and many articles in periodicals.

Mass. In addition to the indefinitely numerous treatises from the point of view of liturgics or church history, see works by Schnerich, 1892–1909; Ferd. Probst, 1896 (history in the 5–8th cents.); Ad. Franz, 1902 (medieval period in Germany); M. Bourreau, 1912 (*La Messe*); Peter Wagner, 1913 (*Gesch. d. Messe*); Smend, 1920; etc.

Meistersinger. Works by Puschmann, 1571; J. C. Wagenseil, 1697; F. M. Grimm, 1811; Schnorr von Carolsfeld, 1872; Genée, 1894; Runge, 1896–1907; K. Drescher, 1898 (*Nürnberger Protokolle*, 1575–1689); Alfr. Kühn, 1907 (*Rhythmik u. Melodik Michael Behaims*); Münzer, 1907; Gotthelf, 1911; etc. See under Minnesinger and Troubadours.

Melodics. Works by Nichelmann, 1755; Riepel, 1755–65; Daube, 1788–98; Reicha, 1814; Bussler, 1879; H. Riemann, 1883–89; E. Cremers, 1898 (*L'Analyze et la Composition Mélodique*); Goetschius, 1898–1900; Mey, 1901; Rietsch, 1903; etc.

Melodrama. Works by L. Garcin, 1772 (*Traité du Mélodrame*); Kienzl, 1880; Istel, 1901–06; R. Augsten, 1912 (*Les Prémiers Mélodrames Françaises*) and Schweinitzer, 1918.

Mensural Music. Works by J. G. Bellermann, 1858; Jacobsthal, 1871; H. Riemann, 1878–1910; Hans Müller, 1886; W. Niemann, 1901; J. Wolf, 1904–19; Schünemann, 1907; E. Kurth, 1908; Chybinski, 1911 (*Die Mensuraltheorie in d. polnischen Musikliteratur*); etc. See Notation.

Metrics. The discussions necessarily dwell much upon the phenomena of versification, which is literary rather than musical, and also often involve much that may be classed under Rhythmics. Works by J. G. J. Hermann, 1796-1817; Apel, 1814-16; E. Krüger, 1838; Westphal, 1854-93; Gietmann, 1880-97; Lanier, 1881; Saran, 1893; Woollett, 1903; H. Riemann, 1903; Wilhelm Meyer, 1906; Wiehmayer, 1917; Thierfelder, 1919; etc. See also under Rhythmics.

Military Music. Works by J. G. Kastner, 1848 (*Manuel General*); Kalkbrenner, 1884 (*Die Organisation d. Militärmusik-Korps aller Länder*); Wieprecht, 1885; Eichborn, 1885–1909; E. Neukomm, 1889 (*Histoire de la Musique Militaire*); Rott, 1898 (*Die Dienst im Heere als Militärmusiker*); J. Le Forgeron, 1898 (*Étude sur le Réorganisation des Musiques Militaires*); Damanski, 1904 (*Die Militärkapellmeister Oest.-Ungarns*); H. G. Farmer, 1904 (*Memoir of the Royal Artillery*); A. A. Klappe, 1912 (*The Wind-Band and its Instruments*); A. Pfannstiehl, 1914 (*Die Erhaltung d. Militärmusik-Kapellen*); etc.

Minnesinger. Works by F. H. Hagen, 1838–56; F. Wolf, 1841; Saran, 1893; Runge, 1896–1910; H. Riemann, 1897; Wustmann, 1912; etc. See under Meistersinger and Troubadours.

Motet. Works by Wilh. Meyer, 1898; Leichtentritt, 1908; Frdr. Ludwig, 1910 (sourcebook of the literature); G. Eisenring, 1912 (in P. Wagner's *Veröffentlichungen d. Gregorian. Akademie*); etc.

Musicology. Works by G. Adler, 1885–1898 (the last in the Peters *Jahrbuch*); M. Emmanuel, 1898 (*L'Enseignement de la Musique dans les Universités Allemandes*); Parodi, date not given; H. Riemann, 1908; W. S. Pratt, 1915 (in *Musical Quarterly*); etc.

National Music. Works concerning music in particular countries or among particular peoples are almost indefinitely numerous, and they vary widely in scope, style and importance. As a help to reference, the following lists are given, but with full recognition of their inadequacy in many regards.

Asia. *Arabian:* works by Andres, 1787 (*Cartas sobre la Musica de los Arabes*); Kiesewetter, 1842; Daniel, 1863; A. Christianovitch, 1863 (*Esquisse Historique de la Musique Arabe*); Caussin de Perceval, 1873 (on early Arab musicians); Land, 1884; Dechevrens, 1898 (in his *Science Musicale*). *Chinese:* works by Amiot, 1779; Roussier, 1779; J. A. Van Aalst, 1884 (*Chinese Music*); Dechevrens, 1901; Mitterer, 1905; Erich Fischer, 1910; Laloy, 1910; M. Courant, 1912 (*Sur la Musique Classique des Chinois*). *Japanese:* works by A. Kraus, 1878; F. T. Pigott, 1893 (*Music and Musical Instruments of Japan*); Dittrich, 1895–1915. Numerous articles in periodicals on all these as well as other Asiatic types.

Europe. *Alsace:* works by J. P. Lobstein, 1840 (*Beiträge zur Gesch. d. Musik in Elsass*); A. Jacquot, 1882 (*Musique en Lorraine*); Runge, 1896–1906; F. X. Mathias, 1905; Vogeleis, 1911.

Belgium: works by Deldevez, 1842–43; E. L. F. Fétis, 1849–65; E. Van der Straeten, 1851–95; E. G. J. Gregoir, 1861–75; Burbure, 1862–70; A. Samuel, 1881; Van Duyze, 1889–1908; Soubies, 1901; Van den Borren, 1913; Friedenthal, 1918; etc. See also under Netherlands.

Bohemia: works by Dlabacz, 1815–18; Hostinsky, 1880–95; Chvála, 1887; Procházka, 1890–1910; Soubies, 1898; O. Schmid, 1901; Nejedly, 1901–13; Batka, 1906; Branberger, 1906; Rychanowski, 1906–09.

E. Steinhard, 1922 (*Gliedung deutscher Tonkunst in d. tschechslovak. Republik*); Branberger, from 1922 (*Musikalmanach*); etc.

Denmark: works by T. L. Laub, 1880; Hammerich, 1892–1921; Soubies, 1901; Thuren, 1901; Panum, 1904–06; W. Niemann, 1906; Abrahamsen, 1919; etc.

England: works by Jos. Ritson, 1813 (*Coll. of English Songs*); Latrobe, 1831; Chappell, 1838–49; Rimbault, 1844–76; R. Hooper, 1855 (*Music and Musicians*); E. Taylor, 1845; Barrett, 1877–82; Fouqué, c. 1880; Squire, 1880; F. L. Ritter, 1883; Fuller-Maitland, 1887–1902; Frere, 1888; Kidson, 1889; Wooldridge, 1890; C. Willeby, 1893 (*Masters of English Music*); Nagel, 1894–97; Davey, 1895; Crowest, 1895; Brown and Stratton, 1897; J. Stainer, 1898–1902; Bumpus, n. d. (*Hist. of Eng. Cathedral Music*); M. B. Foster, 1901; Hadow, 1903; Soubies, 1904–06; E. Walker, 1907; Sharp, 1907; E. A. C. Ford, 1912; Van den Borren, 1912–13; Streatfeild, 1913; Maclean, 1914; etc. On *Wales:* works by John Parry (a), 1742; E. Jones, 1784–1802; R. Eastcott, 1793–96 (*Sketches of the Origin of Music*); G. Thomson, 1809; John Parry (b), 1839–48; John Thomas, c. 1865 (*Songs of Wales*); E. David, 1884 (*Études Historiques sur la Poésie et la Musique dans la Cambrie*); Griffith, 1896. On *Scotland:* works by G. Thomson, 1793–1839; Jos. Ritson, c. 1794 (*Historical Essay on Scottish Song*); J. Gunn, 1807; Macdonald, 1820 (*Anc. Music of Caledonia*); W. Daunay, 1838 (*Anc. Scottish Melodies*); J. G. Dalyell, 1849 (*Musical Memoirs of Scotland*); Baptie, 1894 (*Musical Scotland*); N. Diem, 1919 (*Beiträge zur Gesch. d. schott. Musik im 17. Jahrh.*) On *Ireland:* works by J. C. Walker, 1786; M. W. Hartstonge, 1812 (*Minstrelsy of Erin*); G. Thomson, 1814–16; Hardiman, 1833 (*Irish Minstrelsy*); Bunting, 1840; M. Conran, 1846–50 (*Nat. Music of Ireland*); Geo. Petrie, 1855–1905 (*Anc. Music of Ireland*); Flood, 1895; Fox, 1911.

Finland: works by Krohn, 1893–1908; Flodin, 1900–04; W. Niemann, 1906–18; Norlind, 1909; Launis, 1910; Klemetti, 1921; etc.

France: works by J. F. Reichardt, 1792–1805; Castil-Blaze, 1820–57; E. C. de Germigny, 1837 (on Normandy); Danjou, 1844; Weckerlin, 1853–1903; Poisot, 1854–60; V. Lespy, 1861 (*Notes pour l'Histoire de la Chanson*); Thoinan, 1863–94; Pougin, 1864; Chouquet, 1873; J. L. A. Jullien, 1873–95; Lajarte, 1876–83; J. J. Hermann, 1878 (*La Drame Lyrique en France*); E. G. Gregoir, 1880–89; Schletterer, 1884–85; Nuitter, 1884–86; Dietz, 1885; Pierre, 1886–1900; Malherbe, 1887–1911; Tiersot, 1889; Bellaigue, 1890; Coquard, 1892; Soubies, 1892–1913; Restori, 1893–95; Hervey, 1894–1904; Combarieu, 1895; Servières, 1897; Expert, 1900; Bruneau, 1901; Rolland, 1901; Solenière, 1901; Laurencie, 1905; Prod'homme, 1905; Écorcheville, 1906–14; Poueigh (Séré), 1907–1921; Prunières, 1910; Jean-Aubrey, 1916; Cucuel, 1913–14; J. W. Goodrich, 1917; A. W. Locke, 1920; etc.

Germany: works by Burney, 1773; J. F. Reichardt, 1774–88; K. F. Becker, 1840; Chorley, 1841–54; Liliencron, 1854–90; E. O. T. Lindner, 1855; Reissmann, 1861–99; E. Naumann, 1871; Meinardus, 1872–93; Eitner, 1876–80; F. M. Böhme, 1877–97; Raff, 1885; Rietsch, 1886–1910; Zelle, 1889; Prüfer, 1890; Soubies, 1896; M. Gref, 1898; Arth. Seidl, 1900; Friedländer, 1902; Nef, 1902; R. Louis, 1909; Volbach, 1909; H. J. Moser, 1910–21; Neisser, 1911; Bekker, 1916–22; Pfordten, 1917; Schering, 1917; etc. On *Baden*: works by Stitzenberger, 1883 (*Grundlinien einer Gesch. d. Tonkunst im Lande Baden*); H. Rott, 1917 (*Kunst u. Künstler am Baden-Durlach. Hofe*). On *Bavaria:* works by D. Mettenleiter, 1867; Joh. Freszl, 1888 (*Die Musik d. baiwarischen Landvolks*). On *Saxony* and *Thuringia*; works by A. Werner, 1902–08; Rautenstrauch, 1906; Ad. Aber, 1921 (*Die Pflege d. Musik unter d. Wettinern*). On *Prussia*: work by Döring, 1852. On *Silesia*: works by C. J. A. Hoffman, 1830 (*Die Tonkünstler Schlesiens*); Kossmaly, 1846–47; Kinkeldey, 1913.

Hungary: works by Liszt, 1859; K. Abrányi, 1877; A. Colacci, 1889 (*Gli Zingari*); Káldy, c. 1890; Soubies, 1898; etc.

Italy: works by L. Riccaboni, 1728 (*Histoire du Théâtre Italien*); Burney, 1771; Arteaga, 1783–85; Ginguené, 1811–35; Perotti, 1812 (*Sullo Stato Attualle della Musica Italiana*); G. V. Orlov, 1822 (*Essai sur l'Histoire de la Musique en Italie*); Kandler, 1836; G. Masutto, 1875 (*Maestri di Musica Italiani del Nostro Secolo*); Elewijck, 1875; E. Naumann, 1874–76; Chilesotti, 1882; Morsch, 1887; H. Goldschmidt, 1890–1904; Radiciotti, 1893; Torchi, 1893; Tebaldini, 1894; Streatfeild, 1895; Villanis, 1901; Torrefranca, 1910; Soffredini, 1913; etc.

Netherlands: works by Kiesewetter, 1826; F. J. Fétis, 1828; E. Van der Straeten, 1851–88; E. G. J. Gregoir, 1861–79; Scheurleer, 1883; Land, 1889; Viotta, 1889; Soubies, 1901; H. F. Wirth, 1911–12; etc. See also under Belgium.

Norway: works by H. V. Schytte, 1882–95; Conradi, c. 1890; Elling, c. 1900; Soubies, 1903; W. Niemann, 1906; etc. See also under Sweden.

Poland: works by Kolberg, 1842; Wurzbach, 1852; Karasowski, 1859; Surzynski, 1885; Polinski, 1890–1907; Chybinski, c. 1910; Jachimecki, 1906–21; J. L. Reiss, 1912–22; Opienski, 1918 (*La Musique Polonais*); Joteyko, 1918; W. Gieburowski, 1922 (on Gregorian music in Poland); etc.

Portugal: works by Vasconcellos, 1870–80; Soubies, 1898; H. Lyonnet, 1898 (*Le Théâtre en Portugal*); Vieira, 1900; M. P. P. Carvalhaes, 1908–15 (on opera in the 18th cent.); etc.

Russia: works by Turtchaninov, c. 1840–50; Stassov, 1847–1905; Yussopov, 1862; V. Morkova, 1862 (*Historical Sketch of the Russian Opera*); D. Rasumovsky, 1863–89; P. V. Schein, 1869–1900; Faminzin, c. 1870–90; W. R. S. Ralston, 1872 (*Songs of the Russian People*); Lissenko, 1877; A. Chodko, 1879 (*Les Chants Historiques de l'Ukraine*); Cui, 1880 (*La Musique en Russie*); Durov, 1884; Perepelitsin, 1885; K. H. Weber, 1885; Rasmadze, 1886–88; Sokalsky, 1888; N. F. Findeisen, 1890; Sacchetti, c. 1890; Metallov, 1893; Tcheshichin, 1893; Rybakov, 1895–97; Pougin, 1896–1904; Vosnessensky, 1896; Soubies, 1897; W. W. Veresovsky, 1898; Preobrashensky, 1900; Riesemann, 1902–08; Bruneau, 1903; Newmarch, 1904; Calvocoressi, 1907; N. Kashin, 1908; Montagu-Nathan, 1914–17 (*Hist. of Russian Music* and *Contemporary Russian Composers*); etc.

Spain: works by Gevaert, 1851; Soriano-Fuertes, 1855–59; Eslava, 1860 (*La Musicá Religiosa en España*) Saldoni, 1860–68; Inzenga, 1874–78; Peña y Goñi, 1881–85; Riaño, 1887 (*Notes on Early Spanish Music*); Laurencie, 1890; Pedrell, 1894; Soubies, 1900; Morphy, 1902; Roda, 1905; Kilenyi, 1914; Joss, 1915; Van Vechten, 1919; etc. On *the Basques*: works by F. Michel, 1857 (*Le Pays Basque en Musique*); Gascue 1906–13. See also under Portugal.

Sweden: works by A. Hülphers, 1773 (*Historisk Abtheilung om Musik*); Afzelius, 1814–48; Häffner, 1815–30; Dybeck, 1846–77; Lindgren, 1880–96; Krohn, c. 1890; Byström, 1900; Soubies, 1901; Norlind, 1901–12; W. Niemann, 1906; Palm, 1910; Noderman, 1911; Petersen-Berger, 1911; etc. See also under Norway.

Switzerland: works by G. Becker, 1874; Niggli, 1886–92; Soubies, 1899; Nef, 1902–08; Thürlings, 1903; etc.

For many works on folk-song and collections from different countries see article 'Song' in Grove's *Dictionary*, iv.

In addition to such collections and also to complete editions of the works of particular composers, there are several great collections that aim to bring together representative masterpieces of studied composition as national 'monuments' (Denkmäler). These include especially the *Denkmäler deutsche Tonkunst*, 57 vols. since 1892, edited by a commission headed by Liliencron (till 1912) and Kretzschmar; the second series of this or the *Denkmäler der Tonkunst in Bayern*, 21 vols. since 1900, edited by Sandberger; and the *Denkmäler der Tonkunst in Oesterreich*, 28 vols. since 1894, edited by G. Adler. To these may be added the series issued by the Vereenigung voor Nederlands Musiekgeschiedenis, including editions of Sweelinck, Obrecht and Després, besides 38 vols. of selected works, edited by various hands; and many more or less analogous undertakings in England, France, Italy, Poland and Spain. For extensive details of all these, see Riemann's *Mus-*

iklexikon (10th ed. 1922). Somewhat akin to these national publications are the *Sammelbände, Zeitschriften* and *Beihefte* published by the Internationale Musik-Gesellschaft in 1899–1914, as well as the proceedings or periodicals of various learned societies in several countries (see under Associations).

America. *United States.* Works by F. L. Ritter, 1883; F. C. Jones, 1886; H. M. Brooks, 1888 (*Olden-Time Music*); Mathews, 1889; L. C. Elson, 1899–1904; R. Hughes, 1900; Sonneck, 1905–17; Kobbé, 1906; Singleton, 1915; W. S. Pratt, 1920–22 (*Am. Supplement* to Grove's *Dictionary* and *Music of the Pilgrims*); H. C. Lahee, 1923; etc.; besides the local New England histories of Geo. Hood, 1846, and N. D. Gould, 1853. On *the Negroes*: works by Krehbiel, 1914; Burlin, 1918; and see articles in Grove's *Dictionary*, iii. 359–62 and vi. 307. On *the Creoles*: work by Friedenthal, 1913.

Somewhat general works on National (patriotic) Music are by K. Engel, 1866; Chorley, 1880; H. Abert, 1900 (*Eine Nationalhymnen-Sammlung*, in *I. M. G. Zeitschr.*); O. Böhm, 1901 (*Die Volkshymnen aller Staaten d. Deutschen Reichs*); Rousseau and Montorgueil, 1901 (*Les Chants Nationaux de Tous les Pays*); E. Bohn, 1908; Sonneck, 1909–14; etc.

Notation. Works by J. A. P. Schulz, 1786; Lafage, 1837–64; A. Baumgartner, 1856 (*Gesch. d. musikal. Notation*); H. Riemann, 1878–1910; E. David and Lussy, 1882; Smolensky, 1888–1901; Restori, 1892; O. Fleischer, 1895–1904; Combarieu, 1897; Houdard, 1897–1912; Ed. Bernoulli, 1898; C. F. A. Williams, 1903; J. Wolf, 1904–19; Gasperini, 1905; Riesemann, 1908; Gehrkens, 1916; etc. See also under Mensural Music. A special study of musical chirography is L. M. Bauzange's *L'Écriture des Musiciens Célèbres*, 1913.

Opera. Works by Marcello, 1720 (satire); Quadrio, 1739–46; G. Gilbert, 1757 (*Histoire de l'Opéra*); Fayolle, 1813; I. F. Mosel, 1813; Castil-Blaze, 1820–56; G. W. Fink, 1838; Hogarth, 1838–51; L. Kreutzer, 1845; R. Wagner, 1850; Kazhinsky, 1851; Lohmann, 1861; H. S. Edwards, 1862–88; A. B. Marx, 1863; Nuitter and Thoinan, 1866; Zopff, 1868; Félix Clément, 1869–81; Ella, 1872; Chouquet, 1873; Schuré, 1875; Hanslick, 1875–90; Lajarte, 1876–83; Campardon, 1877–84; E. G. J. Gregoir, 1880–83; Eitner, 1881–85; F. Stieger, 1882; Bitter, 1884; Nohl, 1884; H. Riemann, 1884–93; Reissmann, 1885; Bulthaupt, 1887; Kistler, 1888; P. Spitta, c. 1890; Ben. Croce, 1891 (*I Teatri di Napoli*); Kretzschmar, 1892; Pfohl, 1894; Rolland, 1895–1913; L. Schmidt, 1896; Streatfeild, 1897–1917; Kleefeld, 1899; Perfall, 1899; A. Elson, 1901; Apthorp, 1901; A. von Weilen, 1901 (*Zur Wiener Theatergeschichte*); H. Goldschmidt, 1901–04; Istel, 1901–15; Solerti, 1903–05; Dinger, 1904–05; Schiedermair, 1906–10; Krehbiel, 1908–17; Bekker, 1909; E. M. Lee, 1909; J. D. Engel, 1911; Cahn-Speyer, 1913; Prunières, 1913–14; Bie, 1913; Sonneck, 1914–15; Arth. Seidl, 1914–15; Kapp, 1922; etc.

Operetta. Works by Preiss, 1908; Reinhardt, c. 1910.

Oratorio. Works by A. Spagna, 1706 (*Oratorii ovvero Melodrammi Sacri*); Chrysander, 1853 (*Ueber d. Oratorium*); F. M. Böhme, 1861–87; Bitter, 1872; Wangemann, 1880; Zimmer, 1888; P. Spitta, 1893; Patterson, 1902; G. Pasquetti, 1906 (*L'Oratorio Musicale in Italia*); Schering, 1907–11; Alaleone, 1908 (*Studi sulla Storia dell' Oratorio Musicale in Italia*); etc.

Orchestra. Works by F. Corder, 1895; Henderson, 1899; Hutschenruijter, 1903; Volbach, 1910–13; Singleton, 1917; etc. See Instruments and Instrumentation.

Organ. Works by M. Praetorius, 1619 (in his *Syntagma musicum*); Bendeler, 1690–1739 (*Organopœia*); J. G. Mittag, 1756 (*Histor. Abhandlung von Orgeln*); Bedos de Celles, 1766–93; J. Hess, 1766–1810; Adlung, 1768; Schlimbach, 1801; J. Antony, 1832 (*Die Orgel*); Töpfer, 1833–56; W. Schneider, 1835; J. J. Seidel, 1843; C. F. G. Wilke, 1846; M. P. Hamel, 1849; Cavaillé-Col, 1849–75; D. H. Engel, 1855; Rimbault, 1855–64; E. J. Hopkins, 1855–70; J. G. Bertrand, 1859; C. L. Lindberg, 1861 (*Handbok om Orgverket*); E. G. J. Gregoir, 1865; Elewijck, c. 1865; W. H. Clarke, 1877–1913; Wangemann, 1879–87; E. F. Richter, c. 1880; M. Reiter, 1880 (*Die Orgel unserer Zeit*); Skuhersky, 1882; A. G. Hill, 1883–91; A. G. Ritter, 1884; Kothe, 1887–90; Locher, 1887–1912; G. V. Weber, 1890; L. A. Zellner, 1893; Pirro, 1897; C. F. A. Williams, 1903–05; H. Schmidt, 1904; Ehrenhofer, 1904–09; Audsley, 1905–20; Alb. Schweitzer, 1906–09; I. Mayrhofer, 1909; Bie, 1910; Kinkeldey, 1910; F. Ludwig, 1910; Hull, 1911; Gessner, 1912; J. W. Goodrich, 1917; Skinner, 1917; Truette, 1919; etc. See also Kothe and Forchhammer's *Führer durch d. Orgel-Literatur*, 1890–95 (2d ed. 1909).

Overture. Works by R. Wagner, c. 1865; H. Riemann, 1896; Prunières, c. 1910; Botstiber 1913; etc.

Piano. Works by P. Érard, 1834 (*Perfections Apportées dans le Mécanisme du Piano par les Érard*); Fischhof, 1853; Welcker von Gontershausen, 1853–70; K. A. André, 1855; Rimbault, 1860; Burbure, 1863; Paul, 1868; Brinsmead, 1868–79; Blüthner and Gretschel, 1872–1909 (*Lehrbuch d. Pianofortebaues*); Ponsicchi, 1876 (*Il Pianoforte*); Weitzmann, 1879 (in his *Gesch. d. Klavierspiels*, 2d ed.); Marmontel, 1885; Hipkins, 1887–96; O. Fleischer, 1899 (see Weitzmann); Villanis, 1901; Cesi, 1903; F. A. Göhlinger, 1910 (*Gesch. d. Klavichords*); Bie, 1910; etc.

Piano-Playing and Piano-Music. Works by J. Knorr, 1835–60; Castil-Blaze, 1839–40; P. Zimmerman, c. 1840; L. Köhler, 1856–82; A. Kullak, 1861; Weitzmann, 1863–80; K. E. Schneider, 1872; Marmontel, 1876; F. Taylor, 1877–97; J. K. Eschmann, 1879; Bruyck, 1880; Ziehn, 1881; Fillmore, 1883; Klauwell, 1885; Deppe, 1885–90; Stöwe, 1886; A. Ruthardt, 1888; Wm. Mason, c. 1890; E. and A. Horák, 1892; Gorno, 1894–1900; Domaniewski, c. 1895; Mayer-Mahr, c. 1895; Jaëll-Trautmann, 1895–1912; Bie, 1898; Josef Hofmann, 1898–1914; Seiffert, 1899–1901; Joseffy, 1902; Tetzel, 1902–09; Breithaupt, 1904–19; Shedlock, 1905; W. Niemann, 1906–18; Villanis, 1907;

Johns, 1909; Kinkeldey, 1910; Krehbiel, 1911; Van der Borren, 1912–14; G. Pannain, 1917 (*Le Origini e lo Sviluppo dell'Arte Pianistica in Italia*); etc. Summaries of piano-literature by Loeschhorn, 1862; Weitzmann, 1863–99; Prosniz, 1884–1918; H. Parent, 1901–07; Ordenstein, 1912.

Printing and Publishing. Works by Goovaerts, 1880; H. Riemann, 1896; Kidson, 1900; Mantuani, 1901; H. Springer, 1901–07; Eitner, 1904; C. Junker, 1907 (Vienna publishers); Challier, 1908; Wallner, 1912; O. von Hase, 1917–19; M. A. Howe, 1917 (*Music Publishers in New York City before 1850*); etc.

Program-Music. Works by A. B. Marx, 1828; Köchert, 1898; Klatte, 1905; Niecks, 1907; Klauwell, 1910; etc.

Psychology. Works by K. L. Schaefer, 1890; Dauriac, 1891–1904; Bellaigue, 1894; Pilo, 1903; Seashore, c. 1905; Wallaschek, 1905; E. L. Norton, 1906 (*The Intellectual Element in Music*); F. Krüger, 1907; W. Wallace, 1908; Wetzel, 1909; Laker, 1910; Révész, c. 1910; Max Deri, 1912 (*Versuch einer psycholog. Kunstlehre*); Max Weber, 1921 (*Ueber d. rationalist. u. soziolog. Grundlagen d. Musik*); etc. See also under Æsthetics. Numerous articles in periodicals are listed in Riemann's *Musiklexikon.*

Rhythmics. Works by Sacchi, 1770; Westphal, 1854–93; Lussy, 1883; Tiersch, 1886; E. Meumann, 1894 (*Untersuchungen zur Psychologie u. Aesthetik d. Rhythmus*); G. L. Raymond, 1895; Combarieu, 1896; R. Bücher, 1897–1919 (*Arbeit u. Rhythmus*); Wetzel, 1909; C. F. A. Williams, 1909; H. J. Moser, c. 1910; C. Avogadro, 1910 (*Teoria Musicale del Ritmo e della Rima*); Monod, 1912; Wiehmayer, 1917; etc. See under Metrics and Dancing.

School-Music. Besides the discussions connected with the initial stages of the movement in the early 19th century, works by Pflüger, 1853 (*Gesangunterricht in Schulen*); Tottmann, 1887–1904; Prüfer, 1890; Liliencron, 1891; Plew, 1895 (*Didaktik u. Methodik d. Gesangunterrichts*); K. Schmidt, c. 1900; F. Sannemann, 1904 (on methods in the 16th cent.); Emmanuel, 1910–11; Werle, 1912; Schipke, 1913; Earhart, 1914; and a long list of practical treatises since 1900 in Riemann's *Musiklexikon*; see also article 'Public Schools' in the *American Supplement* to Grove's *Dictionary.*

Singspiel. Works by Mattheson, 1744; Schletterer, 1863; Calmus, 1908; and see Opera.

Sonata. Works by Faiszt, 1846; Wasielewski, 1874–78; Bagge, 1880; Eitner, 1888; Shedlock, 1895; Hadow, 1896; Klauwell, 1899; Mennicke, 1906; Schering, 1909; H. Riemann, in *Denkmäler d. Tonkunst in Bayern*, xv–xvi; Gascue, 1910; B. Studeny, 1911 (*Beiträge zur Gesch. d. Violinsonate*); B. Selva, 1914 (*Quelques Mots sur la Sonate*); Hull, c. 1915. See also under Symphony.

Song and Song-Forms. Out of the many discussions mention may be made of works by H. A. Hoffmann, 1832–44; Lafage, 1840; F. Wolf, 1841; Reissmann, 1861–74; K. E. Schneider, 1863–67; Schuré, 1868; E. O. T. Lindner, 1871; O. Kade, 1874; Kretzschmar, 1881–1912; L. C. Elson, 1884–1905; Schwartz, 1886; Rietsch, 1886–1910; Prüfer, 1890; E. Radecke, 1891; Reay, 1892; Restori, 1893–95; H. Springer, 1895–1920; Friedländer, 1896–1916; H. T. Finck, c. 1900; Somborn, 1901; Runze, 1902–07; N. F. Findeisen, 1903; H. Riemann, 1905; Herm. Bischoff, 1905; Harzen-Müller, 1907; M. Breslauer, 1908 (*Das deutsche Lied*); Upton, 1914; O. von Hazay, 1915 (*Entwickelung u. Poesie d. Gesanges*); R. Velten, 1915 (*Das ältere deutsche Lied unter d. Einflusse d. italien. Musik*); A. Elson, 1918; etc. See Folk-Song and National Music.

Suite. Works by Kretzschmar, 1887–1919; A. Condamin, 1905 (*La Suite Instrumentale*); H. Riemann, 1907; Nef, 1921; etc.

Symphony. Works by Brenet, 1882; Bagge, 1884; Kretzschmar, 1887–1919; Upton, 1889; Weingartner, 1897; Goepp, 1898–1913; H. Imbert, 1900; H. Riemann, 1903; Mennicke, 1906; Saint-Foix, 1911; Surette, 1915; Bekker, 1918; Nef, 1921; etc. See also under Sonata.

Temperament and Tuning. Works by Sorge, 1744–58; Kirnberger, 1760; Marpurg, 1776–90; Wiese, 1791–93; Türk, 1806; C. Stanhope, 1806 (*Principles of Tuning*); Vogler, 1807; Montel, 1834; Scheibler, 1838; Kraushaar, 1838; Helmholtz, 1863; Ellis, 1875; Armellino, c. 1880–1902 (*Die Kunst d. Klavierstimmens*) G. E. Engel, 1881; S. Tanaka, 1890 (*Studien im Gebiete d. reinen Stimmung*); Eitz, 1891 (*Das mathematisch-reine Tonsystem*); Th. Hollmann, 1910–12 (*Lehrbuch d. Stimmkunst*); Krohn, 1911; etc. See also under Acoustics.

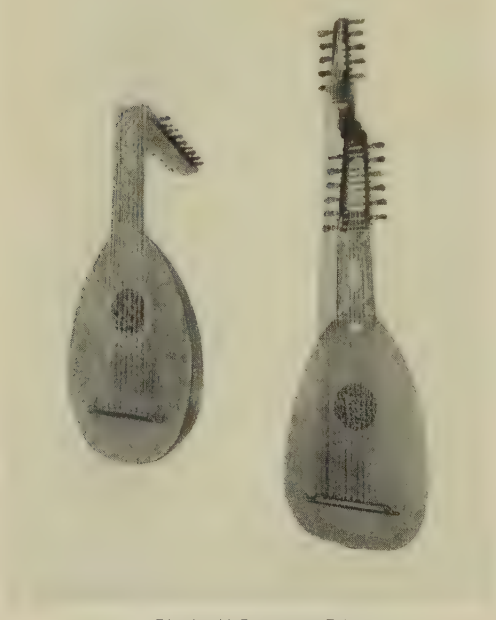
Troubadours and Trouvères. Works by Laborde, 1781; Perne, c. 1825; Diez, 1826–83 (*Die Poesie d.Troubadouren*); Hueffer, 1869–78; Sittard, 1885; Restori, 1893; Rowbotham, 1895–99; G. Schläger, 1895–1900 (*Studien über d.Tagelied* and *Ueber Musik u. Strophenbau d. französ. Romanzen*); J. B. Beck, 1908–10; Aubry, 1909; H. J. Chaylor, 1913 (*The Troubadours*); G. Bertoni, 1915 (*I Trovatori d'Italia*); E. Lommatzsch, 1917 (*Provenzal. Bardenbuch*); etc. See also under Minnesinger and Meistersinger.

Violin and its Relatives. Works by F. A. Ernest, 1805; G. Dubourg, 1831–78; F. J. Fétis, 1851–56; Yussupov, 1856; S. A. Forster, 1864; H. Abele, 1864–76 (*Die Violine*); Wasielewski, 1869–96; P. Davidson, 1871 (*The Violin*); E. Folegati, 1873 (*Storia del Violino*); Tottmann, 1873–90; Schebek, 1874; Rühlmann, 1874–82; G. Hart, 1875–81; L. A. Vidal, 1876–78; Zoeller, c. 1880; Heron-Allen, 1882–96; J. M. Fleming, 1883–84 (*Old Violins and their Makers*); K. Engel, 1883; Piccolellis, 1885; Ševčik, c. 1890; St. George, 1895–1910; A. Tolbecque, 1898; G. Lehmann, 1899; Payne, 1899; Eccarius-Sieber, c. 1900; Witting, 1900; Grillet, 1901; Stoeving, 1902–05; Lütgendorff, 1904–22; Reuchsel, 1905–08; A. A. Bachmann, 1906; Pougin, 1910; Van der Straeten, 1911; F. B. Emery, 1912 (*The Vio-*

linist's Dictionary); H. Dörstel, 1912 (*Violintechnik u. Geigenbau*); Grünberg, 1913; G. Beckmann, 1918; etc. On the *viola*; works by H. Ritter, 1877–98; H. Dessauer, 1912. On the *violoncello*: works by Wasielewski, 1889–1911; Van der Straeten, 1898; Grillet, 1901; B. Weigl, 1911; etc. On the *double-bass*: work by Warnecke, 1901–09. See also Einstein's *Zur deutschen Literatur für Viola da Gamba im 16. u. 17. Jahrh.* 1905.

Vocalics. Works by Markwort, 1826–47; Panseron, c. 1830; Johannes Müller, 1833–40; H. Häser, 1839; Duprez, 1845; Segond, 1846–59; Man. Garcia, 1847; F. Schmitt, 1854–70; K. L. Merkel, 1856–73; Seiler, 1861–75; G. E. Engel, 1867–74; Ellis, 1869–89; Hullah, 1870; C. Lunn, 1874–78; Delle Sedie, 1876–86; Kienzl, 1880; Myer, 1883; Garsó, 1884–1911; Hey, 1886; J. Stockhausen, 1886–87; Kofler, 1889; Müller-Brunow, 1890; H. Goldschmidt, 1890–1907; Maurel, 1892–97; Santley, 1892–1908; Curtis, 1894; Cléricy Blanc de Collet, 1895–1912; Wegelius, 1897; Flatau, 1899; Lankow, 1899; Reeves, 1900; Lilli Lehmann, 1902; Weber-Bell, 1902; Seydel, 1902–09; G. B. Lamperti, 1905; Gutzmann, 1906–09; Henderson, 1906–21; Scheidemantel, 1907; Van Zanten, 1908; Rutz, 1908–11; D. C. Taylor, 1908–16; B. Ulrich, 1909; F. E. Miller, 1910–17; H. J. Moser, 1911; Pielke, 1911; Wallnöfer, 1911; Zay, 1918; etc.

Woman in Music. Works by Upton, 1880; K. Krebs, 1895; A. Elson, 1903; L. C. Elson, 1917; etc.



LUTE AND THEORBO

PART II

BIOGRAPHIES

APPENDIX B

PERSONS BEFORE 1700

In the following pages various devices that will be readily understood are employed to present essential facts and yet secure brevity. The main points indicated (except in the case of the more prominent composers) are nationality (by place of birth), source of training, locality of residence or service and scope of production. Under certain names, however, more details are given and lists of complete works added in small type. Musical works are regularly grouped in accordance with their form rather than by date. Where dates are given they are usually those of first performance or publication. Many memoirs and biographical or critical sketches are indicated by author, and where special articles are found in Grove's 'Dictionary' or the 'American Supplement' thereto, the fact is shown by an appended G. or A.

Persons before 1700 are briefly described in Appendix B, and various statistical facts are regrouped for reference and comparison in Part III and Appendices A and C.

Only a few ordinary abbreviations are used, but book-titles, especially those in German, are often condensed (here, for example, I. M. G. stands for Internationale Musik-Gesellschaft).

The following deaths should be noted:—

Bird, Arthur — 1923, Berlin
Bridge, John Frederick — 1924, London
Dannreuther, Gustav — 1923, New York
Gallignani, Giuseppe — 1923, Milan
Grünfeld, Alfred — 1924, Vienna
Machado, Augusto — 1924, Lisbon
Parratt, Walter — 1924, Windsor
Stanford, Charles Villiers — 1924, London
Sternberg, Constantin Ivanovitch von — 1924, Philadelphia
Zichy, Géza — 1924, Pest

A

Aaron. See Aron.

Abaco, Evaristo Felice dall' (Verona, 1675–1742, Munich). Italian violinist, in about 1696–1701 at Modena and then in the band of the Elector Max Emanuel at Munich, accompanying him during his enforced sojourn at Brussels from 1704 and in 1714 becoming concertmaster at Munich. Wrote a large variety of works, including 24 violin-sonatas, concertos, pieces for small orchestra, etc. See *Denkmäler d. Tonkunst in Oesterreich*, i, ix, with memoir by Sandberger (1900). *G.*

Abaco, Joseph Clemens Ferdinand (Brussels, 1709–1805, Verona), son of the above. Italian-Belgian 'cellist, from 1729 in the electoral band at Bonn and from 1738 head of the chamber-music, after about 1765 retiring to Verona. Wrote about 30 sonatas and a cantata.

Abbà-Cornaglia, Pietro (Alessandria, 1851–1894, do.). Italian composer of the operas *Isabella Spinola*, 1877, *Maria di Warden*, 1884, and *Una Partita di Scacchi*, 1892, chamber-music, a Requiem and other sacred works.

Abbadia, Natale (Genoa, 1792–1875?, Milan). Italian chorusmaster at a Milan theater in 1831–37 and composer of church-music, the opera *Giannina di Pontieu*, 1812, etc. His daughter **Luigia** (b. Genoa, 1821) was a noted mezzo-soprano from 1836 and after 1870 taught at Milan.

Abbatini, Antonio Maria (?1595–1677). 17th C. *G.*

Abbé, Philippe and Pierre, brothers. French 'cellists in the early 18th century, at first in church-positions at Agen (on the Garonne), later at the Paris Opéra. The latter's skill seems to have hastened the acceptance of the 'cello in place of the viola da gamba. *G.*

Abbey, Henry Eugene (Akron, O. 1846–1896, New York). American impresario, in charge of the Metropolitan, New York, in 1883–84, '91–92 and '94–96. *A.*

Abbey, John (1785–1859, Versailles). English organ-maker, in 1826 called to Paris by Érard and soon noted there for good work in many cathedrals, etc., throughout France and also in South America. The business was continued at Versailles by two sons. *G.*

Abbott, Emma (Chicago, 1850–1891, Salt Lake City). American soprano, from 1870 active in concert and after 1876 a popular favorite in opera in England and America, though not exceptionally gifted. *A.*

Abd-el-Kadir ben Isa. 14th C.

a Becket, Thomas (Philadelphia, 1843–1918, do.). American pianist and editor in Philadelphia, a notable accompanist and for almost a half-century teacher at Girard College. *A.*

Abeille, Johann Christian Ludwig (Bayreuth, 1761–1838, Stuttgart). Bavarian violinist and organist, from 1782 in the court-band at Stuttgart, in 1802 succeeding Zumsteeg as concert-master and in 1815 becoming court-organist. Wrote much good chamber-, harpsichord- and vocal music, including the singspiele *Amor und Psyche*, 1801, and *Peter und Aennchen*, 1809, and songs. *G.*

Abel, Clamor Heinrich. 17th C. *G.*

Abel, Karl Friedrich (Köthen, 1725–1787, London). Noted Saxon gambist, trained at Leipzig by J. S. Bach, in 1746–58 in the Dresden court-orchestra and from 1759 intimately associated with J. C. Bach in London, where from 1765 he was musician to Queen Charlotte. With Bach he conducted (till 1782) a notable series of concerts. He was expert on several instruments and wrote numerous symphonies, overtures, concertos, sonatas and other chamber-works, besides the operas *Love in a Village*, 1760, and *Berenice*, 1764. Among his pupils were J. B. Cramer and Signora Banti. His brother **Leopold August** (1717–1794) was first a violinist at Brunswick and from 1758 court-conductor successively at Sondershausen, Schwedt and Schwerin (from 1770). Cramer published in 1820 some adagios by Karl, with a memoir by Burney. *G.*

Abel, Ludwig (in Thuringia, 1834–1895, n. Munich). Good violinist, pupil of David, long in the Weimar and Gewandhaus orchestras, from 1867 concertmaster at Munich and from 1878 inspector and professor at the Conservatory there. Wrote violin-pieces and a method.

Abell, John (London, ?1660–1724?, Cambridge). English alto and lutenist, till 1688 in the Chapel Royal and then till about 1700 touring much on the Continent. Wrote songs and edited collections (1701, '40). *G.*

Abendroth, Hermann (Frankfort, 1883). Able Hessian conductor, from 1903 directing the Orchester-Verein at Munich, from 1905 that at Lübeck, as well as the Opera, from 1911 city-director at Essen and since 1914 Steinbach's successor as leader of the Gurzenich concerts at Cologne and as head of the Conservatory. He received the title of professor in 1919.

Abendroth, Irene (Lemberg, 1872). Galician coloratura-soprano, from 1889 engaged successively at Vienna, Riga, Munich and Dresden (1899–1908).

Abenheim, Joseph (Worms, 1804–1891, Stuttgart). From 1854 orchestra-conductor at the Stuttgart Conservatory. Wrote overtures, entr'actes, piano-pieces and songs.

Aber, Adolf (Apolda, 1893). Saxon musicologist, educated at Berlin University (Ph.D. 1913) and since 1913 Kretzschmar's assistant there, as well as critic for the Leipzig *Neueste Nachrichten*. Has written monographs on court-music at Weimar (1913), on Georg Donat of Wittenberg, on J. S. Bach's clavier-concertos and on music in Thuringia.

Abert, Hermann (Stuttgart, 1871), son of the following. After training by his father and at the Stuttgart Conservatory, besides gaining a Ph. D. at Tübingen (1897), from 1902 docent in musical science at Halle University and from 1909 professor, removing in 1919 to Heidelberg University and in 1920 to Leipzig (following Riemann). Has written *Die Lehre vom Ethos* [Greek music], 1902, *Die Musikanschauung d. Mittelalters*, 1905, *Die dramat. Musik am Hofe Karls von Württemberg*, 1905, *Jomelli als Opernkomponist*, 1908, *Gesch. d. Franz-Singakademie zu Halle*, 1908, lives of Schumann (1903) and his father (1916), and various articles for the I.M.G. magazines, besides editing several old operas and (since 1914) the *Gluck-Jahrbuch*.

Abert, Johann Joseph (Kochowitz, 1832–1915, Stuttgart). Bohemian double-bassist, pupil of Kittl and Tomaschek, from 1853 in the Stuttgart court-orchestra and in 1867 Eckert's successor as court-director, retiring in 1888. Wrote 6 effective symphonies, the symphonic poem *Columbus*, 1864, overtures, chamber-music, a mass and the operas *Anna von Landskron*, 1858, *König Enzio*, 1862, *Astorga*, 1866, *Ekkehard*, 1878, and *Die Almohaden*, 1890, besides excellent orchestral arrangements of Bach organ-fugues. Memoir by his son, 1916. *G.*

Aborn, Milton (Marysville, Cal. 1864) and **Sargent** (Boston, 1866), brothers. American operamanagers since 1900, especially interested in promoting opera in English, in 1913–15 in charge of the Century Opera House, New York. *A.*

Abos, Girolamo (Malta, ?1708–1786?, Naples). Italian composer, pupil of Leo and Durante, in 1756–58 cembalist at the Italian Opera in London and then teacher at the Pietà in Naples (Aprile and Paisiello among his pupils). Wrote 14 operas (1742–58), including *Tito Manlio*, 1756, and from 1758 much church-music, including 7 masses. *G.*

Abraham, Max (Danzig, 1831–1900, Leipzig). From 1863 in the firm of C. F. Peters at Leipzig and from 1888 sole owner. He began the notable *Edition Peters*.

Abraham, Otto (Berlin, 1872). Prussian psychologist, educated as a physician (M. D. 1894), since 1896 Stumpf's assistant at the Psychological Institute in Berlin and (with Hornbostel) in charge of the phonograph-collection. Has written numerous essays and monographs on tone-perception (from 1898) and on the records of ethnic music (from 1904) in Japan, Turkey, North America, etc.

Abrahamsen, Erik (in Jutland, 1893). Danish organist, pupil of Malling, since 1914 at the Lutherkirche in Copenhagen and from 1918 in charge of the music-section of the Royal Library. Has written on Danish church-music after the Reformation (1919).

Abrányi, Emil (Pest, 1882), son of the poet. Hungarian conductor, from 1907 court-director at Hanover and since 1911 opera-conductor at Pest. Has written the operas *A Köldkirály*, 1903, *Monna Vanna*, 1907 (text by his father), *Paolo und Francesca*, 1912, and *Ave Maria*, 1922.

Abrányi, Kornel (St. György-Abrány, 1822–1903, Pest), of noble family. Hungarian editor and author, pupil of Chopin, Kalkbrenner, Halévy and Fischhof, in 1860–76 editor at Pest of the first Hungarian musical journal, in 1867 founder of the Singers' Union and from 1875 professor in the new National Academy. Wrote a life of Mosonyi (1872), the program-book of the Beethoven Festival of 1870, a text-book in harmony (1874), a sketch of Hungarian music (1877) and a music-history (1886), besides translating many operatexts.

Abt, Franz (Eilenburg, 1819–1885, Wiesbaden). Popular Saxon song-writer and conductor, trained at Leipzig (at first in theology), beginning musical activity while a student. From 1841, after short service at Bernburg, he was conductor at Zurich and in 1852–82 court-director at Brunswick. In 1872 he made a successful tour in America. Wrote at least 3000 vocal pieces, including 7 secular cantatas and a multitude of fluent and graceful songs and part-songs, many of which gained almost the vogue of folksongs. His piano-works were of slight value. Memoir by Weber, 1886. *G.*

Abyngton, Henry (? –1497). 15th C. *G.*

Achsharumov, Demetrius Vladimirovitch (Odessa, 1864). Russian violinist, pupil of Auer, Dont and R. Fuchs, from 1890 touring as concertist and since 1898 orchestral conductor at Poltava and head of the local branch of the Imperial Musical Society.

Ackté-Renvall, Aïno (Helsingfors, 1876). Finnish operatic soprano from 1897, successful in both Europe and America (in 1904–05 at New York), especially in French and German works. In 1913 became noted in the rôle of Salome.

Acton, John (Manchester, 1863). English vocal teacher, since 1893 professor at the Royal College, Manchester, and leader of a choral society. Has written 2 cantatas for women's voices, etc.

Adalid y Gurréa, Marcel del (La Coruña, 1826–1881, Longara). Spanish composer, pupil of Moscheles and for a time of Chopin. Wrote the opera *Inèsa e Bianca* (not given) and some piano-pieces, besides editing 3 collections of folksongs from Galicia (Spain).

Adam de la Halle (?1240–1287). 13th C. *G* (Hale).

Adam von Fulda. 15th C. *G* (Fulda).

Adam, Adolphe Charles (Paris, 1803–1856, do.), son of Louis below. Eminent French opera-composer, trained at the Paris Conservatory (from 1821 under Boieldieu). Besides writing 39 operas and 14 ballets (from 1829), in 1847 he founded the Théâtre National, especially to present works by young composers, which soon ended in disaster, and then wrote criticisms for several papers. He became a member of the Légion d'Honneur in 1836 and of the Académie in 1844, and from 1849 taught composition at the Conservatory. His gifts were greatest in the opéra comique and the ballet, especially in flow-

ing melody, gay rhythm and refined accompaniment, with notable resources of humor. His chief work was *Le Postillon de Longjumeau*, 1836, besides others like *Le Chalet*, 1834, *Le Fidèle Berger*, 1838, *La Rose de Péronne*, 1841, *Le Roi d' Yvetot*, 1842, *Le Toréador*, 1849, *Giralda*, 1850, and the ballets *Giselle*, 1841, *Le Corsaire*, 1856, etc. He also wrote masses, cantatas, motets, men's choruses and songs. His reminiscences were published as *Souvenirs d'un Musicien*, 2 series, 1857–59. Memoirs by Halévy, 1859, and Pougin, 1877. *G.*

Adam, Jean (? –1784, Dresden). A violist who in 1756–82 was ballet-composer at Dresden (published a collection of dances in 1756), besides writing symphonies, concertos for piano and for oboe, and 6 string-quartets.

Adam, Louis [Johann Ludwig] (Müttersholtz, 1758–1848, Paris). Alsatian (German) pianist, from 1775 a favorite teacher in Paris and in 1797–1842 professor at the Conservatory (with noted pupils like Kalkbrenner, Hérold, Chaulieu, besides his son). Though self-trained, he was an admirable player. Wrote 2 standard methods (1798, 1802) and many piano-pieces that were popular for a time. *G.*

Adamberger, Valentin [stage-name ' Adamonti '] (Munich, 1743–1804, Vienna). Able Bavarian operatic tenor, from 1762 prominent in Italy, in 1777 visiting England, and in 1780–89 in high favor in Vienna, then entering the Royal Chapel and becoming noted as teacher. He was intimate with Mozart, who wrote the part of Belmonte in his *Entführung* for him (1782), besides separate arias. *G.*

Adami da Bolsena [or Volterra], **Andrea** (Venice, 1663–1742, Rome). For many years head of the Papal Chapel, of which he wrote a valuable history (1711). *G.*

Adamowska, Mme. See Szumowska.

Adamowski, Joseph (Warsaw, 1862). Polish 'cellist, trained at the Warsaw and Moscow Conservatories, appearing from 1883 at Warsaw and in 1885–87 teaching at Moscow. In 1889–1907 he was a member of the Boston Symphony Orchestra and since 1903 has been professor at the New England Conservatory. From 1890 he played in the Adamowski Quartet and from 1896 in the Trio with his wife (née Szumowska) and his brother. *A.*

Adamowski, Timothée (Warsaw, 1858), brother of the above. Polish violinist, trained at the Warsaw and Paris Conservatories, from 1879 concertizing in America and in 1884–1908 a member of the Boston Symphony Orchestra, and since 1908 professor at the New England Conservatory. In 1888 he organized the Adamowski Quartet (reorganized in 1890) and in 1896 the Adamowski Trio. Since 1895 he has been regularly heard as soloist in London and Paris. *A.*

Adams, Charles R. (Charlestown, Mass. 1834–1900, West Harwich, Mass.). Eminent American operatic tenor from 1856 (concert) and 1861 (opera), appearing with notable success at Vienna, Pest, Berlin and other European capitals, in 1877 returning to America, where from 1879 he was a foremost teacher in Boston. *A.*

Adams, Suzanne (Cambridge, Mass. 1873). American stage-soprano, in 1894–97 engaged at the Paris Opéra, then at Nice and in 1898–1906 at Covent Garden, London, from 1898 also appearing in America. *A.*

Adams, Thomas (London, 1785–1858, do.). Noted English organist, from 1802 holding various positions in London churches and often exhibiting new instruments, with much masterly extemporization. From 1817 he was in charge of the annual concerts on the ' Apollonicon ' of Flight & Robson. Wrote many organ-works, besides pieces for piano and for voices. *G.*

Adcock, James (Eton, 1778–1860, Cambridge). English choirboy at Windsor and Eton, from 1800 singer at Cambridge and at length choirmaster at King's College there. Wrote glees, anthems and solfeggi. *G.*

Addison, John (London, ?1766–1844, do.). English double-bassist and composer of light opera (8 works in 1805–18), besides the cantata *Elijah*, glees, etc., and a text-book for singers (1836). His wife (née Willems) was a clever singer. *G.*

Addison, Robert Brydges (Dorchester, 1854). English teacher and composer, pupil of the Royal Academy, London, where from 1882 he taught harmony, from 1892 becoming a noted teacher of singing at Trinity College. Has written excellent songs, piano- and violin-pieces, a symphony and an orchestral Allegro.

Adelburg, August, Ritter von (Constantinople, 1830–1873, Vienna). Excellent Austrian violinist, pupil of Mayseder, noted for the remarkable breadth of his tone. Wrote violin-concertos and sonatas, string-quartets, sacred pieces and 3 operas, including the Hungarian *Zrinyi*, 1868 (Pest). He also wrote a reply to Liszt's essay on Gipsy music (1859).

Ademollo, Alessandro (? –1891, Rome). Italian musicologist, author of *I Primi Fasti della Musica Italiana a Parigi* [1645–62], 1884, *I Primi Fasti del Teatro di Via della Pergola a Firenze* [1657–61], 1885, *I Teatri di Roma nel Secolo XVII°*, 1888, and various articles on celebrated singers in the 18th century (1889) and on music at Milan and Mantua (1885–88).

Adgate, Andrew (d. 1793, Philadelphia). Promoter of vocal music in Philadelphia from 1784, starting the ' Uranian Academy ' in 1787. *A.*

Adler, Agnes, née Hansen (Copenhagen, 1865). Gifted Danish pianist, pupil of Neupert and the Copenhagen Conservatory, where since 1900 she has been professor of piano and ensemble-playing.

Adler, Guido (Eibenschütz, 1855). Distinguished Austrian musicologist, graduate of the Vienna Conservatory and University (Ph. D. 1880, with thesis on church-music before 1600). In 1884, with Chrysander and Spitta, he started the able *Viertelsjahrsschrift für Musikwissenschaft*, in 1885 became professor at Prague University and in 1895 followed Hanslick at Vienna

University. Since 1913 he has also edited *Studien zur Musikwissenschaft.* Among his notable publications are essays upon 'imitation,' Beethoven's music, Wagner, etc., and *Der Stil in der Musik*, 1912. From 1894 he was editor-in-chief of the *Denkmäler d. Tonkunst in Oesterreich.* to which he made many large contributions, especially in vols. iii–vii, ix–xi, xix, xxiii and xxv. *G.*

Adler, Vincent (Raab, 1826–1871, Geneva). Hungarian pianist, pupil of Erkel (his brother-in-law), with further studies at Vienna and many tours from Paris as a center. From 1865 he was teacher at the Geneva Conservatory. Wrote effective études and salon-pieces. His son **Georg** (Paris, 1863) is teacher at the Raff Conservatory at Frankfort.

Adlgasser, Anton Cajetan (Innzell, 1728–1777, Salzburg). Bavarian organist, trained by Eberlin at Salzburg, where from 1751 he was cathedral-organist, writing many valuable church-works. In 1767 he joined with Mozart and Mich. Haydn in writing a school-play (each one act). *G.*

Adlung [Adelung], Jakob (n. Erfurt, 1699–1762, do.). After studies in philology and theology he took up music under Reichardt at Erfurt, where in 1727 he followed Buttstedt as town-organist and from 1741 taught in the Gymnasium. He was expert in both playing and making clavichords. Wrote *Anleitung zur musikal. Gelahrtheit*, 1758 (revised by J. A. Hiller, 1783), *Musica mechanica organœdi*, 1768 (on the organ and clavichord), and *Das musikal. Siebengestirn*, 1768 (the last two issued posthumously by J. L. Albrecht). *G.*

Adolfati, Andrea (Venice, 1711–1760?, Genoa?). Italian composer, pupil of Galuppi, choirmaster at the Salute in Venice and from 1750 in Genoa. Wrote much church-music and 11 operas (1742–53), produced in Italy or at Vienna. *G.*

Adriaensen, Emanuel. 16th C.

Adrien [Andrien], Martin Joseph (Liège, 1767–1824?, Paris). Belgian bass, from 1785 engaged at the Paris Opéra, in 1804 becoming chorus-master, besides teaching declamation in 1795–99. From 1822 he was on the Conservatory staff. During the Revolution he wrote patriotic songs. *G.*

Ægidius de Marino. 15th C.

Aelsters, Georges Jacques (Ghent, 1770–1849, do.). Belgian carillonneur, choirmaster and composer of church-music at Ghent. *G.*

Æolian, Weber Piano and Pianola Co., The. The corporation in New York combining the interests of the piano, organ and mechanical instrument-making firms previously known as Æolian, Weber, Steck, Wheelock, Stroud, Vocalion, Orchestrelle, Choralion, etc. *A.*

Aerts, Egide (Boom, 1822–1853, Brussels). Fine Belgian flutist, pupil of Lahon and Fétis, in 1837–40 touring with notable success in France and Italy and from 1847 teaching at the Brussels Conservatory. Wrote much for the flute, besides symphonies and overtures. *G.*

Afanassiev, Nikolai Jakovlevitch (Tobolsk, 1821–1898, Petrograd). Russian (Siberian) composer, pupil of his father. Wrote symphonies, string-quartets (including *The Volga*, 1860, and *Hebraic*), quintets, an octet, violin-pieces, one for the viola d'amour, 4 operas, including *Amalet Bek*, 2 oratorios, the prize-cantata *Peter the Great's Feast*, songs, etc., besides editing folk-songs.

Afferni, Ugo (Florence, 1871). Italian conductor, trained at Florence, Frankfort and Leipzig. From 1893 he directed three societies at Annaberg, from 1897 the new Verein at Lübeck, and in 1905 followed Lüstner as head of the Wiesbaden Kurkapelle. Has written the comedy-opera *Potemkin an der Donau*, 1897, piano-pieces and songs. In 1895 he married the English violinist May Brommer (b. 1872).

Affillard, Michel l'. 17th C. *G.*

Afranio. 16th C. *G.*

Afzelius, Arvid August (Hornborga, 1785–1871, Enköping). Swedish clergyman and archæologist who edited collections of folk-songs (with Geijer, 3 vols, 1814–17, and with Drake, 1848). See Arvidson's *Svenska Fornsänger*, 1834–42.

Agazzari, Agostino (1578–1640). 17th C. *G.*

Aggházy, Carolus (Pest, 1855). Hungarian pianist, pupil of Bruckner, Volkmann and Liszt, appearing from 1882 as concertist and from 1888 teaching at the Stern Conservatory in Berlin. He is now professor at the Pest Conservatory. Has written the opera *Maritta*, the cantata *Rákóczy*, chamber-music and piano-pieces, all with decided Hungarian flavor.

Agnelli, Salvatore (Palermo, 1817–1874). Italian composer, pupil of Furno, Zingarelli and Donizetti, from 1839 active in southern Italy and from 1846 at Marseilles. Wrote 8 operas, including *La Jacquerie*, 1849, *Léonore de Médicis*, 1855, and *Les Deux Avares*, 1860, a cantata in memory of Napoleon (1856) and some church-music.

Agnesi-Pinottini, Maria Theresia d' (Milan, 1724–1780?). Italian pianist and composer of 5 stage-works (all 1771), cantatas, sonatas for piano and for harp. *G.*

Agniez, Louis Ferdinand Léopold [Luigi Agnesi] (n. Namur, 1833–1875, London). Belgian operatic bass, trained at the Brussels Conservatory, at first choirmaster and choral conductor there, besides producing an unsuccessful opera (1858). After further study with Duprez, his notable stage-career began in 1862, when he toured Europe with Merelli, appearing in Paris in 1864 and in London in 1865. From 1871 he sang much in England in both opera and concert. *G.*

Agostini, Lodovico (1534–1590). 16th C. *G.*

Agostini, Mezio (Fano, 1875). Italian composer, pupil of the Liceo Rossini at Pesaro, where from 1900 he was harmony-teacher, in 1909 succeeding Wolf-Ferrari as head of the Liceo Marcello in Venice. In 1894–1900 he was conductor at various theaters. Has written a symphony,

4 orchestral suites, a string-quartet, 2 piano-trios, a cantata in memory of Rossini and several operas, including *Il Cavaliere del Sogno*, 1897 (prize).

Agostini, Paolo (?1583–1629). 17th C. *G.*

Agostini, Pietro Simone (1650–?). 17th C. *G.*

Agrell, Johann Joachim (Löth, 1701–1765, Nuremberg). Swedish violinist and harpsichordist, from 1723 court-musician at Kassel and from 1746 director at Nuremberg. Wrote many works for chamber-groups and clavier. His sonatas illustrate the transition from the suite to the sonata proper. *G.*

Agricola [Ackermann], Alexander (1446–1506). 15th C. *G.*

Agricola, Georg Ludwig (1643–1676). 17th C. *G.*

Agricola, Johann (?1570–1605?). 16th C. *G.*

Agricola, Johann Friedrich (n. Altenburg, 1720–1774, Berlin). Saxon organist, educated in law at Leipzig, studying also with J. S. Bach there and with Quantz at Berlin. At Leipzig he was cembalist for the Musical Union under Bach. From 1751 he was court-composer at Berlin and in 1759 succeeded Graun as head of the Royal Chapel, besides gaining fame as an organist. Being slightly related to Handel, he often brought forward the latter's music. Wrote 8 operas (1750–72), some cantatas and odes, 2 Psalms and other sacred music. He opposed Marpurg under the pen-name of 'Olibrio,' assisted Adlung in his *Musica Mechanica* (1768) and Sulzer in his *Theorie d. schönen Künste* (1772), and translated Tosi's singing-method (1757). *G.*

Agricola, Martin (1486–1556). 16th C. *G.*

Agricola, Wolfgang Christoph. 17th C. *G.*

Agthe, Friedrich Wilhelm (Sangerhausen, 1796–1830, n. Pirna). In 1822–28 cantor at the Kreuzschule in Dresden. He was a pupil of A. E. Müller, Aug. Riemann and Weinlig.

Agthe, Karl Christian (Hettstedt, 1762–1797, Ballenstedt). As a youth (from 1776) director of a stage-company at Reval (writing 4 singspiele and a ballet), from 1782 court-organist at Ballenstedt, adding a sixth singspiel, 2 books of songs (1782–84) and 6 piano-sonatas. *G.*

Agthe, Wilhelm Johann Albrecht (Ballenstedt, 1790–1873, Berlin), son of the above. From 1810 in the Gewandhaus Orchestra at Leipzig, from 1823 teacher of Logier's system at Dresden, from 1826 at Posen (where Th. Kullak was his pupil), from 1830 at Breslau and from 1832 at Berlin, where in 1845 he established a school. Wrote piano-works of merit. *G.*

Aguado y Garcia, Dionisio (Madrid, 1784–1849, do.). Celebrated Spanish guitarist, pupil of Garcia, active at Paris in 1825–38, publishing a noted method (1825) and collections of pieces. *G.*

Aguilar, Emanuel Abraham (London, 1824–1904, do.). English (Spanish) pianist and composer, making his début in 1848 at Leipzig. Wrote 3 symphonies, 2 overtures, a piano-septet, a piano-sextet, 2 string-quartets, a piano-quartet, trios and 2 unproduced operas (1855, '63).

Aguilera de Heredia, Sebastiano. 17th C. *G.*

Agujari, Lucrezia (Ferrara, 1743–1783, Parma) [often called 'La Bastardella']. Extraordinary Italian soprano, pupil of Lambertini, appearing from 1764 in Italy and from 1775 in London, continuing in high favor till 1780, when she married the composer Colla, in whose works she had often sung. Her range ran to c^4. *G.*

Ahle, Johann Georg (1651–1706). 17th C.

Ahle, Johann Rudolf (1625–1673). 17th C. *G.*

Åhlström, Olof (Stockholm, 1756–1835, do.). Swedish organist at the Jakobskirche in Stockholm and court-accompanist. Wrote piano- and violin-sonatas, cantatas and songs, and for a time edited the *Musikalisk Tidsfördrift*. His son **Jakob Niklas** (Wisby, 1805–1859, Stockholm) wrote 2 operas and other stage-music and edited (with Boman) a collection of folk-songs. *G.*

Ahna, Heinrich Karl Hermann de (Vienna, 1835–1892, Berlin). Superior Austrian violinist, pupil of Mayseder and Mildner, appearing from 1847 at Vienna, London, etc., and in 1849–51 court-musician at Gotha. In 1851–59 he served in the Austrian army, engaging in the Italian war. After further concert-tours, from 1862 he played in the court-orchestra at Berlin (concertmaster from 1868) and from 1869 taught at the Hochschule. In 1872–92 he was second in the famous Joachim Quartet. His sister **Eleonore** (Vienna, 1838–1865, Berlin) was a soprano of much promise at the Berlin Opera. *G.*

Ahner, Bruno (Dresden, 1866). Saxon violinist, trained at the Dresden Conservatory, from 1884 concertmaster at Frankfort, from 1885 under Mottl at Karlsruhe, from 1893 at Schwerin, from 1901 under Richter at the Vienna Opera and since 1902 at the Munich Opera, where he also leads a Quartet.

Aibl, Joseph. A music-publishing firm established at Munich in 1824, from 1836 controlled by Eduard Spitzweg and his two sons. After absorbing the businesses of Falter and Läuterer, since 1904 it has been located at Leipzig as the Universal Edition.

Aiblinger, Johann Kaspar (Wasserburg, 1779–1867, Munich). Bavarian choral conductor and church-musician, trained at Munich and under Mayr of Bergamo. From 1803 he lived at Vicenza, from 1811 was in viceregal service at Milan and organized choral concerts at Venice, from 1819 was cembalist at the Italian Opera in Munich and in 1826–33 conductor, then retiring to Bergamo. At Munich he promoted notable renderings of polyphonic church-music and collected a great library (now in the National Library there). He wrote much fine Catholic music, besides the opera *Rodrigo e Ximene*, 1821, 2 ballets and a farce. Memoir by Hötzl, 1867. *G.*

Aichinger, Gregor (1564–1628). 16th C. *G.*

Aigner, Engelbert (Vienna, 1798–1851, do.). In 1837–42 ballet-conductor at the Vienna Opera. Wrote 3 operas, ballets, cantatas, good church-music, men's choruses and a quintet.

Aimon, Pamphile Léopold François (n. Avignon, 1779–1866, Paris). French theater-conductor, from 1822 at the Théâtre François in Paris. Of his 7 operas, *Jeux Floraux*, 1818, and *Michel et Christine*, 1821, were given and *Les Sybarites* published (1831). He also wrote much chamber-music, text-books in harmony (1813–31), etc. *G.*

a Kempis, Nicholas. 17th C. *G.*

Akeroyde, Samuel. 17th C. *G.*

Åkerberg, Carl Emanuel Erik (Stockholm, 1860). Swedish organist and conductor, in 1889–92 cantor at the German Church in Stockholm, from 1890 organist at the Synagogue, from 1889 director of various choral societies, etc. Has written several large choral works, orchestral and chamber-music, piano-pieces and songs.

Akimento, Theodor Stepanovitch (Kharkov, 1876). Russian composer, pupil of Balakirev and Rimsky-Korsakov, teaching for a time in the Royal Choir School at Petrograd, in 1903–06 living in Paris, and now in Moscow. Has written about 60 works, including an overture, a lyric poem for orchestra, sonatas for violin and for 'cello, piano-pieces, choruses, songs and the unpublished opera *The Queen of the Alps*.

Ala, Giovanni Battista. 17th C. *G.*

Alabiev. See Aliabiev.

Alaleona, Domenico (n. Fermo, 1881). Italian composer and historian, graduate of the Academy S. Cecilia in Rome and since 1910 professor in the Conservatory there. In 1908–10 he was choral conductor at Leghorn, as in Rome since 1910. Has written the choral *Atollite Portas*, 1906, a Requiem, a *Sinfonia Italica*, the opera *Mirra*, 1920, songs, etc., besides important articles on Cavalieri, the oratorio, etc.

Alard, Jean Delphin (Bayonne, 1815–1888, Paris). Eminent French violinist from 1831, pupil of Habeneck, from 1843 Baillot's successor as professor at the Conservatory and leader of the court-orchestra. He was both a spirited player and an inspiring teacher (Sarasate was his pupil). He published a noted method, a collection of 18th-century violin-classics, and many brilliant concertos, fantasias, études, etc. *G.*

Alban, Matthias (1621–1712). 17th C. *G.*

Albanesi, Luigi (Rome, 1821–1897, Naples). Italian pianist of ability and composer of piano-pieces, church-music and the oratorio *Le Sette Parole di Gesù Cristo*.

Albani [Marie Louise Cecilia Emma Lajeunesse] (n. Montreal, 1852). Canadian operatic soprano, deriving her stage-name from her church-singing in 1864 at Albany, N. Y. She studied with Duprez and Lamperti, appearing in Messina in 1870 and soon becoming a favorite everywhere, especially at Covent Garden, London, and with English choral societies. Numerous rôles in oratorios and cantatas were written for her from 1880 onward. She became eminent as a Wagnerian interpreter, but was also highly successful in French and Italian works. In 1878 she married the impresario Ernest Gye. In 1906 she retired from the stage. See her *Forty Years of Song*, 1911. *G, A.*

Albeniz, Isaac (Camprodón, 1861–1909, Cambo au Bains). Precocious Spanish pianist, pupil of Marmontel, Brassin, Jadassohn and Liszt, beginning brilliant tours in early boyhood. Has written extensively for the piano, often impressionistically, as in the suites *Iberia* and *Catalonia*, a *Concerto Fantástico* and somewhat in the operas *The Magic Opal*, 1893, *Enrico Clifford*, 1895, *Pepita Jiménez*, 1896, *King Arthur* (trilogy, *Merlin, Lancelot, Ginevra*), 1897–1906, *L'Ermitage Fleurie*, 1905, and the oratorio *Cristo*. *G.*

Albeniz, Pedro (Biscay, 1755–1821, Logroño). Spanish composer of church-music, choirmaster at San Sebastian and from 1795 at Logroño. *G.*

Albeniz, Pedro (Longroño, 1795–1855, Madrid). Spanish organist and pianist, pupil of his father (Mattéo A.), Herz and Kalkbrenner, from 1830 professor at the Madrid Conservatory and from 1834 court-organist. He introduced modern pianism into Spain, his pupils being many there and throughout South America. Wrote many piano-pieces and a method, 1840. *G.*

Albergati, Pirro Capacelli, Conte d' (Carrati, 1663–1735, Bologna). Italian composer of many oratorios, masses (from 1687), motets (from 1691), instrumental and secular vocal pieces (from 1685). In 1687 he was in the service of the Emperor Leopold I.

Albert, Prince Consort of Queen Victoria (n. Coburg, 1819–1861, Windsor). His musical education was extensive and thorough, so that after his marriage to Victoria in 1840 he became a foremost promoter of musical progress at the court and in general. He composed much vocal music, sacred and secular, and the opera *Hedwig von Linden*, 1840. *G.*

Albert, Charles Louis Napoleon d' (n. Hamburg, 1809–1886, London). German pianist, active in England from youth as dancing-teacher and composer of much popular dance-music. *G.*

Albert, Eugène Francis Charles d' (Glasgow, 1864), son of the above. Extraordinary pianist, pupil of Pauer, Richter and Liszt, already a notable artist from 1881 and ever since in the first rank of great performers and interpreters. He is also an able and fertile composer, besides making important transcriptions of Bach's organ-works and editing his *Well-Tempered Clavichord* and the works of Liszt. His works include a symphony in F, the overtures *Esther* and *Hyperion*, piano-concertos in B min. and E, a 'cello-concerto in C, string-quartets in A min. and E-flat, a piano-sonata in F-sharp min., a piano-suite, many piano-pieces and some beautiful songs. He has also written the choral work *Der Mensch und das Leben* and the operas *Der Rubin*, 1893, *Ghismonda*, 1895 (text and music), *Gernot*, 1897, *Die Abreise*, 1898, *Kain*, 1900, *Der Improvisator*, 1900, *Tiefland*, 1903 (his most successful work), *Flauto Solo*, 1905, *Tragaldabas*, 1907, *Izeyl*, 1909, *Die verschenkte Frau*, 1912, *Liebesketten*, 1912, *Die toten Augen*, 1916, *Seirocco*, 1921, and *Marieken von Nymwegen*, 1923, be-

sides incidental music to Roda's *Die Sklavin von Rhodos*, 1912, and *Der Stier von Olivera*, 1918. He has been thrice married, to Teresa Carreño (1892–95), Hermine Finck (1895–1910) and Ida Thomson (1910–12), and has lived mostly in Vienna and at Meina in Italy. *G.*

Albert, Heinrich (1604–1651). 17th C. *G.*

Albertazzi, Emma, née Howson (London, 1814–1847, do.). English operatic contralto, pupil of Costa and Celli, from 1830 singing in Milan, Madrid, Paris and London with good vocal success. In 1831 she married an Italian lawyer. *G.*

Alberti, Domenico (Venice, ?1717–1740?, Rome?). Italian pianist and singer, through his clavier-sonatas giving his name to the monotonous type of accompaniment-figure known as the 'Alberti bass.' He also wrote motets and 3 operas. *G.*

Alberti, Giuseppe Matteo (Bologna, 1685–1746?). Italian violinist and excellent chamber-composer at Bologna. Wrote 10 sextets, 12 *Sinfonie* for strings and organ, and 12 violin-sonatas.

Alberti, Johann Friedrich (1642–1710). 17th C.

Albertini, Gioacchino (1751–1812, Warsaw). Italian court-conductor at Warsaw from about 1780. He produced two popular operas, *Circe ed Ulisse*, 1785 (Hamburg), and *Virginia*, 1786 (Rome).

Albicastro [Weissenburg], Henrico. A Swiss soldier in the War of the Spanish Succession (1701–14) who issued at Amsterdam a notable series of chamber-works (quartet-concertos, trio-sonatas and violin-sonatas).

Albini, Felix. Opera-director at Agram and composer of the opera *Maricon*, 1901, and 5 operettas (1905–09).

Albinoni, Tommaso (Venice, 1674–1745, do.). Italian composer at Venice from before 1700. He wrote church-music, over 50 operas (1694–1740), chief of which was *Didone Abbandonata*, 1725, much good chamber-music and some cantatas. He was also an expert violinist and singer. J. S. Bach often used subjects and even passages from him as starting-points for his own development. *G.*

Alboni, Marietta (Cesena, 1823–1894, n. Paris). Great Italian operatic contralto, in 1845–65 probably unrivaled, pupil of Mme. Bertolotti and Rossini. She made her formal début in 1843 at Milan, soon singing elsewhere in Italy, at Vienna and Petrograd, through Germany, in London and Paris, her success being somewhat in competition with Jenny Lind. In 1853 she was heard with brilliant effect in the United States and South America. Her voice was full and rich and her style extremely finished, but dramatically she was somewhat reserved. In 1854 she married Count Pepoli and retired from the stage after his death in 1866, though still singing somewhat in concert; in 1877 she married again. Memoir by Pougin, 1912 (see also sketch by Aclocque, 1848). *G.*

Albrecht, Eugen Maria (Petrograd, 1842–1894, do.), son of Karl below. Excellent German-Russian violinist, pupil of the Leipzig Conservatory, from 1860 prominent in the orchestra of the Italian Opera at Petrograd, in 1872 becoming inspector of the imperial orchestras there and going in 1884 on a tour to examine orchestras in other countries (report in 1886), and in 1892 librarian at the Opera. In 1872 he joined Hildebrant and Gille in founding the Chamber-Music Society and in 1881–86 was president of the Philharmonic Society. Besides text-books, he wrote a keen critique of the Petrograd Conservatory (1891) and (with Wessel) made a collection of soldiers' and sailors' songs.

Albrecht, Johann Lorenz (n. Mühlhausen, 1732–1773, do.). Thuringian organist and author, from 1758 organist at the Marienkirche in Mühlhausen and cantor at the Gymnasium. Besides some church-music, he wrote various articles and books (from 1761), contributed to Marpurg's *Kritische Beiträge* (1754–62) and edited two posthumous treatises by Adlung (1768).

Albrecht, Karl (Posen, 1807–1863, Gatchina). German conductor, pupil of Schnabel, in 1825–35 violinist in Breslau, from 1838 conductor in Petrograd, at first of German opera, but from 1840 of Russian (led the première of Glinka's *Russlan and Ludmilla*, 1842), from 1845 director of the Philharmonic Concerts and from 1850 teacher at a school in Gatchina. Wrote 3 string-quartets, a ballet and a mass.

Albrechtsberger, Johann Georg (n. Vienna, 1736–1809, do.). Distinguished Austrian organist and theorist, pupil of Emmerling. From about 1753 he was organist at Mölk, where his playing promptly attracted notice, from 1765 filled two or three similar positions, from 1772 was court-organist at Vienna and choir-director for the Carmelites, and from 1792 was director at St. Stephen's. He was teacher of numerous able pupils, such as Beethoven, Hummel, J. Weigl, Seyfried, Eybler and Mosel. His chief writings were *Grundliche Anweisung zur Composition*, 1790 (2d ed. 1818), on *Generalbass*, 1792, and a *Clavierschule*, 1808. A complete edition of his theoretical works was edited by Seyfried (1826, '37). Of his about 250 compositions only 27 are published (fugues and a concerto for piano, chamber-music and organ-preludes). In MS. are a great variety of chamber- and church-music, including 26 masses and 6 oratorios. Some of his instrumental works are in the *Denkmäler d. Tonkunst in Oesterreich*, xvi. 2. *G.*

Albrici, Vincenzo (1631–1696). 17th C.

Alcarotti, Giovanni Francesco. 16th C.

Alcock, John (London, 1715–1806, Lichfield). English organist, pupil of Stanley, from 1737 at Plymouth, from 1742 at Reading, in 1749–60 at Lichfield Cathedral, and in 1766–90 at Tamworth. Mus. D. of Oxford in 1761. His works included a Service in E min., anthems, many glees of merit, and the tune-book *The Harmony of Sion*, 1752. His son **John** (1740–91) was organist at Walsall from 1773. *G.*

Alda, Frances [name originally Davis] (New Zealand, 1883). Superior operatic soprano, pupil of Marchesi, from 1904 extensively active in Europe and since 1908 at the Metropolitan, New York. She has created rôles in many operas by Gilson, Messager, Puccini, Damrosch and others, and has a wide repertory in French and Italian. In 1910 she married Gatti-Casazza. *A.*

Alden, John Carver (Boston, 1852). American piano-teacher, trained by Faelten and at Leipzig, from 1880 in Boston, then in New York and the South, and latterly at Quincy, Mass. He has written a piano-concerto, piano-pieces and studies, songs and anthems. *A.*

Aldrich, Henry (1647–1710). 17th C. *G.*

Aldrich, Mariska (Boston, 1881). American operatic soprano from 1908, pupil of Giraudet and Henschel. At first a contralto, she was at the Metropolitan, New York, till 1913, but took the rôle of Brünnhilde at Bayreuth in 1914. She married J. F. Aldrich in 1901, and is now Mrs. W. E. S. Davis. *A.*

Aldrich, Perley Dunn (Blackstone, Mass. 1863). American vocalist and teacher, trained in Boston and by Shakespeare, Trabadello and Sbriglia. In 1885–87 he taught at the Univ. of Kansas, in 1889–91 at the Utica Conservatory, and since 1903 in Philadelphia. Has written 2 cantatas, several songs and a book on *Vocal Economy*, 1895. *A.*

Aldrich, Richard (Providence, 1863). Eminent American critic, trained at Harvard under Paine. Since 1891 he has written for New York papers, at first for the *Tribune*, but from 1902 for the *Times*, always with dignity, force and breadth. He contributed to the revised edition of Grove's *Dictionary* in 1904–10. He has published *Guides* to *Parsifal* and the ' Ring ' (1904, '05) and a translation of Lilli Lehmann's *How to Sing*, 1902, '14. *A.*

Aldrovandini, Giuseppe Antonio Vincenzo (?1675–1707). 17th C. *G.*

Alembert, Jean le Rond d' (Paris, 1717–1783, do.). Able French acoustician, from 1747 writing extensively on problems of sound, with a treatise on Rameau's theories (1752) and many articles in Diderot's *Encyclopédie*, 1751–72, of which for a time he was joint-editor. *G.*

Alessandri, Felice (Rome, 1747–1798, Casalbino). Italian pianist, composer and conductor, trained at Naples, in 1763–67 at Paris, then in Italy, but with sojourns in London, Dresden, Russia and Berlin (royal conductor, 1789–92). He wrote over 30 operas, including *Il Ritorno d'Ulysse*, 1790, a ballet, an oratorio and some chamber-music. Memoir by Valdrighi, 1896.

Alessandro Romano. See Merlo.

Alexandre, Jacob (1804–1876, Paris). Founder of a firm of harmonium-makers in Paris (1829), introducing the ' Alexandre ' organ in 1874.

Alfano, Franco (Naples, 1877). Italian pianist and composer, trained at the Naples and Leipzig Conservatories, from 1896 settling in Berlin, but, after touring in Poland, again at Leipzig, where his first opera was given. Has written a symphony, a *Suite Romantica*, the operas *Miranda*, 1897, *La Fonte d'Enscir*, 1898, *Risurrezione*, 1902 (after Tolstoi), *Il Principe Zilah*, 1905, *L'Ombra di Don Giovanni*, 1913, and *La Leggenda di Sacuntala*, 1921, some ballets and good piano-works. In 1917 he followed Busoni as head of the Bologna Liceo.

Alfarabi (?900–950?). 10th C.

Alferaky, Achilles Nikolaievitch (Kharkov, 1846). Russian composer in high court favor at Petrograd, writing an opera and interesting songs and piano-pieces, often using folk-song themes from the Ukraine.

Alfieri, Pietro (Rome, 1801–1863, do.). Eminent Italian authority on Gregorian and old polyphonic music, long professor at the English College in Rome. Wrote several works on the treatment of Gregorian music (1840–57), biographies of Jommelli (1845), Bittoni (1852) and many Roman church-musicians, and edited Allegri's Miserere (1840, under the pen-name of ' Alessandro Geminiani ') and three great collections (1840–46) of 16th-century masters, including the first comprehensive edition of Palestrina. He also wrote articles for the *Gazzetta Musicale*. *G* (with contents of chief collections).

Alfvén, Hugo (Stockholm, 1872). Swedish composer and conductor, pupil of the Stockholm Conservatory and till 1903 holder of scholarships for graduate-study. Since 1910 he has been music-director at Upsala University. Has composed 3 symphonies, 2 symphonic poems, the rhapsody *Midsommarvaka*, the cantata *Sten Sture*, the lyric scena *The Bells*, a cantata for the Linnæus bicentenary in 1907, violin- and piano-pieces, songs, etc.

Algarotti, Francesco (Venice, 1712–1764, Pisa). Learned Italian scholar, in 1740–49 in the service of Frederick the Great at Berlin. His *Saggio sopra l'Opera*, 1756, was an important criticism of operatic method, with remarkable intuition as to its future development. Memoir by Michelessi, 1770. *G.*

Aliabiev [Alabiev], Alexander Alexandrovitch (Moscow, 1787–1851, do.). Russian amateur, composer of over 100 graceful songs and (with others) of popular operas, especially *The Prisoner of the Caucasus*. Memoir by Timofeiev, 1912. *G.*

Aliprandi, Bernardo (Milan, ?–1785?). Italian 'cellist, in the court-orchestra at Munich from 1732 and concertmaster in 1750–80. Wrote 4 operas (1737–40) and a Stabat Mater, 1749. *G.*

Alkan [Morhange], Charles Henri Valentin (Paris, 1813–1888, do.). French pianist of extraordinary technical facility with intricacies and tours de force, but a fine romanticism as well. His works included a long list of varied études, many of taxing difficulty, preludes, dances and marches, pieces for pedal-piano, a concerto, a sonata and a piano-trio. *G.*

Allacci, Leone (1586–1669). 17th C. *G.*

Allegri, Domenico. 17th C.

Allegri, Gregorio (1584–1652). 17th C. *G.*

Allen, Charles N. (York, 1837–1903, Boston). English violinist, pupil of Saenger, from 1871 prominent in Boston, Mass., as player and organizer of good ensemble-groups. *A.*

Allen, George Benjamin (London, 1822–1897, Brisbane). English organist, conductor and composer, located in turn in England, Ireland and Queensland. For a time he managed a light-opera company to give Sullivan's works. Wrote 5 operas, including *Castle Grim*, 1865, and *The Wicklow Rose*, 1882, cantatas, church-music, songs and part-songs.

Allen, George Nelson (Mansfield, Mass. 1812–1877, Cincinnati). American pioneer teacher, pupil of L. Mason, in 1841–64 professor at Oberlin College, apparently the first in America to hold such an academic position. *A.*

Allen, Henry Robinson (Cork, 1809–1876, London). Irish stage-tenor, popular in London in 1842–50 in French and Italian works as well as English. Later he was a ballad-writer. *G.*

Allen, Hugh Percy (Reading, 1869). English organist and conductor from 1880, from 1887 at Chichester Cathedral, Christ's College, Cambridge, St. Asaph and Ely Cathedrals in succession, and in 1901–19 organist at New College, Oxford, conductor of the Bach Choir there and from 1907 of the Bach Choir in London, and from 1918 professor of music, following Parratt. Mus.D. of Oxford in 1898. He has also been efficient in promoting orchestral societies. *G.*

Allen, Nathan Hale (Marion, Mass. 1848). American organist, conductor and composer, pupil of Grell, Haupt and Van der Stucken. From 1883 he was organist in Hartford, and in 1906–11 in Worcester, and has also been active in choral societies. Has written many effective songs, anthems, and organ-pieces, including a *Pièce Symphonique* and a *Symphonic Fantasia*, and 2 sacred cantatas. With L. W. Bacon he edited *The Hymns of Luther*, 1883. *A.*

Allihn, Heinrich Max (Halle, 1851–1910, do.). Saxon pastor n. Halberstadt from 1885, notable as specialist on instrument-making, editing Töpfer's *Orgelbaukunst*, 1888, etc.

Allin, Arthur Ivan (Copenhagen, 1847). Danish (Swedish) organist, pupil of Tofte, Rée and Rasmussen, since 1888 organist at Aarhus Cathedral. Has written a symphony, 2 overtures and piano-pieces.

Allison, Horton Claridge (London, 1846). English pianist, pupil of the Royal Academy, London, and the Leipzig Conservatory, becoming teacher at Manchester. Mus. D. of Dublin Univ. in 1877. Has written a piano-concerto, organ-pieces, the cantata *Prayer*, etc.

Allison, Richard. 16th C. *G.*

Allon, Henry Erskine (London, 1864–1897). English composer of much promise, writing songs, choral ballads and cantatas, besides chamber- and piano-music. *G.*

Almeida, Fernando d' (1618–1660). 17th C.

Almenräder, Karl (n. Düsseldorf, 1786–1843, Biebrich). Rhenish bassoonist, from 1810 active at Cologne, Frankfort and Mayence and from 1822 in the court-orchestra at Biebrich. He made improvements in his instrument, wrote a treatise on it (1824) and a method, and composed a concerto, chamber- and solo-pieces. *G.*

Alois, Ladislaus (Prague, 1860). Bohemian 'cellist, pupil of the Paris Conservatory, from 1898 in the court-orchestra at Petrograd, writing many works, including 2 concertos, a trio, etc.

Alsager, Thomas Massa (1779–1846). English journalist (part-owner of the London *Times*), who formed a society to promote interest in Beethoven's music which gave the first English renderings of his Missa Solemnis (1832) and of Cherubini's Requiem (1834), as well as a Spohr festival (1843), at which the composer conducted. Alsager was intimate with many musicians, was himself a good performer on various instruments and was the first to employ a music-critic on a daily paper. *G.*

Alsleben, Julius (Berlin, 1832–1894, do.). Prussian pianist and author, pupil of Dehn, from 1865 president of the Berlin Tonkünstlerverein, in 1879 a founder and president of the Musiklehrerverein and from 1874 editor of *Harmonie*. Ph.D. of Kiel Univ. Besides concertizing and teaching, he wrote an *a cappella* Requiem, songs, etc., and handbooks on music-history (1862–80) and many articles.

Alstedt, Johann Heinrich (1588–1638). 17th C.

Altani, Hyppolit (b. 1846). Russian conductor, trained at the Petrograd Conservatory, from 1866 active in provincial theaters and from 1882 opera-director at Moscow.

Altenburg, Johann Ernst (Weissenfels, 1736–1801, Bitterfeld). Saxon trumpeter, pupil of Römhild and Altnikol, from 1769 organist at Bitterfeld. Wrote a treatise on the trumpet and drum (1765) and trumpet-music. See *I. M. G. Sammelbde*, 7. *G.*

Altenburg, Michael (1584–1640). 17th C. *G.*

Altès, Ernest Eugène (Paris, 1830–1899, Bordeaux). French violinist and conductor, pupil of Habeneck and Bazin. From 1871 he was under-conductor at the Opera, becoming chief in 1879–87, and in 1877–79 also leader of the Société des Concerts. He wrote a symphony, a string-quartet, a piano-trio, a violin-sonata, etc. *G.*

Altès, Joseph Henri (Rouen, 1826–1895, Paris), brother of the above. Good French flutist, long in the Opera orchestra and in 1868–94 Dorus' successor at the Conservatory.

Althouse, Paul Shearer (Reading, Pa. 1889). American operatic tenor since 1913 and also fine concert-singer. He sang in premières of *Madeleine* (1914) and *Madame Sans-Gêne* (1915), also of *Boris Godunov* (1913) in America. *A.*

Altmann, Wilhelm (Adelnau, 1862). From 1900 head-librarian of the Royal Library in Berlin and since 1914 in charge of its music-section (following Kopfermann), besides from 1906 director of the Deutsche Musiksammlung and from 1904 critic for the *National-Zeitung*, as well as for

other journals. Has published *Chronik d. Berliner Philharm. Orchesters*, 1902, *H. von Herzogenberg*, 1903, *Oeffentliche Musikbibliotheken*, 1903, *Wagners Briefe*, 1905 (register of about 3150 letters), *Brahms Briefwechsel*, 1907, *Wagners Briefwechsel mit seinen Verlegern*, 2 vols. 1911, *Kammermusik-Litteratur-Verzeichnis*, 1910, *Reger-Katalog*, 1917, *Orchester-Katalog*, 1919, *Berger-Katalog*, 1920, besides arrangements from Bach, Beethoven, Stamitz and Boccherini and an edition of Mich. Haydn's violin-sonatas.

Altnikol, Johann Christoph (? –1759, Naumburg). Pupil and son-in-law of J. S. Bach, from 1748 organist at Naumburg and a teacher and composer of repute. Of his works only 2 clavier-sonatas and a church-cantata are extant. *G.*

Altschuler, Modest (Mogilev, 1873). Russian 'cellist, trained at Warsaw by Gobelt and at the Moscow Conservatory, from 1890 touring in Russia and elsewhere with the Moscow Trio. About 1900 he came to New York and in 1903 organized the Russian Symphony Orchestra, which he has since conducted with steady success throughout America. *A.*

Alvarez [**Albert Raymond Gourron**] (Bordeaux, 1861). Eminent French operatic tenor from 1885, first at Ghent, Lyons and Marseilles and from 1892 at the Opéra in Paris, where he has sung in numerous premières. From 1899 he became popular in London and New York as well.

Alvârez, Fermin Maria (? –1898, Barcelona). Spanish song-composer, with about 100 works.

Alvary, Max [properly Achenbach, his father being Andreas A., the famous painter] (Düsseldorf, 1856–1898, Thuringia). Rhenish operatic tenor, pupil of Stockhausen, appearing first at Weimar. In 1884–91 he had much success in New York, especially in Wagnerian rôles, and later was at Hamburg and Mannheim. *G.*

Alwin, Karl (Königsberg, 1891). Able Prussian conductor, pupil of Humperdinck and Kaun, in 1911–12 chorusmaster under Muck at Berlin and also at Bayreuth and Halle, in 1914–15 in charge of the Posen Opera, in 1915–17 of that at Düsseldorf and in 1917–20 of that at Hamburg, then going to Vienna.

Amadé, Thaddäus, Baron von (Presburg, 1782–1845, Vienna). Hungarian pianist, who in 1820 became the leading patron of the boy Liszt. He also published (1836) the national folk-songs collected by his predecessor Ladislaw, Baron von Amadé (1703–1764).

Amadei, Roberto (Loreto, 1840). Italian composer of church-music and the operas *Luchino Visconti*, 1869, *Bianca de' Rossi*, the comic *Il Bacchettone* and *Amore Allegro*, 1896.

Amani, Nicholas (1875–1904). Russian composer of a suite, variations, preludes, etc., for piano, and of a string-trio and songs.

Amati, Andrea (?1530–1611), **Antonio** (1555–1638), **Geronimo** [1] (1556–1630), and **Niccolò**, brother of Andrea. 16th C. *G.*

Amati, Geronimo [2] (1649–1740), **Niccolò** (1596–1684), and **Vincenzo** (1629–1670). 17th C. *G.*

Amato, Pasquale (Naples, 1878). Famous Italian operatic baritone since 1900, trained at the Naples Conservatory. He speedily became noted throughout Europe, and since 1908 has been a favorite in the United States and in Argentina, singing in the premières of *Germania*, *The Girl of the Golden West*, *Armida*, *Pelléas et Mélisande*, etc., and covering a wide range in older works of different schools. *A.*

Ambrogetti, Giuseppe. Italian basso buffo, appearing with success from 1807, especially in England in 1817–21. He married the singer Teresa Strinasacchi, and was still living in 1838. *G.*

Ambros, August Wilhelm (n. Prague, 1816–1876, Vienna), nephew of Kiesewetter. Bohemian pianist and superior musicologist, finely educated in law and music at Prague University, from 1840 for over twenty years employed as prosecuting attorney, but steadily pursuing historical and critical investigations in music and becoming famous as author. From 1869 he was professor at Prague University and also at the Conservatory, and from 1872 worked at Vienna, both in the Ministry of Justice and as professor in the Conservatory. His writings were *Die Grenzen d. Musik u. Poesie*, 1856 (2d ed. 1885), in reply to Hanslick, *Culturhist. Bilder aus d. Musikleben d. Gegenwart*, 1860, '65, the epoch-making *Geschichte der Musik*, 4 vols. completed, with a 5th edited by Kade, 1861–82, and extended further by Langhans, 1882–86 (original vols. revised by various hands, 1887–1911), and *Bunte Blätter*, 2 series, 1872–74 (2d ed. by Vogel, 1896). He also composed the opera *Bretislaw a Jitka*, 2 overtures, 2 masses, a Stabat Mater, piano-pieces and songs, besides appearing as pianist. *G.*

Ambrose, Paul (Hamilton, Ont. 1868). Canadian organist, from 1886 in New York and from 1917 at Trenton, N. J., where since 1904 he has been music-director at the State Normal School. *A.*

Ambrosio, Alfredo d' (Naples, 1871–1915, Nice). Italian violinist, pupil of Sarasate and Wilhelmj, from 1893 teacher and leader of a quartet at Nice. Wrote a string-quartet and quintet, 2 violin-concertos, violin-pieces, an opera and a ballet.

American Piano Company, The. A corporation, formed in 1908, to unite the interests of the Chickering, Knabe, Haines, Marshall & Wendell and other piano-making firms, with headquarters in New York. *A.*

Amft, Georg (n. Glatz, 1873). Silesian teacher, pupil of the Inst. für Kirchenmusik, Berlin, becoming teacher at the Habelschwerdt Seminary and publishing *Berühmte Werke alter Meister für Orgel* (containing unpublished works of W. F. and K. P. E. Bach), *Deutscher Männerchor* (recent works), *Schlesische Volkslieder* and *Neues Liederbuch für katholische Schulen*, 1918, besides an edition of K. P. E. Bach's clavier-sonata in A min. In 1913 he gained the title of royal director.

Amicis, Anna Lucia de (Naples, ?1740–?). Excellent Italian stage-soprano from about 1760, at first in opera buffa, but from 1763 (London) in J. C. Bach's *Orione* and other serious works. In 1773 she sang at Milan in Mozart's *Lucio Silla* and continued active till 1790. *G.*

Amiot, Joseph Maria (Toulon, 1718–1794, Pekin). French Jesuit, from 1750 missionary in China. In 1779 he contributed a volume upon Chinese music to Roussier's large series of *Mémoires* on Chinese history, science and art, including a translation from Li-koang-ti. G. W. Fink transferred much of Amiot's work into German in his *Ersten Wanderung*, 1831.

Ammerbach, Elias Nikolaus (?1530–1597). 16th C.

Ammon, Blasius (? –1590). 16th C. *G.*

Amner, John (? –1641). 17th C. *G.*

Amon, Johann Andreas (Bamberg, 1763–1825, Wallerstein). Bavarian hornist, pupil of Stich [Punto], with whom he toured widely in Germany and France, from 1789 director at Heilbronn, and from 1817 at Wallerstein. Wrote symphonies, concertos, much chamber-music, 2 masses, a Requiem and 2 singspiels.

Amorevoli, Angelo (Venice, 1716–1798, Dresden). Italian stage-tenor of ability, who, after success in Italy, from 1741 sang in London and from 1750 at Dresden. *G.*

Anacker, August Ferdinand (Freiberg, 1790–1854, do.). Saxon organist and composer, pupil of Schicht and Schneider, from 1822 cantor at the Freiberg Seminarium (among his pupils were Brendel and Volkmann) and leader of a significant ' Miners' Band.' Wrote cantatas, part-songs, songs, etc. *G.*

Ancona, Mario (Florence, 1870). Italian operatic baritone, from 1890 in London, New York (from 1893), Russia, Spain, Portugal and Argentina, as well as throughout Italy, receiving decorations from Portugal and Italy (Order of the Crown). He has a large répertoire, including Verdi and Wagner works, with many other Italian and French operas.

Ancot, Jean (Bruges, 1779–1848, do.). Belgian violinist from 1804, trained at Paris. Wrote 4 violin-concertos, overtures, etc. Of his two sons, **Jean** (1799–1829) was a fine pianist, in London in 1823–25 and then at Boulogne, with tours in Belgium, and a curiously fertile composer (225 works for piano and for violin).

Ander, Aloys (Liebititz, 1817–1864, Wartenberg). Notable Bohemian tenor from 1845 at Vienna, especially after a triumphant appearance in *Le Prophète* in 1850. *G.*

Anders, Erich (n. Halle, 1883). Saxon composer, educated at Leipzig University and Conservatory, at first director at Barmen and Heidelberg, then teacher and critic at Berlin, from 1916 living at Munich, from 1919 at Cologne and from 1920 lecturer at Bonn University. Has written 2 comic operas, the orchestral legend *Anselmo*, many orchestral ' songs,' music for the ' spoken opera ' *Tod und Leben*, 1920, a piano-suite and other piano-pieces, and choruses.

Anders, Gottfried Engelbert (Bonn, 1795–1866, Paris). Long head of the music-division of the National Library at Paris, collecting a fine private library (bought by Asantchevsky and given to the Petrograd Conservatory) and writing on Paganini and Beethoven (1831, '39).

Andersen, Anton Jörgen (Christiansand, 1845). Noted Norwegian 'cellist and composer, in 1871–1905 playing at the Stockholm Opera and in 1876–1911 teaching at the Conservatory there. Has written 3 symphonies (1884–1891), another in MS., a symphony for 14 'cellos and 3 double-basses, several other works for low strings, a 'cello-sonata (1876), men's choruses and songs.

Andersen, Carl Joachim (Copenhagen, 1847–1909, do.). Eminent Danish flutist and conductor, in 1869–77 playing in the court-orchestra at Copenhagen, in 1881 a founder of the Berlin Philharmonic and then deputy-conductor, and from 1894 conductor of the Palace Orchestra in Copenhagen and head of his own school. Wrote over 60 flute-works of importance. His brother **Vigo** (1852–1895), also a fine flutist, was long in the Thomas Orchestra in Chicago.

Anderson, Arthur Olaf (Newport, R. I. 1880). American theorist and composer, pupil of Norris, Guilmant, d'Indy and Sgambati, from 1905 teacher in Berlin and since 1908 at the American Conservatory, Chicago. He has written suites for orchestra, violin, piano and organ, 2 piano-sonatas, fugues, songs, song-cycles and choruses. *A.*

Anderson, Lucy, née Philpot (Bath, 1790–1878, London). English pianist, mostly self-taught, from 1820 somewhat prominent in London as soloist and teacher. She was the teacher of Queen Victoria and her children. In 1820 she married the violinist G. F. Anderson (d. 1876). *G.*

Anderton, Thomas (Birmingham, 1836–1903, do.). English amateur composer at Birmingham, organist and critic for the *Daily News*. Wrote many popular cantatas and operettas (from 1870), including *The Wreck of the Hesperus* and *Yuletide*, 1885, part-songs, songs, a symphony, overtures, a string-quartet, etc.

Andrade, Francisco d' (Lisbon, 1859–1921, Berlin). Portuguese operatic baritone, pupil of Miraglia and Ronconi, since 1882 known favorably throughout Europe in both opera and concert. From 1906 he was engaged in Berlin.

André, Johann (Offenbach, 1741–1799, do.). Hessian pianist, composer and founder of an important publishing-house (1774). Wrote about 30 operas and singspiele (from 1760), including a setting of *Belmonte e Costanze*, 1781, that preceded Mozart's, and various ' durchkomponierte' ballades (from 1783), being the first to develop the form, and many songs (see Eitner). In 1777–84 he was theater-director in Berlin. *G.*

André, Johann Anton (Offenbach, 1775–1842, do.), son of the above. Excellent pianist, violinist and composer, also succeeding his father as publisher in 1799. Wrote 2 operas, symphonies,

chamber-music, church-music, etc., several important text-books in composition (1832–45) and violin-methods. In 1800 he bought the music left by Mozart and issued the first thematic catalogue of his works (1805, '28). He was one of the first to give music-lithography a large commercial application. He was also eminent as teacher and collector. He was succeeded by his son **Johann August** (1817–1887). *G.*

André, Johann Baptist [**Jean Baptiste**] (Offenbach, 1823–1883, Frankfort), another son of Anton. Pianist at Berlin and director for the Duke of Bernburg. *G.*

André, Julius (Offenbach, 1808–1880, Frankfort), another son of Anton. Excellent organist, pupil of A. Schmitt, writing organ-pieces and an *Orgelschule*. *G.*

André, Karl August (Offenbach, 1806–1887, Frankfort), Anton's eldest son. From 1835 head of a branch-house at Frankfort and founder of a piano-factory there. He wrote on piano-making (1855). *G.*

Andreä, Volkmar (Bern, 1879). Swiss conductor and composer, trained at the Cologne Conservatory, from 1902 choral conductor at Winterthur, since 1906 orchestral conductor at Zurich, from 1913 music-director at the University, from 1914 head of the Conservatory there and since 1920 president of the Swiss Musicians' Society. He has served as guest-conductor in Germany, France, Spain and Italy. His works include an orchestral suite, a *Sinfonische Fantasia*, a string-quartet, a string-trio, 2 piano-trios, a violin-sonata, 2 cantatas and a Vater Unser for soli, chorus and orchestra, the opera *Ratcliff*, 1911, many songs and men's choruses *a cappella*. In 1911 he led the first performance in Italy of Bach's Matthew Passion (Milan).

Andrée, Elfrida (Wisby, 1841). Swedish organist and composer, from 1861 at Stockholm and from 1867 at the Gothenburg Cathedral. Has written 2 organ-symphonies, 1 for orchestra, a string-quartet, a piano-trio and quintet, violin-romanzas, the choral work *Snöfrid*, etc.

Andreoli, Carlo (Mirandola, 1840–1910?). Italian pianist and organist, trained at the Milan Conservatory and from 1875 professor there. In 1858–71 he concertized in London. *G.*

Andreoli, Giuseppe (Milan, 1757–1832, do.). Good Italian double-bassist at Milan, in the orchestra at La Scala and professor in the Conservatory. He was also a harpist. *G.*

Andreoli, Guglielmo (Mirandola, 1835–1860, Nice), brother of Carlo above. Fine pianist, also trained at Milan, from 1856 touring widely through Europe. Wrote a piano-quartet and a good manual of harmony. *G.*

Andreozzi, Gaetano (Naples, 1763–1826, Paris). Italian composer from 1780, pupil of Jommelli. After early successes in Italy and a journey to Russia in 1784, from 1790 he was director at Naples, from 1791 in Madrid, then again in Naples, and from 1825 lived in Paris. Wrote 45 operas, 3 oratorios and a set of string-quartets (1786).

Andrevi, Francesco (n. Lerida, 1786–1853, Barcelona). Spanish-Italian priest and choirmaster, successively at Valencia, Seville and Bordeaux (1832–42), and, after living in Paris, from 1849 at Barcelona. Wrote much valuable church-music, including an oratorio, a Requiem and a Stabat Mater, also a text-book in harmony (1848). *G.*

Andrews, George Whitfield (Wayne, O. 1861). Distinguished American organist and conductor, trained at Oberlin and from 1879 almost wholly engaged there as organist, teacher in the Conservatory and leader of the Musical Union (from 1900). He is widely known as concert-organist. Mus.D. of Oberlin in 1903. Has written much for the organ, including 6 sonatas, 4 suites, a Theme and Variations, 2 serenades and many detached pieces, besides an orchestral suite, a piano-trio, some songs, choruses and piano-pieces. *A.*

Andrews, J. Warren (Lynn, Mass. 1860). Also a prominent American organist from before 1875, at first in or near Boston, from 1879 at Newport, R. I., from 1888 at Cambridge, from 1891 at Minneapolis, and since 1898 in New York, where he has been active as recitalist and as warden in 1913–16 of the Am. Guild of Organists. *A.*

Andries, Jean (Ghent, 1798–1872, do.). Belgian violinist, teacher and author, from 1835 professor in the Ghent Conservatory and from 1851 its director. Wrote several books on music-history and on instruments, as on the flute (1866) and on bells (1868).

Androt, Albert August (Paris, 1781–1804, Rome). French composer of promise, winning the Prix de Rome in 1803 and beginning study with Guglielmi. Wrote the cantata *Alcyone*, a Requiem and an opera. *G.*

Anerio, Felice (1560–1614). 16th C. *G.*

Anerio, Giovanni Francesco (?1567–1620?). 16th C. *G.*

Anet, Baptiste (? –1755, Lunéville). French violinist, pupil of Corelli, from 1724 in the Royal Chapel at Paris and later musician to the exiled King of Poland. Wrote violin-sonatas, etc. *G.*

Anfossi, Pasquale (n. Naples, 1727–1797, Rome). Italian violinist and from 1769 excessively prolific composer, pupil of Piccinni and later his rival. Worked first at Rome, then in turn at Paris, London, Prague, Dresden and Berlin, returning to Rome in 1784, becoming director at the Lateran in 1791. Wrote in all about 75 operas (1758–94), often with decided ability, especially on comic subjects and (from 1775) with notable attention to finali, besides 12 oratorios and other sacred music. *G.*

Angelet, Charles François (Ghent, 1797–1832, Brussels). Belgian pianist, pupil of Zimmerman and Fétis, from 1829 court-pianist at Brussels. Wrote a prize-symphony, a trio and piano-pieces.

Angeli, Andrea d' (Padua, 1868). Italian composer and author, taking a Ph.D. at Padua University and becoming at first professor of Italian literature at a local school, then editor

of *La Cronaca Musicale* and later professor of music-history and æsthetics at the Liceo Rossini, Pesaro. He was the first in Italy to give lecture-recitals. Has written the operas *L'Innocente*, 1896, *Il Negromante* and *Al Ridotto di Venezia*, a Stabat Mater and several masses, chamber-music, etc., librettos for operas, and many valuable essays on music in the Greek drama, Marcello's theory of the theater, Petrarch, Gluck, etc.

Angelini. See Bontempi.

Angeloni, Luigi (in Papal States, 1758–1842, London). Italian politician, in 1800–23 living in Paris and publishing there a notable monograph on Guido d'Arezzo (1811).

Anger, Joseph Humphrey (1862–1913, Toronto). English organist, from 1893 professor of theory at the Toronto Conservatory and also organist, conductor of the Philharmonic Society, examiner for the University (Mus.D. in 1902), etc. Wrote a good harmony text-book, *Form in Music* and a pamphlet on the enharmonic scale. *A.*

Angerer, Gottfried (in Würtemberg, 1851–1909, Zurich). Conductor of men's choruses at Frankfort, Mannheim and finally Zurich, where he was head of the Musical Academy. Wrote many ballads for men's voices.

Anglebert, Jean Baptiste Henri d' (?1628–1691). 17th C. *G.*

Animuccia, Giovanni (?1500–1571). 16th C. *G.*

Animuccia, Paolo (? –1563). 16th C. *G.*

Anna Amalia (Berlin, 1723–1787, do.). Prussian Princess, sister of Frederick the Great, pupil of Kirnberger, an able clavierist and contrapuntist. Wrote the cantata *Der Tod Jesu.* *G.*

Annibale, Il Padovano (1527–1575). 16th C. *G.*

Anrooij, Peter van (Zalt-Bommel, 1879). Dutch violinist, pupil of Wagenaar, Beerman and Kes, from 1905 director at Groningen (Ph.D. of the University), then at Arnheim and since 1917 at The Hague. Has written the orchestral rhapsodie *Piet Hein.*

Ansani, Giovanni (late 18th C.). Able Italian operatic tenor, with a voice both powerful and sweet, singing at Copenhagen in 1770, in 1782 in London, in 1784 at Florence and then teaching in Naples. Wrote an opera (1791). *G.*

Anschütz, Karl (Coblentz, 1815–1870, New York). Rhenish teacher and conductor, pupil of Frdr. Schneider. In 1844 he became head of the music-school in Coblentz founded by his father, Joh. Andreas A., in 1808, from 1848 was concert-conductor in London, and from 1857 led operas in New York for Strakosch and Ullmann, in 1860–62 also directed the Arion Society and in 1862 made a significant effort to establish German opera. *A.*

Ansermet, Ernest (Vevey, 1883). Swiss conductor, pupil of Denéréaz, Gédalge, Barblan and Bloch, from 1912 conductor at the Montreux Kursaal, in 1915–18 Stavenhagen's successor in the Subscription Concerts in Geneva and in 1918 founder there of the Orchestre de la Suisse-Romande. Since 1915 he has also toured as conductor with Diaghilev's Russian Ballet troupe (Paris, London, Italy, Spain and the Americas). Has written the symphonic poem *Feuilles au Printemps* and many smaller pieces.

Ansorge, Konrad Eduard Reinhold (n. Liebau, 1862). Silesian pianist from 1882, pupil of Liszt, becoming widely known in both Europe and America (1894) and in 1898–1903 teaching at the Klindworth Conservatory in Berlin. Has written 2 string-quartets and a sextet, 3 piano-sonatas and other pieces, a Requiem, etc.

Ansorge, Max (Striegau, 1862). Silesian organist, trained at the Berlin Hochschule, from 1887 organist at Stralsund, as well as choral director, and since 1891 at Breslau, mostly at the Bernardinkirche, gaining the title of professor in 1919. Has written motets, choruses and songs.

Antegnati, Costanzo (1557–1620?). 16th C. *G.*

Antier, Maria (Lyons, ?1687–1747, Paris). French operatic singer, from 1712 in high repute at the Paris Opéra.

Antipov, Constantin Athanasevitch (b. 1859). Russian composer of many fine piano-pieces and an orchestral *Allegro Symphonique.*

Anton, F. Max (n. Eisleben, 1877). Saxon teacher, pupil of Tietz, Stavenhagen and Kwast, now at the Detmold Conservatory. Has written 3 symphonic odes and other orchestral pieces, a piano-concerto, dances and songs.

Anton, Karl (Worms, 1887). Hessian clergyman, highly educated at Heidelberg, Griefswald and Halle Universities (Ph.D, 1912), from 1906 holding church-positions at Weinheim, Baden-Baden and (from 1917) Mannheim. He has made significant efforts to enrich the services of the Reformed Church by precept and example, both musically and otherwise, and since 1919 has taught music-history (and other topics) in the Mannheim Hochschule. Author of *Beiträge zur Biographie Loewes*, 1912, *Luther u. die Musik*, 1918, *Angewandte Liturgik*, 1919, and numerous articles in periodicals.

Antonii, Pietro degli (?1645–1720?). 17th C.

Apel, Johann August (Leipzig, 1771–1816, do.). A Saxon lawyer and civil official who opposed Gottfried Hermann in articles on meter in the *Allgem. Musikal. Zeitung* (1807–08) and also published *Metrik*, 2 vols. 1814–16. From his collection of ghost-stories (1810–14) came the plot of Weber's *Der Freischütz.*

Apell, Johann David von (Kassel, 1754–1833, do.). Manager of the Kassel theater and also choral conductor. Wrote 4 operas, 3 symphonies, 3 quartets, etc., and a *Galerie* of famous musicians.

Apiarius, Mathias. 16th C.

Appel, Karl (Dessau, 1812–1895, do.). Saxon violinist, pupil of Frdr. Schneider, long ducal concertmaster at Dessau (till 1880). Wrote an opera (1840), violin-pieces and humorous men's part-songs.

Appenzeller, Benedictus. 16th C.

Appunn, Georg August Ignaz (1816–1885), and his son, **Anton** (1839–1900), were noted acousticians at Hanau (Kassel), making useful investigations of overtones and developing a just-intonation harmonium with 53 keys to the octave.

Aprile, Giuseppe (in Apulia, 1738–1814, do.). Famous Italian alto, pupil of Avos at Naples, where, after much success on Italian and German stages, he was teacher (many noted pupils, like Cimarosa and Garcia). His various *Solfeggi* have been often reprinted. Also wrote songs and duets. *G.*

Apthorp, William Foster (Boston, 1848–1913, Vevey). Eminent American critic, active in Boston from 1872, from 1881 on the *Transcript*, and from 1903 living in Switzerland. He taught music-history at Boston University and often lectured elsewhere. In 1892–1901 he edited program-books for the Boston Symphony Orchestra and was joint-editor with Champlin of a *Cyclopedia of Music and Musicians*, 3 vols. 1888–90, besides writing *Musicians and Music-Lovers*, 1894, *By the Way*, 2 vols. 1898, *The Opera Past and Present*, 1901, and several translations. *A.*

Aptommas, John (1826– ?) and **Thomas** (1829 – ?), brothers. Noted English harpists, long active in London, the younger also living for a time in New York (1851–56). They wrote a *Hist. of the Harp*, 1859, and many harp-pieces.

Ara, Ugo (Venice, 1876). Italian violinist and (from 1902) violist, pupil of Tirindelli, Thomson and Fuchs. In 1903–17 he was violist in the Flonzaley Quartet, resigning to enter the Italian army. *A.*

Araja, Francesco (Naples, 1700–1767?, Bologna). Italian opera-composer from 1729, with 22 works, many of them written for Petrograd, where he was director of Italian opera in 1735–59. His *La Clemenza di Tito*, 1751, was the first opera in Russian. He also wrote church-music and a Christmas oratorio. *G.*

Arauxo [Araujo], Francisco Corrêa de (?1581–1663). 17th C.

Arbeau, Toinot Jean [Tabourot] (1519–1595?). 16th C. *G.*

Arbós, Enrique Fernández (Madrid, 1863). Spanish violinist, pupil of Monasterio, Vieuxtemps, Joachim and Gevaert, in 1883 concert-master of the Berlin Philharmonic Orchestra and in 1889 of the Glasgow Symphony Orchestra, with great success in extensive tours. He has taught at the Hamburg Conservatory, at the Madrid Conservatory and since 1890 at the Royal College of Music, London, with frequent service as conductor in England, Spain and Russia. In the first rank both as virtuoso and as teacher. Has written many violin-pieces, 3 piano-trios, an orchestral suite and the comic opera *El Centro de la Tierra*, 1895. *G.*

Arcadelt, Jacob (?1514–after 1557). 16th C. *G.*

Archambeau, Ivan d' (n. Liège, 1879). Fine Belgian 'cellist, pupil of his father, Massau and Jacobs, from 1903 member of the Flonzaley Quartet. *A.*

Archangelsky, Alexander Andreievitch (n. Penza, 1846). Russian director of choirs from 1862, organizing a chorus in 1880 for tours throughout Europe. He began the use of women's voices in such choirs. Has written 3 masses and many *a cappella* works.

Archer, Frederick (Oxford, 1838–1901, Pittsburgh). Able English organist, trained in London and Leipzig, at first organist at Merton College, Oxford, and from 1873 at the Alexandra Palace, London, besides leading a chorus in Glasgow in 1878–80. From 1881 he was organist in Brooklyn and New York, from 1885 founder and editor of *The Keynote* and from 1887 conductor of a Boston oratorio society. From 1895 he was organist at the new Carnegie Institute in Pittsburgh, also directing the Symphony Orchestra there in 1896–98 and serving as church-organist. Wrote a cantata, many organ- and piano-pieces and a text-book on the organ. *G, A.*

Arditi, Luigi (Crescentino, 1822–1903, n. Brighton). Italian pianist, conductor and composer, trained at Milan, beginning opera-directing in 1843 in Italy and at Havana, whence from 1847 he visited New York at intervals till 1856. After two years at Constantinople, from 1858 he worked in England, but with tours in Germany, Austria and Russia till 1895. Wrote 3 operas with moderate success, many songs and *My Reminiscences*, 1896. *G, A.*

Arditi, Michele (Naples, 1745–1838, do.). Italian archæologist, director of the Naples Museum and also composer of an opera and many vocal and instrumental works.

Arend, Max (Deutz, 1873). Rhenish lawyer, educated at Leipzig and also pupil of Riemann, from 1907 living at Dresden. Has written on the music of Gluck (from 1914) and formed a Gluck Society (1913).

Arens, Franz Xaver (Neef, 1856). Rhenish conductor, educated in Milwaukee and in Germany. After teaching at Buffalo, in 1885–88 he led an orchestra and chorus in Cleveland and directed a music-school in Indianapolis. In 1890–92 he gave concerts of American music in Vienna and Germany, returning to New York in 1896. Since 1900 he has been active there in establishing useful series of ' people's ' concerts. Has written an orchestral fantasia, choral works and songs. *A.*

Arensky, Anton Stepanovitch (Novgorod, 1861–1906, Finland). Gifted Russian lyrical composer, pupil of Rimsky-Korsakov, from 1883 teaching at the Moscow Conservatory and in 1895–1901 directing the Imperial Choir at Petrograd. His works include the operas *A Dream on the Volga*, 1892, *Raphael*, 1894, and *Nal and Damajanti*, 1899, the ballet *Nuit d'Égypte*, 1900, music for Pushkin's *Fountain of Bakhtchissarai*, the ballades *The Wolves* and *The Diver*, a Coronation Cantata, symphonies in B min. and A, piano- and violin-concertos, 4 suites, a piano-quintet and trio, 2 string-quartets, and a large number of poetic piano-pieces, songs, etc. He also published text-books in harmony and form. *G, A.*

Aria, Cesare (Bologna, 1820–1894, do.). Italian teacher and church-composer, from 1840 theater-conductor at Bologna and from 1850 head of the Accademia there, but also taught in France and England.

Ariani, Adriano (Rome, 1877). Italian conductor and composer, besides precocious pianist, pupil of Ugolini and Sgambati, now in New York. Has written 2 symphonies, a suite, a mass and the oratorio *St. Francis*. *A.*

Aribo Scholasticus (d. 1078?). 11th C.

Arienzo, Nicola d' (Naples, 1842). Influential Italian teacher, composer and author, pupil of Fioravanti and Mercadante, since 1877 at the Naples Conservatory (director from 1879). Has written the operas *Monzù Gnazio*, 1860, *I Due Mariti*, 1866, *Le Rose*, 1868, *Il Cacciatore delle Alpi*, 1869, *Il Cuoco*, 1873, *I Viaggi*, 1875, *La Figlia del Diavolo*, 1879, *I Tre Coscritti*, 1880, and *La Fiera*, 1887, the oratorio *Il Cristo sulla Croce*, 2 symphonies, 2 violin-concertos, 2 'cello-concertos, a canonic piano-sonata and other pieces, a Stabat Mater, a Miserere and other choral works. Author of various historical essays, as on Gesualdo (1891), the opera buffa (1887), melodrama in the 18th century (1900), music in Naples (1900) and the modern opera (1902), besides 2 theoretical manuals (1879, '99), in the first advocating the use of pure intonation and also a mode of the minor second. He was the teacher of Van Westerhout and Leoncavallo.

Ariosti, Attilio (Bologna, 1666–1740?, Spain?). Noted Italian composer, originally a monk, from 1695 in court-service at Mantua and Florence, from 1697 musician to Queen Sophie Charlotte at Berlin, from 1703 to the Duke of Anjou and the Emperor Joseph I (till 1711), in 1715–16 and 1720–27 was in London, associated with Bononcini (in rivalry with Handel), then returning to Bologna. Wrote 25 operas (1686–1727), several oratorios, a Passion, cantatas, divertimenti for the violin and studies for the viole d'amour. See Ebert, *Ariosti in Berlin*, 1905. *G.*

Ark, Karl van (1842–1902, Petrograd). Pupil of Leschetizky, from 1862 teacher of piano at the Petrograd Conservatory and in 1878 Leschetizky's successor as professor. Published a good method.

Arkwright, Godfrey Edward Pellew (b. 1864). English editor of works by Purcell (Purcell Soc. 1889–1902), *The Old English Edition*, 25 vols. 1889–1902 (works in 17–18th cents.), and *The Musical Antiquary*, 1909–13.

Arlberg, Georg Ephraim Frits (Leksand, 1830–1896, Christiania). Swedish operatic baritone, from 1858 at the Stockholm Opera, in 1874–77 at Christiania, then variously in Russia, Italy, Paris and London, and from 1884 teaching at Copenhagen. Wrote songs and a vocal method and translated opera-texts.

Armburst, Karl F. (Hamburg, 1849–1896, Hanover). Able organist, pupil and son-in-law of Faiszt, from 1869 his father's successor at the Petrikirche in Hamburg and critic for the *Fremdenblatt*.

Armbruster, Karl (Andernach, 1846). Rhenish pianist and conductor, devoted to developing interest in Wagner in England through lecture-recitals, assisting Richter in concert-series in 1882–84 and conducting operas at various theaters in London. In 1884–94 he directed performances at Bayreuth. In 1901–13 he was musical adviser for the London County Council.

Armes, Philip (Norwich, 1836–1908, Durham). English organist, in boyhood chorister at Norwich and Rochester Cathedrals, pupil of J. L. Hopkins at the latter and his assistant to 1856, from 1861 at Chichester Cathedral and from 1862 at Durham. From 1890 he was also examiner for Durham University and from 1897 professor, besides various similar duties elsewhere. Mus. D. of Oxford in 1864 and of Durham in 1874. Wrote the oratorios *Hezekiah*, 1877, *St. John*, 1881, and *St. Barnabas*, 1891, several services, anthems and the prize-madrigal *Victoria*, 1897. *G.*

Armingaud, Jules (Bayonne, 1820–1900, Paris). Excellent French violinist, long in the Opéra orchestra at Paris. At 16 he organized a Quartet that became famous and toured with it in Germany, later adding wind-parts under the name Société Classique. He introduced many of Beethoven's quartets in Paris. *G.*

Armsheimer, Ivan Ivanovitch (Petrograd, 1860). Russian composer of the operas *Sous la Feuillée*, *Jägerliv*, and *Der Oberförster*, 3 ballets, 2 cantatas, a flute-suite, violin- and 'cello-pieces, many choral works and more than 150 songs. He has also written an extended work on instrumentation.

Arnaud, François (n. Carpentras, 1721–1784, Paris). French essayist on music (*Works*, 3 vols. 1808), a supporter of Gluck's theories of opera. Memoir by De Bricqueville, 1833.

Arne, Michael (London, 1741–1786, do.), son of the following. Facile English composer of ballad-operas from 1763, notably *Cymon*, 1767, and some songs. In 1771–72 he visited Germany, conducting works of Handel at Hamburg (*The Messiah* first time in Germany, Apr. 15, 1772) and Lübeck. From 1779 he was theater-conductor in Dublin and from 1784 led oratorios in London. He dabbled much in chemistry and was often absorbed in searching for ' the philosopher's stone.' *G.*

Arne, Thomas Augustine (London, 1710–1778, do.). Important English composer of ballad-operas and songs, largely self-taught while a law-student. From 1733 his early success was aided by his sister (later the famous actress Mrs. Cibber) and from 1736 by his wife (née Cecilia Young). From 1738 he was composer for Drury Lane, except in 1742–44, when he gave concerts in Dublin, returning to be conductor at Drury Lane and composer for the Vauxhall Gardens. Besides his many masques, pastorals and lighter works, he wrote 2 operas in the Italian style, *Artaxerxes*, 1762, which won distinct success, and *Olympiade*, 1764, the oratorios *Abel*, 1744, and *Judith*, 1764 (using women's voices in

the choruses for the first time), much incidental music for Shakespeare's plays and other dramas, many songs, glees and catches, besides works for orchestra, violin, harpsichord and organ. Mus.D. of Oxford in 1759. Memoir and list of works in *Musical Times*, 1901 (also see Eitner). *G.*

Arneiro, José Augusto Ferreira Veiga, Viscount d' (Macao, China, 1838–1903, San Remo). Eminent Portuguese composer (partly Swedish by descent), pupil at Lisbon of Botelho, Schira and Soares. Best known by his Te Deum (unfortunately often called in France *Symphonie-Cantate*), 1871, though noted also for the ballet *Ginn*, 1866, and the operas *L'Elisire di Giovinezza*, 1876, and *La Derelitta*, 1885.

Arnheim, Amalie (Berlin, 1863–1917, do.). Able student of music-history, writing articles on 17th-century topics (French secular songs, music at Bremen, Thomas Selle, etc.).

Arnold, Georg. 17th C.

Arnold, George Benjamin (Petworth, 1832–1902, Winchester). English organist, pupil of S. S. Wesley, from 1852 at St. Columba's College, from 1855 at Torquay, from 1859 at New College, Oxford, and from 1865 at Winchester Cathedral. Mus.D. of Oxford Univ. in 1860. Wrote the oratorio *Ahab*, 1863, cantatas, services, anthems, 2 piano-sonatas, part-songs and songs.

Arnold, Johann Gottfried (n. Oehringen, 1773–1806, Frankfort). Würtemberger 'cellist, pupil of Romberg and Willmann, known at first through tours in Germany and Switzerland, and from 1797 in the theater-orchestra at Frankfort. Wrote 5 'cello-concertos, 'cello-variations, a *Symphonia Concertante* for 2 flutes and orchestra. *G.*

Arnold, Karl (n. Mergentheim, 1794–1873, Christiania, Norway). Würtemberger pianist, trained at Frankfort, working from 1819 at Petrograd, from 1824 at Berlin, from 1835 at Münster and from 1849 at Christiania, where he was organist and conductor of the Philharmonic Society. Wrote many works for piano, a piano-sextet and the opera *Irene*, 1832.

Arnold, Richard (Eilenburg, 1845–1918, New York). Excellent Prussian violinist, pupil of David, from 1869 prominent in New York under Thomas, from 1877 in the Philharmonic Society, becoming concertmaster in 1880, in 1878–91 leader of the Philharmonic Club and from 1897 organizer of his own Sextet. *A.*

Arnold, Samuel (London, 1740–1802, do.). Distinguished English organist and composer, pupil of Gates and Nares in the Chapel Royal, of which he became organist in 1783. In 1789–92 he conducted the Academy of Ancient Music and from 1793 was organist at Westminster Abbey. Wrote about 50 stage-works, including many popular ballad-operas (from 1765), the oratorios *The Cure of Saul*, 1767, *Abimelech*, 1768, *The Resurrection*, 1773, *The Prodigal Son*, 1777, and *Elijah*, 1795, and considerable church-music. Also edited a monumental collection of *Cathedral Music*, 4 vols. 1790 (supplementing Boyce), and an edition of Handel's works, 36 vols. from 1786, besides lesser works. He was active in promoting one or two musical societies, and was Mus.D. of Oxford from 1773. *G.*

Arnold, Yourij von (Petrograd, 1811–1898, Crimea). Russian critic and composer, in 1863–70 writing for the *Neue Zeitschrift* at Leipzig, in 1870–94 head of his own school at Moscow and lecturer at the University, and from 1894 vocal teacher in Petrograd. Wrote an opera, an operetta, a prize-cantata and 2 overtures, but is best known for monographs on Russian church-music (from 1878) and his *Mémoires*, 3 vols. 1892.

Arnold-Strothotte, Maurice (St. Louis, 1865). American violinist, conductor and composer, trained at Cincinnati, Berlin, Cologne and Breslau, active in St. Louis and New York as writer of various characteristic music and director of light opera. Has written a symphony, an overture, dances and marches for orchestra, a violin-sonata, the cantata *The Wild Chase*, 2 comic operas, a grand opera, etc. *A.*

Arnold von Bruck (?1480–1545). 16th C. *G* (Bruck).

Arnoldson, Oskar (Stockholm, 1839–1881, Karlsbad). Swedish lyric tenor, in 1858–81 a favorite at the Stockholm Opera.

Arnoldson, Sigrid (Stockholm, 1864), daughter of the above. Gifted Swedish soprano, pupil of Strakosch and Désirée Artôt, appearing in 1886 at Moscow and becoming noted throughout Europe and in America (1894) in Italian and French rôles. She is the wife of Alfred Fischhof.

Arnould, Madeleine Sophie (Paris, 1744–1802, do.). In 1757–78 the leading soprano at the Paris Opéra. She sang at the première of Gluck's *Iphigénie en Aulide* (1774). Examples of her wit are found in her *Arnouldiana*. Memoirs by Goncourt, 1877, and Douglas, 1898. *G.*

Aron (? –1052). 11th C.

Aron, Pietro (?1490–1545). 16th C. *G.*

Arpi, Oskar (Börstil, 1824–1890, Upsala). In 1852–71 conductor of the Swedish Union of Student Singers, with which he made notable tours throughout Europe (Paris Exposition, 1867).

Arregni, Vicente (Madrid, 1871). Spanish composer, trained at the Madrid Conservatory, with further study in Paris and Rome. Has written several operas, including *Yolanda*, 1911, the oratorio *San Francisco*, the choral work *El Lobo Ciego*, a symphony, the symphonic poems *Historia de una Madre* (prize, 1910) and *Plegaria*, a string-quartet, a piano-sonata, church-music, etc. He is critic for the Madrid *El Debate*.

Arresti, Giulio Cesare (?1630–1695). 17th C.

Arriaga y Balzola, Juan Crisóstomo Jacobo Antonio de (n. Bilbae, 1806–1826, Marseilles). Precocious Spanish violinist, pupil of the Paris Conservatory. Wrote a symphony, an overture, 3 string-quartets, etc. *G.*

Arrieta y Corera, Pascual Juan Emilio (Puente la Reina, 1823–1894, Madrid). Spanish composer, pupil of Vaccai at Milan, from 1857

teacher at the Madrid Conservatory and from 1868 director. Wrote about 50 highly successful zarzuelas and operas (from 1846), notably *Isabel la Católica*, 1850.

Arrigoni, Giovanni Giacomo. 17th C.

Artaria. A famous music-publishing business, originally art-dealers in Mayence and Vienna, from 1776, under the lead of Giovanni Artaria, becoming the pioneer music-printing establishment of Vienna, while his son Dominik from 1793 developed the Mayence business, soon transferring it to Frankfort. Numerous members of the family have had part in the firm at different times. The house became noted through the publication of a long list of works by Haydn, Mozart and Beethoven. *G.*

Arteaga, Stefano (Madrid, 1730–1799, Paris). Spanish Jesuit, from 1773 in Italy and associated with Martini, later in Rome and Paris. Wrote an important history of Italian opera (1783, revised 1785 in 3 vols.). *G.*

Artôt, Alexandre Joseph Montagney (Brussels, 1815–1845, n. Paris), son of Maurice below. Fine French violinist, pupil of his father, Snel and the Kreutzers, widely known through tours (in America in 1843). Wrote a violin-concerto, fantaisies, etc., a piano-quintet, string-quartets, etc. He is called the best of the Rubini line of players. *G.*

Artôt, Jean Désiré Montagney (Paris, 1803–1887, Brussels), also son of Maurice. French hornist, pupil of his father, succeeding him at the Monnaie, Brussels, in 1829 and from 1843 professor in the Conservatory and in 1849–73 also in the Royal Orchestra. Wrote various horn-pieces, including a quartet.

Artôt, Marguérite Joséphine Désirée Montagney (Paris, 1835–1907, Berlin), daughter of Jean above. Celebrated operatic soprano, pupil of Mme. Viardot-Garcia, from 1857 singing throughout Europe in Italian and some German rôles, from 1889 living in Paris. In 1869 she married the Spanish baritone Padilla y Ramos, with whom she often appeared. *G.*

Artôt, Maurice Montagney (n. Dijon, 1772–1829, Brussels). Military bandmaster in the Revolution and later hornist at the Monnaie, Brussels, and conductor at the Béguinage. *G.*

Artusi, Giovanni Maria (?1545–1613). 16th C. *G.*

Asantchevsky, Michael Pavlovitch von (Moscow, 1838–1881, do.). Russian composer, trained at Leipzig and by Liszt, in 1871–76 director of the Petrograd Conservatory, to which he gave his extraordinary library (the nucleus of which came from Anders). Wrote considerable chamber-music, etc. *G.*

Aschenbrenner, Christian Heinrich (1654–1732). 17th C. *G.*

Ashley, John (?1740–1805, London). English bassoonist, in 1784 Bates' assistant in directing the Handel Commemoration, and from 1795 manager of the Lenten 'oratorios' at Covent Garden (at which Mozart's Requiem and Haydn's *Creation* were first given in England). He and his four sons often gave musical 'festivals' at various English towns. They were clever instrumentalists. *G.*

Ashton, Algernon Bennet Langton (Durham, 1859). English pianist and prolific composer, trained at Leipzig and Frankfort (Helbig prize in 1879). From 1885 he was piano-teacher at the Royal College of Music, London, and since 1913 has been at the London and Trinity Colleges, besides many tours in England and on the Continent. Has written 5 symphonies, 3 overtures, a wind-quintet, 2 piano-quintets, 2 string-quartets, 2 piano-quartets, 3 piano-trios, concertos for piano and violin, a 2-piano suite, sonatas for violin, viola, 'cello and piano, a cantata, part-songs, many songs, etc., besides two series of critiques entitled *Truth, Wit and Wisdom*, 1904, '05. *G.*

Ashton, Joseph Nickerson (Salem, Mass. 1868). American organist and teacher, in 1895–1904 at Brown University, and since 1907 at Abbott Academy, Andover, in 1908–12 also at Phillips Academy there. Since 1905 he has been organist in Brookline. Has edited a hymnal for schools (1913). *A.*

Asioli, Bonifacio (Correggio, 1769–1832, do.). Precocious and abundant Italian composer, producing large works when but 8 years old. In 1808–14 he taught at the new Milan Conservatory. At different times he lived at Turin, Venice and Paris. Wrote 7 operas, the oratorio *Giacobbo*, much sacred music of every kind and an extensive list of instrumental works, besides several text-books in harmony, singing and instruments (from 1800), of which the chief was *Il Maestro di Composizione*, 1836. Memoir by Coli, 1834. *G.*

Asola, Giovanni Matteo (?1560–1609). 16th C. *G.*

Aspa, Mario (Messina, 1799–1868, do.). Sicilian composer, pupil of Zingarelli. Wrote over 40 operas (from 1830) for Naples, including *I Due Forzati*, c. 1834, *Un Travestimento*, 1846, *Il Muratore di Napoli*, 1850, *Piero di Calais*, 1872, etc.

Asplmayr, Franz (?1721-1786, Vienna). Austrian composer who early followed the progressive methods of Stamitz and the Mannheim circle. Wrote 12 quartets, 6 trios and other chamber-music, besides 2 singspiele and ballet-music.

Assmayer, Ignaz (Salzburg, 1790–1862, Vienna). Austrian organist, pupil of M. Haydn and Eybler, in 1808–15 organist at Salzburg, from 1825 court-organist at Vienna and from 1835 deputy or second court-director. Wrote the oratorios *Saul und David*, *Sauls Tod* and *Das Gelübde*, 15 masses and other church-music, symphonies, overtures and other secular works. *G.*

Astaritta, Gennaro (Naples, ?1749–1803). Italian composer of about 35 operas (1765–1793), given in Italy and Germany, including *Circe ed Ulisse*, 1787. He was specially successful in comic works.

Aston, Hugh (? –1522). 16th C. *G.*

Astorga, Emanuele Gioachino Cesare Rincôn, Barone d' (Augusta, 1680–1757, Madrid). Sicilian (Spanish) nobleman, after 1718 in the service of the King of Spain. He was highly educated and an expert amateur musician. Wrote the pastoral opera *Dafne*, 1709, a famous Stabat Mater, 1752 (London), many cantate da camera and other vocal works. The traditional story of his life has proved fictitious (see monograph by Hans Volkmann, 2 vols., 1911–19). *G.*

Atherton, Percy Lee (Boston, 1871). American composer, trained at Harvard, Munich, Berlin, etc. Has written 3 comic operas, a symphonic poem, 2 violin-sonatas, suites for violin and for flute, piano-pieces, many songs and choruses. *A.*

Atkins, Ivor Algernon (Cardiff, 1869). Welsh organist, pupil and assistant of Sinclair at Truro and Hereford Cathedrals, from 1893 organist at Ludlow and from 1897 at Worcester Cathedral, where he has also been at times conductor of the Three Choir Festivals. Has written the cantata *A Hymn of Faith*, 1905, and considerable church-music. *G.*

Attaignant, Pierre. 16th C. *G.*

Attenhofer, Karl (Wettingen, 1837–1914, Zurich). Swiss choral conductor and composer, trained at the Leipzig Conservatory, from 1866 at Zurich, becoming famous for choral writing for men's voices, as in the cantatas *Hegelingenfahrt*, 1890, *Frühlingsfeier* and *Der deutsche Michel* and a *Liederbuch für Männergesang*, 1882 (also for women's voices), various songs (some for children), etc.

Atterberg, Kurt M. (Gothenburg, 1887). Gifted Swedish composer, trained at the Stockholm Conservatory, the Berlin Hochschule and by Schillings. Has written symphonies in B-flat min. and F, a symphonic poem, an overture, a violin-concerto, a string-quartet, a ballet, music for Didring's *Jefta*, etc.

Attrup, Karl (Copenhagen, 1848–1892, do.). Danish organist, pupil of Gade, from 1869 teaching in the Copenhagen Conservatory and organist at leading churches.

Attwood, Thomas (London, 1765–1838, do.). Distinguished English organist and composer, pupil of Nares and Mozart and at Naples of Cinque and Latilla, from 1796 organist at St. Paul's and composer to the Chapel Royal and from 1836 its organist, besides being one of the first teachers at the Royal Academy of Music. He was (from 1829) an intimate friend of Mendelssohn. Wrote about 20 ballad-operas (1792–1807), considerable church-music and some songs and piano-pieces. *G.*

Auber, Daniel François Esprit (Caen, 1782–1871, Paris). Eminent French operatic composer, pupil of Cherubini, from 1842 his successor as director of the Conservatory, and from 1857 maître de chapelle to Napoleon III. From 1835 he was member of the Académie. His greatest success was in opéra comique, but he struck a higher note with *Masaniello*, 1828, which was one of the pioneer French grand operas. From 1820 he had the constant assistance of the able librettist Scribe. His strength lay in varied and sparkling melody and brilliant orchestration. In one work he collaborated with Hérold (1823) and in one with Boieldieu (1824), besides once with several others (1831). His total list includes

Julie, 1811, *Jean de Convin*, 1812, *Le Séjour Militaire*, 1813, *Le Testament*, 1819, *La Bergère Châtelaine*, 1820, *Emma*, 1821, *Leicester*, 1822, *La Neige*, 1823, *Vendôme en Espagne* (with Hérold), 1823, *Les Trois Genres* (with Boieldieu), 1824, *Le Concert à la Cour*, 1824, *Léocadie*, 1824, *Le Maçon*, 1825, *Le Timide*, 1826, *Fiorilla*, 1826, *Masaniello*, 1828, *La Fiancée*, 1829, *Fra Diavolo*, 1830, *Le Dieu et la Bayadère*, 1830, *La Marquise de Brinvilliers*, 1831, *Le Philtre*, 1831, *Le Serment*, 1832, *Gustave III*, 1833, *Lestocq*, 1834, *Le Cheval de Bronze*, 1835, *Actéon*, 1836, *Les Chaperons Blancs*, 1836, *L'Ambassadrice*, 1836, *Le Domino Noir*, 1837, *Le Lac des Fées*, 1839, *Zanetta*, 1840, *Les Diamants de la Couronne*, 1841, *Carlo Broschi*, 1842, *Le Duc d'Olonne*, 1842, *Le Part du Diable*, 1843, *La Sirène*, 1844, *La Barcarolle*, 1845, *Haydée*, 1847, *L'Enfant Prodigue*, 1850, *Zerline*, 1851, *Marco Spada*, 1852, *Jenny Bell*, 1855, *Manon Lescaut*, 1856, *Magenta*, 1859, *La Circassienne*, 1861, *La Fiancée du Roi des Garbes*, 1864, *Le Premier Jour de Bonheur*, 1868, *Rêves d'Amour*, 1869. (In 1857 *Le Cheval de Bronze* and *Marco Spada* were expanded into grand ballets.)

Memoirs by Jouvin, 1864, Mirecourt, 1867, Pougin, 1873, Kohut, 1895, and Malherbe, 1911. *G.*

Aubert, Jacques (1678–1753, Paris). Eminent French violinist, from 1727 head of the court-band, the orchestra at the Opéra and the Concerts Spirituels at Paris, and from 1748 also director for the Duc de Bourbon. Wrote much graceful violin-music, ensemble-pieces, the opera *La Reine de Péris*, 1725, and 6 ballets. He was succeeded at the Opéra and the Concerts by his son **Louis** (1720–after 1779), who was active till 1771. *G.*

Aubéry du Boulley, Prudent Louis (Verneuil, 1796–1870, do.). French guitarist, pupil of the Paris Conservatory, writing much for ensemble with guitar and flute, and author of a method for his instrument. Memoir by J. de l'Avre, 1896.

Aubry, Pierre (Paris, 1874–1910, Dieppe). Able French musicologist, specializing in the history of French music. His writings include *Huits Chants Héroïques*, 1896, *Mélanges de Musicologie Critique*, 4 vols. 1900–1903, *Essais de Musicologie Comparée*, 2 vols. 1903–5, *Les Caractères de Danse* [18th C.], 1905, *La Musique en Normandie* [13th C.], 1906, *Les Plus Anciens Textes de Musique Instrumentale au Moyen-Age*, 1907, several other books on the 13th C. (1907–09), and *Trouvères et Troubadours*, 1909 (in English, 1914), besides articles in the *Courrier Musical* (1903–08). His researches and interpretations have thrown much new light on the medieval development.

Audran, Edmond (Lyons, 1842–1901, n. Paris), son of the following. French composer, mostly of light opera, from 1862, living at Paris from 1877. Among about 40 works the most popular were *La Fiancée des Verts-Poteaux*, 1887, *Olivette*, 1895, *Sainte-Freya*, 1892, *La Mascotte*, 1880, *Miss Helyett*, 1890, *Madame Suzette*, 1893,

Monsieur Lohengrin, 1896, with the larger *Photis*, 1896, *La Duchesse de Ferrare*, 1895, and *La Poupée*, 1896. His first operetta was *L'Ours et le Pacha*, 1862. *G.*

Audran, Marius Pierre (Aix, 1816–1887, Marseilles). French operatic tenor from about 1840, becoming a leading singer at the Opéra Comique, Paris, and at Conservatory concerts. In 1852–61 he sang at various places and from 1863 was director of the Marseilles Conservatory.

Audsley, George Ashdown (Elgin, 1838). Eminent Scottish architect from 1856, mostly in Liverpool, but from 1892 in New York. Since 1865 he has been interested in problems of organ-making, lecturing and writing articles of importance. Has published *The Art of Organ-Building*, 2 vols. 1905, *The Organ of the 20th Century*, 1919, and a treatise on *Organ Stops*, 1920, all marked by fullness of detail and acute critical observation. He has also written extensively on architecture and allied arts. *A.*

Auer, Leopold (Veszprém, 1845). Eminent Hungarian violinist, trained at Pest and Vienna and under Joachim, from 1868 in imperial service at Petrograd and professor in the Conservatory, in 1887–92 also directing the Imperial Musical Society, besides teaching numerous famous pupils (Elman, Zimbalist, Heifetz, etc.). Since 1918 he has worked in New York, teaching and editing works for violin. Author of *Violin-Playing as I Teach It*, 1921. *G, A.*

Auerbach, Nannette, née Falk (Danzig, ?1838). Able German pianist, from 1867 active in Baltimore as soloist and teacher, and in 1871–81 teaching at the Peabody Conservatory, then returning to Europe. *A.*

Augener & Co. A firm of music-publishers in London, founded in 1853 by Georg Augener and steadily developed into importance. Besides series of the classics and of recent works, they have since 1871 issued *The Musical Record* (monthly), edited till 1874 by Prout and later by Shedlock. *G.*

Aulin, Tor (Stockholm, 1866–1914, do.). Distinguished Swedish violinist, pupil of Sauret and Ph. Scharwenka. In 1887 he organized the Aulin Quartet, which took high rank in Scandinavia, Russia and Germany, in 1889–1902 was concertmaster at the Royal Opera, Stockholm, and from 1902 directed the Philharmonic Society there. Wrote the orchestral suite *Meister Oluf*, 3 violin-concertos and smaller works. He was regarded the best Scandinavian violinist since Ole Bull. *G.*

Auric, Georges (Lodève, 1899). French composer, pupil of the Paris Conservatory and of d'Indy, writing the short comedy *La Reine de Cœur*, the ballet *Les Noces de Camacho*, a symphonic poem, a suite for octet, etc. He is prominent in the impressionistic circle.

Aus der Ohe, Adele (Hanover, 1864). German pianist, pupil of Kullak and Liszt, from 1884 widely known in Europe and America (1886) as a brilliant concert-player. Has written 2 piano-suites, études and pieces, with some songs.

Austin, Ernest (London, 1874). Self-taught English composer of ultra-modern tendency. Has written many 'music-poems' for piano or various chamber-ensembles, a piano-sonata, 2 piano-trios, several orchestral pieces, *Love-Songs from Don Quixote* (chorus, soli and orchestra), and many songs. *G.*

Austin, Frederick (London, 1872), brother of Ernest above. English organist, baritone and composer, pupil of Grimshawe at Liverpool. After service as organist and as theory-teacher at Liverpool, from 1902 (with study under Lunn) he became a favorite concert- and opera-singer. Has written the overture *Richard III*, the symphonic poem *Isabella*, the orchestral rhapsody *Spring*, a piano-trio, a *Festival Prelude* for strings and organ, organ- and piano-pieces and church-music. As singer he has been specially successful in Wagner's works. *G.*

Austin, John Turnell (n. Bedford, 1869). English organ-maker, working in America since 1889, at first at Detroit and since 1899 at Hartford, Conn. His 'universal wind-chest' and other patents have given him high standing. *A.*

Austin Organ Co., The, of Hartford, Conn., was founded in 1899 to make organs under the patents of J. T. and B. G. Austin, making specialties of the former's 'universal wind-chest' and standard console. They have become one of the largest organ-makers in the United States. *A.*

Auteri-Manzocchi, Salvatore (Palermo, 1845). Sicilian composer, pupil of Platania and Mabellini, in 1889–1910 teacher at the Parma Conservatory. Has written the operas *Dolores*, 1875, *Il Negriero*, 1878, *Stella*, 1880, *Il Conte di Gleichen*, 1887, *Graziella*, 1894, and *Severo Torelli*, 1903.

Auvergne, Antoine d' (n. Clermont-Ferrand, 1713–1797, Lyons). French violinist and composer, from 1739 in Paris, joining the Opéra orchestra in 1742 (conductor in 1751–55) and becoming director in 1770–90. Wrote the ballet *Les Amours de Tempé*, 1752, the first opéra comique *Les Troqueurs*, 1753, establishing a new form, and 12 other stage-works. Monograph by De Paulin, 1911. *G* (Dauvergne).

Auxcousteaux, Arthur d' (? –1656). 17th C. *G.*

Averkamp, Anton (Willige Langerak, 1861). Dutch conductor and composer, pupil of De Lange, Kiel and Rheinberger. In 1890 he founded an *a cappella* chorus in Amsterdam which became famous for interpretations of old music. He has directed other important societies, is a knight of the Orange-Nassau Order, and has written many articles, besides the symphonic poem *Elaine und Lancelot*, a violin-sonata, the choral *Decora Lux* and *Der versunkene Burg*, choruses *a cappella*, songs and the opera *Die Heidebloem* (not yet given).

Avery, John (? –1808). English organ-maker from 1775, including instruments at Winchester Cathedral (1799), St. Margaret's, Westminster (1804), King's College, Cambridge (1804) and Carlisle Cathedral (1808). *G.*

Avery, Stanley R. (Yonkers, N. Y. 1879). American organist and composer, pupil of Heinroth, Macfarlane, MacDowell, Grunicke and Pfitzner, from 1896 organist at Yonkers and since 1910 at Minneapolis. Has written church-music and many songs, several operettas, scherzos for orchestra, organ and violin, etc. *A.*

Avison, Charles (Newcastle-on-Tyne, 1710–1770, do.). English organist (at Newcastle) and composer, pupil of Geminiani. Wrote numerous chamber-works, including 12 concertos for piano with strings, *An Essay on Musical Expression*, 1752, '53, '75, and edited Marcello's *Psalms* (with Garth), with biography. *G.*

Aylward, Theodore (1730–1801, London). English organist in London and from 1788 at St. George's, Windsor. From 1771 he was also professor at Gresham College. Mus. D. of Oxford Univ. in 1791. Wrote glees and some church-music. *G.*

Ayres, Frederic (Binghamton, N. Y. 1876). American composer, pupil of Kelley and Foote. Has written the overture *From the Plains*, a string-quartet, 2 piano-trios, a violin-sonata, piano-pieces, the song-cycle *The Seeonee Wolves* and other songs. *A.*

Ayrton, Edmund (Ripon, 1734–1808, London). English church-musician, pupil of Nares, from 1754 organist in Southwell, from 1764 at the Chapel Royal, becoming in 1783 master (succeeding Nares), besides some functions at St. Paul's and Westminster. Mus.D. of Cambridge Univ. in 1784 and of Oxford in 1788. His ' exercise ' was an anthem that was sung at the thanksgiving service (July 28, 1784) at the end of the American Revolution. Wrote other anthems and 2 services. *G.*

Ayrton, William (London, 1777–1858, do.), son of the above. English critic and conductor, in 1813–26 on the staff of the *Morning Chronicle* and in 1837–51 on that of the *Examiner*, in 1813 a founder of the Philharmonic Society, from 1823 editor of the *Harmonicon*, also of *Knight's Musical Library*, 8 vols. 1834–7, and of *Sacred Minstrelsy*, 2 vols. 1835. He often conducted at the King's Theatre, as at the English premières of *Don Giovanni* (1817) and others of Mozart's operas. *G.*

Azevedo, Alexis Jacob (Bordeaux, 1813–1875, Paris). French critic, connected with *La France Musicale*, *Le Siècle*, *La Presse* and in 1859–70 *L'Opinion Nationale*, and writing memoirs of Rossini (1865) and Félicien David (1868), as well as pamphlets against Chevé's notation-system. He was an ardent Italianist in sympathy.

Azopardi, Francesco (late 18th C.). Italian contrapuntist, maestro at Malta, writing a treatise, *Il Musico Prattico*, 1760 (French translation, 1786). *G.*

Babbi, Christoph (Cesena, 1748–1814, Dresden). Italian violinist, in 1775–78 theater-conductor at Bologna and from 1780 court-concert-master at Dresden. Wrote symphonies, violin-concertos, quartets, etc.

Babbini, Matteo (Bologna, 1754–1816, do.). Celebrated Italian stage-tenor from 1780, singing throughout Europe and in 1792–1802 mainly in Italy. *Elogio* by Brighenti, 1822. *G.*

Babcock, Alpheus. American piano-maker, from 1810 in Boston and from 1829 in Philadelphia. His instruments became noted and won many prizes from 1824. In 1825 he was the first to make a solid metal plate to carry the strings, establishing a principle soon everywhere adopted. *A* (and see *G.* iii. 728).

Babell, William (?1690–1723, London). English organist and violinist who was the first to make clavier-arrangements of operatic airs, especially from Handel's works. He also adapted some chamber-music. *G.*

Baccusi, Ippolito (? –1609). 16th C. *G.*

Bacfarc, Valentin (1507–1578). 16th C.

Bach Family, The. An extensive Thuringian clan whose predilection for music is traceable through eight generations, beginning with Hans Bach of Wechmar, near Gotha (b. about 1520). Their number and their frequent musical skill made the name proverbial in the 17th century, so that bands of town-musicians were often called 'the Bachs.' In the fourth generation, early in that century, four principal lines diverge, which in the 18th century were represented by more than thirty musicians of eminence, the greatest being Johann Sebastian Bach (1685–1750) of the sixth generation. He belonged to the second of the four lines and his first wife came from the third, so that the three eldest of his five gifted sons were Bach-descended through a double derivation. During the early 18th century the members of the various branches of the clan often observed the custom of an annual gathering, usually at Erfurt, Arnstadt or Meiningen, at which music formed the conspicuous focus of common interest.

For convenience of reference, a compact summary of the four divisions of the family is subjoined, starting in the fourth generation with the three sons of Hans 'der Spielmann' (d. 1626) and the son of his brother Lips (d. 1620).

I. Johann of Erfurt (1604–73) had three sons: Joh. Christian of Erfurt and Eisenach (1640–82), Joh. Egidius of Erfurt (1645–1717), and Joh. Nikolaus of Erfurt (1653–82). Of these, Christian had two sons: Joh. Jakob of Eisenach (1668–92) and Joh. Christoph of Gehren (1673–1727); and Egidius also had two: Joh. Bernhard of Eisenach (1676–1749) and Joh. Christoph of Erfurt (1685–1735+). The son of Bernhard was Joh. Ernst of Weimar (1722–77). None of this line attained much artistic importance.

II. Christoph of Erfurt and Arnstadt (1613–61) had three sons: Georg Christoph of Schweinfurt (1642–97), Joh. Ambrosius of Eisenach (1645–95), and Joh. Christoph of Arnstadt (1645–93). From the first of these descended Joh. Valentin (1669–1720) and his sons Joh. Lorenz (1695–1773) and Joh. Elias (1705–55)—these forming a Franconian off-shoot from the main Thuringian stock. Ambrosius had three sons: Joh. Christoph of Ohrdruf (1671–1721), Joh. Jakob of Stockholm (1682–1722) and the great Joh. Sebastian (1685–1750). Christoph and Sebastian were each followed by five sons, those of the former being all musicians, but none of much significance, and those of the latter being Wilhelm Friedemann of Halle (1710–84), Karl Philipp Emanuel of Berlin and Hamburg (1714–88), Joh. Gottfried Bernhard of Mühlhausen (1715–39), Joh. Christoph Friedrich of Bückeburg (1732–95) and Joh. Christian of Milan and London (1735–82), all but the third becoming distinguished and the fourth being followed by a son, Wilhelm Friedrich Ernst (1759–1846). It is this second line that sheds the greatest lustre on the family name.

III. Heinrich of Arnstadt (1615–92) had three sons: Joh. Christoph of Eisenach (1642–1703), Joh. Michael of Gehren (1648–94), and Joh. Günther of Arnstadt (1653–83). Of the four sons of Christoph, the most important is Joh. Nikolaus of Jena (1669–1753). Michael's daughter Maria Barbara (1684–1720) married her second cousin Sebastian and was the mother of his first three sons. This third line, though small, had eminent ability.

IV. The grandson of Lips (through Wendel, who was a farmer) was Jakob of Ruhla (1655–1718), whose sons were Joh. Ludwig of Meiningen (1677–1741), Nikolaus Ephraim of Gandersheim (d. 1760), who was more painter than active musician, and Georg Michael (1703–71), who was a school-teacher, followed by Ludwig's sons, both of Meiningen, Samuel Anton (1713–81) and Gottlieb Friedrich (1714–85), and by Georg's son Joh. Christian of Halle (1743–1814) and his son Joh. Philipp of Meiningen (d. 1846). This line reached its high point in Joh. Ludwig and his sons.

Nearly all of these leading members of the clan occupied official positions as town-musicians, cantors or organists, and many of them won reputation as composers. Most of them naturally emphasized sacred music, but were also interested in secular works, especially for instruments.

Their special geographical field extended about 100 miles east and west from Erfurt, but in the later 18th century some of them became conspicuous not only in northern Germany, but in Italy, England and Scandinavia. Through the works of the greatest of them their influence ultimately affected much of the whole course of music-history. This is the more remarkable in view of the fact that as a rule they were artistically unaggressive and unambitious in the ordinary sense.

Bach [Bak], Albert Bernhard (Gyula, 1844–1912, Edinburgh). Hungarian baritone, appearing in concert at Vienna from 1871, but, after further training in Italy, in opera from 1877, first at Milan and from 1879 at Pest. From 1886 he was teacher and oratorio-singer in Great Britain and Germany. He specialized in the songs and ballades of Loewe. Wrote *Raphael, Mozart and the Renaissance*, 1883, *Sound, Light and Color*, 1899, *The Art-Ballad—Loewe and Schubert*, 1890, '91, and edited Loewe's Ballads, 3 vols.

Bach, August Wilhelm (Berlin, 1796–1869, do.). Prussian organist, from 1822 teaching at the Inst. für Kirchenmusik, Berlin, and from 1832 (following Zelter) director there. Among his pupils was the boy Mendelssohn. From 1858 he had the title of professor. Wrote the oratorio *Bonifacius*, 1836, and the sacred drama *Iphigenia in Delphi*.

Bach, Christoph (1613–1661). 17th C. *G.*

Bach, Fritz (Paris, 1881). French organist and composer, pupil of d'Indy, Guilmant and Vierne, since 1913 active in Nyon. Has written a symphony, 2 string-quintets, 2 string-quartets, a violin-sonata, several choral works, etc.

Bach, Georg Christoph (1642–1697). 17th C. *G.*

Bach, Hans 'der Spielmann' (?1580–1626). 17th C. *G.*

Bach, Heinrich (1615–1692). 17th C. *G.*

Bach, Jakob (1655–1718). 17th C.

Bach, Johann (1604–1673). 17th C. *G.*

Bach, Johann Ambrosius (1645–1695). 17th C. *G.*

Bach, Johann Bernhard (Erfurt, 1676–1749), son of Egidius below. Organist at Erfurt, Magdeburg and (from 1703) Eisenach, succeeding the eminent Joh. Christoph, and also ducal cembalist. Wrote excellent orchestral suites and chorale-variations. *G.*

Bach, Johann Bernhard (Ohrdruf, 1700–1744, do.), nephew and for a time pupil of Joh. Sebastian. From 1721 organist at Ohrdruf, succeeding his father, Joh. Christoph. *G.*

Bach, Johann Christian (1640–1682). 17th C. *G.*

Bach, Johann Christian (Leipzig, 1735–1782, London), Joh. Sebastian's youngest surviving son, trained from 1750 at Berlin by his brother Emanuel and in 1754–56 (as protégé of Count Litta of Milan) at Bologna by Martini, besides study at Naples in 1757. In 1760–62 he was cathedral-organist at Milan (having become a Catholic). From 1762 he lived in London as a favorite opera-composer, music-master to the royal family and teacher of many pupils besides, and from 1764 joined the gambist Abel in concert-series that were popular for nearly twenty years. In 1772 and '74 he visited Germany and in '78 was in Paris. In 1767 he married the singer Cecilia Grassi. His style was facile and graceful rather than profound. While in Italy he wrote considerable Catholic church-music, but his chief interest was in the opera. In England he added many instrumental works, in which he happily applied the new methods of the Mannheim circle. Wrote over 15 operas, including *Catone in Utica*, 1758, *Orione*, 1763, *Zanaida*, 1763, *Adriano in Syria*, 1765, and *Carataccо*, 1767, the oratorio *Gioas*, 1770, cantatas, canzonets and arias, a large number of symphonies or overtures for small orchestra, clavier-concertos with or without other instruments, much chamber-music for various ensembles, and many sonatas and other pieces for harpsichord. See exhaustive article by Max Schwarz in *I. M. G. Sammelbde.* 2. 401–454. *G.*

Bach, Johann Christoph (1642–1703). 17th C. *G.*

Bach, Johann Christoph (1645–1693). 17th C. *G.*

Bach, Johann Christoph (1671–1721). 17th C. *G.*

Bach, Johann Christoph (1673–1727). 17th C. *G.*

Bach, Johann Christoph Friedrich (Leipzig, 1732–1795, Bückeburg), older brother of Joh. Christian above, son of Joh. Sebastian. Took some law-studies, but from 1750 was chamber-musician to Count von Lippe at Bückeburg, where he remained except for one visit to London. Wrote cantatas, an oratorio and much chamber-music. *G.*

Bach, Johann Egidius (1645–1717). 17th C. *G.*

Bach, Johann Ernst (Eisenach, 1722–1777, do.), son of Joh. Bernhard (1) above and about 1735 pupil of Joh. Sebastian. Was first a lawyer at Eisenach, but from 1749 was his father's successor as organist and from 1756 non-resident director at Weimar. Wrote good church-music and some clavier-sonatas, also the preface to Adlung's *Musikal. Gelahrtheit* (1758). *G.*

Bach, Johann Gottfried Bernhard (Weimar, 1715–1739, Jena), last son of Joh. Sebastian's first marriage. Was organist at Mühlhausen in 1735 and at Sangerhausen in 1736, but soon turned to law-studies at Jena, dying of a sudden fever after a time when his father had lost all track of him. *G.*

Bach, Johann Jakob (Eisenach, 1682–1722, Stockholm), older brother of Joh. Sebastian. Having been in the Eisenach town-band, about 1704 entered the Swedish army in Poland under Charles XII as oboist, serving in the invasion of Russia, the defeat at Poltava (1709) and the retreat into Turkey, where he remained till 1713, visiting Constantinople and having flute-lessons there from Buffardin. In 1713–21 he was court-musician at Stockholm (see Spitta, Eng. trans. ii. 154–6). On the occasion of his departure from home in 1704 Joh. Sebastian wrote a unique farewell *Capriccio*, a singularly interesting piece of program-music (see Spitta, i. 235–43).

Bach, Johann Lorenz (Schweinfurt, 1695–1773, Lahm). Able organist at Lahm, the last representative of the Franconian Bachs, son of Joh. Valentin. He made the Ferrich copy of the Bach Genealogy. *G.*

Bach, Johann Ludwig (Steinbach, 1677–1741, Meiningen), son of Jakob of Ruhla. From 1708 he was cantor at Meiningen and from 1711 court-director. Wrote important cantatas (12 of which Joh. Sebastian carefully copied), a mass, *Trauermusik* (1724), and an overture or suite. His able sons were **Samuel Anton** (1713–1781) and **Gottlieb Friedrich** (1714–1785), both of Meiningen. *G.*

Bach, Johann Michael (1648–1694). 17th C. *G.*

Bach, Johann Michael (?1745– ?), perhaps connected with the Schweinfurt Bachs. Cantro at Tonna, going thence to Holland, England and America, studied law at Göttingen about 1780 and became a lawyer at Güstrow, Mecklenburg. Wrote cantatas, clavier-concertos and a text-book on harmony (1780). *G.*

Bach, Johann Nikolaus (1653–1682). 17th C.

Bach, Johann Nikolaus (Eisenach, 1669–1753, Jena), son of Joh. Christoph of Eisenach, and Joh. Sebastian's second cousin. From 1695 was town- and university-organist at Jena, though with an interval when he visited Italy and also served in the Danish army. Wrote suites, a mass and a comic operetta (based on Jena student-life). He was an expert in organ-building,

a noted harpsichord-maker and diligent in advocating equal temperament. *G.*

Bach, Johann Sebastian (Eisenach, [Mar. 21] 1685–1750 [July 28], Leipzig), son of Joh. Ambrosius. The consummate genius of the great Bach family and one of the greatest in music-history. His boyhood was spent in narrow conditions, till 1695 at Eisenach and then, both father and mother dying, with his eldest brother, Joh. Christoph, at Ohrdruf. He began the violin with his father and was well grounded on harpsichord and organ by his brother, besides general studies at the Ohrdruf Academy, where his good soprano voice was noted. In 1700–03 he was at St. Michael's School at Lüneburg (north Germany), with much practice in church-music, the chance to study many works in the library and various contacts with important organists, such as Böhm at Lüneburg and Reinken at Hamburg, besides visits to Celle to hear French chamber-music. After his voice broke he continued as violinist and choir-prefect. At 18 he was already an accomplished organist and composer in the strong German contrapuntal style.

In 1703 he went to Weimar as court-violinist, but soon became town-organist at Arnstadt, where the organ was new and large and where he had incentive to compose for the choir. While here (1705) he made a notable trip to Lübeck (225 miles on foot) to hear Buxtehude's organ- and choir-music—long outstaying his leave of absence. This and other circumstances disturbed his relations at Arnstadt, and in 1707 he became organist at Mühlhausen (succeeding J. G. Ahle). In 1707, also, he married his second cousin Maria of Gehren. Various plans for improving the organ and the choir were cut short in 1708 by a call once more to Weimar as court-organist and violinist.

At Weimar he spent nine years under a kindly and cultivated patron, with many congenial circumstances in the court-kapelle and in the friendship of J. G. Walther, the town-organist. Here he perfected himself as organ-virtuoso and wrote most of his large organ-works, besides making extensive studies in the clavier- and chamber-music of both France and Italy, beginning to develop their styles along new lines of his own. He also entered upon the writing of church-cantatas. He was often called to inspect or exhibit organs, as at Kassel, Leipzig, Halle (where in 1714 he was nominated for town-organist), Meiningen and Dresden (where in 1717 he offered to compete with the French clavierist Marchand, who ran away from the contest).

In 1717 he accepted the post of court-director at Köthen, where the Prince was also cultured and musical, but where he had no organ and was expected to accent chamber-music. Here he developed his ideas about clavier-playing (later exemplified and published by his son Emanuel) and about the use of equal temperament, soon producing most of his larger clavier-works, including Part I of his monumental *Well-Tempered Clavichord* (1722). He wrote much also for stringed instruments and for the flute, besides perfecting ensemble-forms, like suites, concertos and the like, in ways that combined minute knowledge of past achievements and a sure sense of fresh creation. Here he invented the 'viola pomposa,' a form between the viola and the violoncello. He made occasional trips to Leipzig, Halle (where in 1719 he just missed meeting Handel), Karlsbad and Hamburg (where in 1720 he won plaudits from the veteran Reinken). In 1720 his first wife died, leaving the three sons, Friedemann, K. Ph. Emanuel and Bernhard. In 1721 he married Anna Wülken of Weissenfels, a beautiful singer and his pupil and co-worker in many ways.

From 1723 he was cantor of the Thomasschule in Leipzig, an honorable but difficult post, and also had oversight of music in two leading churches and at the University—in all these succeeding Kuhnau. He was hampered by the lax management of the school (except in 1730–34), by the trend of popular interest away from serious church-music, and by sundry local and personal jealousies. But he held honorary appointments from the courts of Köthen, Weissenfels and Warsaw, with a technical relation to that of Dresden, and he had many notable visitors and able pupils, while his home-life was full of satisfaction. He often visited Hasse at Dresden and in 1747 was invited to Potsdam by Frederick the Great. During this period he carefully revised many earlier works and added a vast number of cantatas and oratorios, mostly adapted to the Lutheran calendar. His strenuous industry finally brought on eye-trouble, and, after an unsuccessful operation in 1749, he became totally blind. His death was from apoplexy. He was buried near the Johanniskirche, but the location was later lost. [In 1894 his presumable remains were found and in 1900 placed in the church.] His wife and the three unmarried daughters (one had married Altnikol) were left in poverty and all became dependent on town-charity, Anna Bach dying in 1760, but the last of the daughters not till 1809. Five sons survived, two from the first marriage and three from the second.

The total amount of his work as composer is prodigious, not only in bulk (several hundreds of items), but in depth of content and originality of form. Very few works were published either during his lifetime or for a century afterward. It was not until 1837 that Peters began to issue a complete edition, Breitkopf & Härtel following in 1851 with the fuller, critical edition of the Bach-Gesellschaft (46 vols. to 1899). Even this is defective, since many works are known to be lost. The list, as it stands, includes

For organ—over 40 fugues (usually with a prelude, toccata or fantasia), about half of which rank as the noblest works of their kind, a large number of chorale-preludes and elaborations, often of great beauty, 6 sonatas and several detached pieces of magnitude.

For clavichord or harpsichord—Das wohltemperirte Clavier (48 preludes and fugues in all keys), Pt. i. 1722, Pt. ii. 1744, various other preludes (or toccatas) and fugues, 2- and 3-part *Inventions*, the 'French' and

'English' suites, besides other suites and partitas, 14 concertos for 1–4 claviers with strings, etc., besides *Das musikalische Opfer*, 1747, and *Die Kunst der Fuge*, 1749.

For other instruments—many sonatas and concertos for violin, viola da gamba, 'cello, flute, etc., either alone or with clavier or strings, besides works for various ensembles, including several overtures.

For chorus—about 300 cantatas or motets for the Lutheran church-year (5 complete cycles, of which about 200 are known), 5 Passions (including that according to St. John, 1724, and St. Matthew, 1729), with analogous oratorios for Christmas (6 parts, 1734), Easter, etc., 2 Magnificats, 5 large masses (especially that in B min., 1733–38) and several shorter ones, and many secular contatas, serenatas and occasional works.

His style is essentially instrumental rather than vocal, equally supreme in the fields of keyboard- and chamber-music. His method is almost always strongly contrapuntal, though with infinite variety of treatment. He excelled in the invention and presentation of subjects, in exhaustless ductility of thematic development, in the architectonic arrangement and proportion of the several parts or sections, and in the welding of the whole into artistic unity in accordance with some dominant conception. Though always highly intellectual, his genius was intensely emotional and spiritual upon a lofty plane, so that his greatest works have a singular universality or ideality that have given them permanent influence upon the whole of later musical progress. In his grasp of harmonic possibilities and of many details of performance and structure he was far in advance of his time. With the prevalent interest in the opera he had little sympathy, and he came before the modern orchestra had established itself as a means of expression. But indirectly his titanic energy affected even these fields.

The Bach literature is extensive. Memoirs by Forkel, 1802 (Eng. 1820, French, 1876), Hilgenfeldt, 1850, Bitter, 2 vols. 1865 (2d ed. 4 vols. 1880), Spitta, 2 vols. 1873–80 (Eng. 3 vols. 1884–5, 2d ed. 1899), Poole, 1882, Barth, 1902, Pirro, 1906, Parry, 1909, Wolfrum, 2 vols. 1910, Tiersot 1912. Critical works by Hauptmann, 1841 (on *Die Kunst der Fuge*), Franz, 1871, 1910 (on vocal works), Tudor, 1891 (on Bach, Beethoven and Wagner), Riemann, *Katechismus der Fuge*, 3 vols. 1890–1, 3d ed. 1914 (on *Das wohltemperirte Klavier*), Pirro, 1894 (Eng. 1902) (on Bach's organ), Todt, 1895 (on the cantatas), Sittard, 1895 (on the B min. Mass), Widmann, 1895 (on the St. Matthew Passion), Taylor, 1897 (on Bach as church-musician), Iliffe, 1897 (on *Das wohltemp. Clavier*), Fuller-Maitland, *The Age of Bach and Handel*, 1902 (vol. iv of *Oxford History of Music*), Schweitzer, *J. S. B., le Musicien-Poëte* (1905, '08, Eng. 1911), Pirro, *L'Esthétique de J. S. B.*, 1907, Heuss, 1909 (on the St. Matthew Passion), Robert, *Le Descriptif chez Bach*, 1909, Voigt, 1911 (on the cantatas), etc. For fuller list, see Baker, *Dict. of Musicians*, 3d ed., 1919.

Bach, Karl Philipp Emanuel (Weimar, 1714–1788, Hamburg), second surviving son of Joh. Sebastian. He had a considerable education in philosophy and law at Leipzig and Frankfort-an-der-Oder, but was also thoroughly trained by his father, so that in 1738–67 he was chamber-musician to Frederick the Great, then becoming director at the chief church in Hamburg, succeeding Telemann. He was exceedingly admired and respected, was one of the best clavier-players of his time, and produced an immense number of works that had wide circulation and influence. As composer his gifts were not remarkable, but he came just when a profound change in musical style was taking place, and his genius for clear and orderly expression was of service in fixing new standards. Deserting the intricate and intellectual methods of his father, he became the real founder of the new sonata-form, with its emphasis upon melody, phrase and figure. From him Haydn derived his initial impetus. Wrote over 200 clavier-pieces, over 50 clavier-concertos, an immense number of chamber-works of every kind, 18 symphonies for orchestra, the oratorios *Die Israeliten in der Wüste* and *Die Auferstehung und Himmelfahrt Jesu*, 22 Passions, cantatas, etc. Memoirs by Bitter, 1868, Flueler, 1909, and Vrieslander, 1923, and thematic catalogue of works by Wotquenne, 1905. *G.*

Bach, Leonard Emil (Posen, 1849–1902, London). Prussian pianist and composer, pupil of Kullak, Wüerst and Kiel at Berlin, from 1869 teaching in Kullak's Academy, from 1874 pianist to Prince George of Prussia, and from 1882 teacher at the Guildhall School, London. Wrote the popular short operas *Irmengard*, 1892, *The Lady of Longford*, 1894, *Des Königs Garde*, 1895, and *Das Tabakskollegium*, besides many piano-pieces.

Bach, Otto (Vienna, 1833–1893, n. do.). Austrian composer, pupil of Sechter, Marx and Hauptmann, for many years theater-manager at different German towns, from 1868 in charge of the Mozarteum at Salzburg, and from 1880 director at the Votivkirche, Vienna (then new), Wrote the operas *Sardanapal*, 1860?, *Die Liebesprobe*, 1867, *Die Argonauten*, 1870, *Lenore*, 1874, and *Medea*, 4 symphonies, the overture *Elektra*, a choral ballad, church- and chamber-music.

Bach, Wilhelm Friedemann (Weimar, 1710–1784, Berlin), Joh. Sebastian's eldest and most gifted son. Besides music-study with his father and with Graun, he had a good general education, excelling in mathematics. From 1733 he was organist in Dresden and in 1747–64 at Halle, becoming famous as an extraordinary player and a powerful composer, but finally losing place and repute through boorish manners and growing dissipation. What became of him is but partially known. He made two or three efforts to regain recognition, but died in disgrace and poverty—a unique instance in the whole Bach circle. Wrote about 25 cantatas, many concertos for piano or for organ, considerable chamber-music and many piano-pieces. He is said to have been a masterly improvisator and to have composed much now lost. Memoir by Falck, 1913, with thematic catalogue. *G.*

Bach, Wilhelm Friedrich Ernst (Bückeburg, 1759–1845, Berlin), grandson of Joh. Sebastian (son of Joh. Christoph Friedrich) and his last male descendant. Trained by his father and uncle (Joh. Christian), he became a successful piano-teacher in London, from 1782 concertized in Germany and at Paris, from 1789 was in court-service at Berlin, becoming music-master to Queen Luise and her family, and in 1810 retired on pension. Wrote only a limited number of works, including piano-concertos, etc. *G.*

Bache, Constance (Edgbaston, 1846–1903, Switzerland). English pianist and writer, pupil of the Munich Conservatory, but forced by an accident to give up concert-work. From 1883 she taught in London and specialized as translator of musical books and librettos, including Liszt's and Von Bülow's Letters, etc., Heintz' analyses of *Tristan*, *Die Meistersinger* and *Parsifal*, and the texts of Liszt's *St. Elizabeth*, Schumann's *The Rose's Pilgrimage* and *Faust Scenes*, Mozart's *Bastien et Bastienne* and Humperdinck's *Hänsel und Gretel*, besides *Brother Musicians* (on her brothers, F. E. and Walter Bache).

Bache, Francis Edward (Birmingham, 1833–1858, do.). Gifted, but short-lived English composer, pupil of Bennett and the Leipzig Conservatory. Wrote a piano-concerto, a piano-trio and many piano-pieces, and the operas *Which is Which?* and *Rübezahl*. He died of consumption. *G.*

Bache, Walter (Birmingham, 1842–1888, London), brother of the above. Fine English pianist, trained at Leipzig and under Liszt, becoming known from 1865 in London as the latter's strong advocate. For several years after 1874 he gave series of concerts devoted to introducing Liszt's works to the English public, including several of the symphonic poems, of the choral works, the piano-concertos, etc. He was professor at the Royal Academy, where he succeeded in establishing the Liszt Scholarship. *G.*

Bachmann, Alberto Abraham (Geneva, 1875). Able Swiss violinist, trained at the Lille Conservatory and by Ysaÿe, Thomson, Hubay, Brodski and Petri. He has toured all over the world (in America since 1916), and has received many official decorations. Has written a violin-sonata, 2 concertos and many pieces, besides the important *Les Grands Violinistes du Passé*, 1913, *Le Violon*, 1906, and a *Gymnastique* (for violinists), 1914. He is preparing an *Encyclopédie du Violon*. *A.*

Bachmann, Gottlob (n. Zeitz, 1763–1840, do.). Saxon organist, trained at Leipzig and Dresden, from 1791 organist at Zeitz. Wrote 3 symphonies, a piano-quintet, 3 string-quartets, 3 singspiele, a cantata, ballads and songs, etc.

Bachmann, Sixtus (Kettershausen, 1754–1818, n. Vienna). Notable Bavarian organist and pianist, precociously developed in memorizing. At 12 he contended with Mozart (then 10) on the organ at Biberach. He entered the Premonstrant monastery near Vienna. Wrote 4 piano-sonatas, organ-fugues, symphonies, chamber-music, cantatas and many fine masses.

Bachmetiev, Nikolai Ivanovitch (1807–1891). In 1861–83 head of the Imperial Choir at Petrograd. Wrote a symphony, a string-quartet, violin-pieces, etc.

Bachofen, Johann Kaspar (Zurich, 1697–1755, do.). Swiss cantor and singing-teacher in Zurich, from 1727 editing various books and periodicals containing tunes for hymns and psalms and other sacred music that had wide popularity and influence. *G.*

Bachrich, Sigismund (Zsambokreth, 1841–1913, Vienna). Hungarian violinist and composer, pupil of Böhm at Vienna, for many years teaching in the Conservatory there (till 1899) and for 12 years playing in the Hellmesberger Quartet, as well as in leading orchestras (viola). Wrote the operettas or comic operas *Muzzedin*, 1883, *Heini von Steier*, 1884, *Der Fuchs-Major*, 1889, etc. *Erinnerungen* published in 1914.

Backer-Gröndahl, Agathe Ursula (Holmestrand, 1847–1907, n. Christiania). Brilliant Norwegian pianist and composer, pupil of Kjerulf, Lindemann, Kullak, Von Bülow and Liszt, from 1875 married to the choral conductor O. A. Gröndahl of Christiania. Best known by 6 *Études de Concert*, a piano-suite, *Romantische Stücke* and many other fine piano-works, and by many beautiful songs and the song-cycle *Des Kindes Frühlingstag*. *G.*

Backhaus [Bachaus], Wilhelm (Leipzig, 1884). Superior Saxon pianist, pupil of Reckendorf and d'Albert. Since 1900 he has been chiefly occupied in concert-playing (in America 1912–14), but has taught in Manchester, England (1905), and at Sondershausen (1907–08). In 1905 he won the Rubinstein Prize.

Backofen, Johann Georg Heinrich (in Baden, 1768–1839, Darmstadt). A noted expert on the harp, clarinet, flute and basset-horn, widely known through tours in Germany and southern Europe, in 1806–15 chamber-musician at Gotha and then head of a factory for making wind-instruments in Darmstadt. Wrote pieces and methods for his several instruments.

Bacon, Richard Mackenzie (Norwich, 1776–1844, n. do.). English editor, critic and vocal teacher, founder of *The Quarterly Musical Magazine*, 1818–29 (the first English musical periodical) and of the Norwich Festivals (from 1824), and writer for many journals, besides editing the Norwich *Mercury*. Wrote three works on singing (1824, '25), biographies of Pitt and the Earl of Suffolk, besides political pamphlets. *G.*

Bader, Karl Adam (Bamberg, 1789–1870, Berlin). Bavarian operatic tenor from 1811, in 1820–49 leading tenor at the Berlin Court Opera, and from 1849 director at the Hedwigskirche. He was noted for rôles in Spontini's operas.

Badia, Carlo Agostino (1672–1738). 17th C.

Badia, Luigi (n. Naples, 1819–1899, Milan). Italian composer of 4 operas (from 1846) and many songs.

Badiali, Cesare (Imola, ?1810–1865, do.). Eminent Italian operatic bass from 1827, appearing throughout Italy, especially at Milan, in 1832–38 at Madrid and Lisbon, also from 1842 at Vienna and from 1859 at Paris and London. He sang florid parts (as in *Semiramide*) as written. *G.*

Bagge, Selmar (Coburg, 1823–1896, Basel). Saxon teacher and critic, pupil of D. Weber and Sechter, in 1851–55 theory-teacher at the Vienna Conservatory, from 1855 critic for the *Monatsschrift f. Theater u. Musik*, in 1860–63 founder of the *Deutsche Musikzeitung*, in 1863–68 editor at Leipzig of the *Allgem. musikal. Zeitung*, and then director of the Basel Music School, besides editing the *Schweizerische Sängerzeitung*. He was a strong opponent of the New-German school. Wrote a *Lehrbuch der Tonkunst*, 1873, on the development of the sonata (1880) and the symphony (1884), a symphony, chamber-music, piano-pieces and songs. Memoir by Eglinger, 1897. *G.*

Bai, Tommaso (?1650–1714). 17th C. *G.*

Baier, Victor (New York, 1861–1921, do.). American organist, from 1884 assistant at Trinity Church, New York, and from 1897 chief organist there. In 1920 he became warden of the Am. Guild of Organists. *A.*

Baïf, Jean Antoine de (1532–1589). 16th C.

Bailey-Apfelbeck, Marie Louise (Nashville, Tenn. 1876). American pianist (of Irish-Polish descent), pupil of Reinecke, Leschetizky and Malwina Brée, since 1900 concertizing in both Europe and America. She has been counted one of the best players in Vienna, where she married an army-officer.

Baillot, Pierre Marie François de Sales (Paris, 1771–1842, do.). Eminent French violinist, the last of the classical school, pupil of Sainte-Marie, Pollani and the Paris Conservatory, but not committed to an artistic career till 1795, then becoming professor in the new Conservatory. In 1802 he was a member of Napoleon's private band, in 1805–08 toured in Russia with the 'cellist Lemare, soon became famous throughout Europe, in 1821–31 was concert-master at the Opéra and from 1825 of the Royal Orchestra. From 1814 he organized chamber-concerts, becoming known as an unrivaled ensemble-player. His tone was broad and noble, his execution precise and his style in in every way superior. Wrote 9 violin-concertos, 3 string-quartets and much other chamber-music, a *Symphonie Concertante* for two violins and orchestra, a violin-sonata, etc., the standard textbook *L'Art du Violon*, 1834, assisted Rode, Kreutzer, Levasseur and others in preparing the Conservatory methods for violin and 'cello, besides essays on Grétry (1814), Viotti (1825) and others. Among his pupils were the elder Habeneck, Mazas and the Dancla brothers. His son **René Paul** (1813–1889) was long professor of ensemble-playing at the Conservatory. *G.*

Baini, Giuseppe (Rome, 1775–1844, do.). Distinguished Italian composer and writer of decidedly conservative sympathy, pupil of his uncle Lorenzo Baini (maestro at the Apostoli) and of Jannaconi (maestro at St. Peter's), from 1802 singer in the Pontifical Choir and in 1818 chamberlain. Wrote a famous Miserere, 1821, long given in Holy Week in alternation with those of Allegri and Bai, masses, motets, a Te Deum, etc., a monumental monograph on Palestrina (1828, in German 1834) and a treatise on rhythm in music and poetry (1820). Besides being an erudite and skillful musician he was gifted as historian and writer. He projected a complete critical edition of Palestrina's works, but completed only a small part of it. He held the title of Abbate. *G.*

Bainton, Edgar Leslie (London, 1880). English composer, trained at the Royal College, London, settled in Newcastle-on-Tyne as head of the Conservatory and conductor of the Philharmonic Orchestra. Has written the short opera *The Crier by Night*, the choral works *Before Sunrise*, *A Song of Freedom and Joy* and *The Blessed Demozel*, the symphonic poem *Paracelsus* and other orchestral works.

Bajetti, Giovanni (Brescia, ?1815–1876, Milan). Italian composer, long concertmaster at La Scala, Milan. Wrote the operas *Gonzalvo*, 1841, *Il Genio d'Italia*, 1843, *L'Assedio di Brescia*, 1844, *Caterina*, 1847, and *Uberto da Brescia*, 1866, and the ballet *Faust*, 1848.

Baker, Benjamin Franklin (Wenham, Mass. 1811–1889, Boston). American singer and teacher, in 1841–47 Lowell Mason's successor as teacher in the Boston public schools, and in 1851–68 head of the Boston Music School, which he founded. He was useful in stimulating popular interest in music and its study. Wrote cantatas, etc., edited vocal collections and the *Boston Musical Journal*, and compiled a textbook of harmony. *A.*

Baker, Theodore (New York, 1851). Able American editor, trained under Paul and at the Leipzig University (Ph.D. 1881). In 1880 he made studies of tribal music among the Seneca Indians (central New York) and elsewhere, leading to the thesis *Ueber die Musik der nordamerikanischen Wilden*, 1882, which was the pioneer work on Indian music. Since 1892 he has been editor for Schirmer in New York, producing two standard dictionaries, the one of terms (1895, many later eds.), the other of biographies (1900, 3d ed. 1919), and translating many important books on theory, technique and criticism, besides supervising the details of thousands of works of every class. *A.*

Baklanov, Georges (Petrograd, 1882). Russian operatic baritone, pupil of Vittorio Vanzo, from 1905 appearing both in Russia and the leading European capitals and in 1909 removing to the United States, where he has sung with the Boston Opera Company and at the Metropolitan, New York, and since 1917 with the Chicago Opera Company. *A.*

Balakirev, Mily Alexeievitch (Nijni Novgorod, 1837–1910, Petrograd). Distinguished Russian

pianist, composer and founder (from about 1860) of the Neo-Russian movement. After general education at Kazan University, he was a protégé of Oulibichev, quickly acquiring musical proficiency, so that in 1855 he made his début as pianist at Petrograd with success. In 1862, with the choral conductor Lomakin, he founded the influential Free School of Music, whose orchestral concerts he conducted (except in 1874–81). In 1866–67 he conducted Russian operas in Prague, in 1867–70 directed the Imperial Musical Society at Petrograd, and in 1883–95 was conductor at the Court Chapel. His influence was exerted not only to bring out many unknown Russian works of importance, but to introduce the knowledge of advanced styles from the rest of Europe. He became the leader of the circle ('the big five') including Cui, Mussorgsky, Rimsky-Korsakov and Borodin. He himself, starting with great admiration of Glinka, became a striking exponent of the distinctive Russian style and spirit, with masterly use of national motifs. His works include symphonies in C (1897–98) and D min. (1909), the symphonic poems *Russia* and *Tamara*, 4 overtures, a piano-concerto, the piano-fantasia *Islamei* and many dances, etc., for piano, 2 sets of songs (30 in all) and 2 collections of folk-songs. Letters with Tchaikovsky edited by Liapunov, 1912. *G, A.*

Balart, Gabriel (Barcelona, 1824–1893, do.). Spanish opera-conductor and composer of several popular zarzuelas, trained in Paris, from 1852 conductor at Madrid and Barcelona, and at length director of the Barcelona Conservatory.

Balatka, Hans (n. Olmütz, 1827–1899, Chicago). Moravian conductor, pupil of Proch, Sechter and Gentiluomo, coming to Milwaukee in 1849. In 1851–60 he was founder and leader of the Musikverein there, then of the Philharmonic Society, Musical Union and Germania Männerchor in Chicago, and after 1873 of the Liederkranz and other organizations, besides touring in 1870 with Mme. Pappenheim. Wrote a cantata (1869), the double chorus for men's voices *The Power of Song*, 1856, many choruses and songs. *A.*

Balbâtre, Claude (Dijon, 1729–1799, Paris). French organist, pupil of Rameau, from 1756 at St. Roch, from 1760 at Notre-Dame and from 1776 also in service of the king's brother (later Louis XVIII).

Balbi, Ludovico (? –1604). 16th C. *G.*

Balbi, Melchiore (Venice, 1796–1879, Padua). Italian composer and theorist, pupil of Nini, Valeri and Calegari, in 1818–53 concertmaster in Padua theaters and from 1854 director at S. Antonio there. Wrote 3 operas (1820–25), much church-music, a Requiem for Rossini, 1868, a 'grammar' of music as a language (1825) and *Nuova Scuola Basata sul Sistema Semitonato Equabile*, 1872, and edited Calegari's *Sistema Armonico*, 1829.

Baldwin, Ralph Lyman (Easthampton, Mass. 1872). American organist and public-school supervisor, pupil of Chadwick, Emery, Heindl and Elson, from 1904 organist in Hartford, Conn., in charge of music in the leading schools and (from 1906) conductor of the (men's) Choral Club. Since 1900 he has directed the Institute of Music Pedagogy, Northampton, Mass. (summer normal school). Has written an organ-sonata, a *Burlesca e Melodia* for organ, anthems, men's choruses, including *Hymn before Action*, songs, and edited several collections of school-music. *A.*

Baldwin, Samuel Atkinson (Lake City, Minn. 1862). Distinguished American organist, graduate of the Dresden Conservatory in 1884, from 1886 organist in Chicago, from 1889 in St. Paul and Minneapolis, besides leading choral societies, and since 1902 in New York and Brooklyn (till 1911), becoming in 1907 professor at the College of the City of New York, where he has for years given notable annual series of recitals, as well as elsewhere. Has written a symphony, the orchestral suite *A Summer Idyl*, 2 concert-overtures, chamber-music and some choral works. *A.*

Balfe, Michael William (Dublin, 1808–1870, England). Irish composer of popular operas and operettas, pupil of C. F. Horn and (under the patronage of Count Mazzara) of Federici, Galli and Bordogni. He early appeared as stage-baritone, in 1828–35 in Paris and Italy. From 1843 his English successes were constant till 1864, when he retired. His works include *I. Rivali*, 1829, *Un Avertimento ai Gelosi*, 1830, *Enrico IV al Passo del Marna*, 1831, *The Siege of Rochelle*, 1835, *The Maid of Artois*, 1836, *Catherine Grey*, 1837, *Joan of Arc*, 1837, *Diadeste*, 1838, *Falstaff*, 1838, *Keolanthe*, 1840, *Le Puits d'Amour*, 1843, *Les Quatre Fils d'Aymon*, 1844, *The Bohemian Girl*, 1843 (his greatest success, given throughout Europe), *The Daughter of St. Mark*, 1844, *The Enchantress*, 1845, *L'Étoile de Séville*, 1845, *The Bondman*, 1846, *The Maid of Honour*, 1847, *The Sicilian Bride*, 1852, *The Devil's in it*, 1852, *Pittore e Duca*, 1856 (as *The Painter of Antwerp* 1881), *The Rose of Castile*, 1857, *Satanella*, 1858, *Bianca*, 1860, *The Puritan's Daughter*, 1861, *The Armourer of Nantes*, 1863, *Blanche de Nevers*, 1863, *The Sleeping Queen*, 1863, *The Knight of the Leopard* or *Il Talismano*, 1874, besides the cantata *Mazeppa* and 2 others, glees and ballads. *The Bohemian Girl* was transformed in 1856 into French as *La Bohémienne* and in 1858 into Italian as *La Zingara.*

He had great fertility in effective melody and no little skill in orchestration and the telling arrangement of scenes, but had limited powers of characterization and small sense of the larger dramatic values. Within his chosen field he was not only popular but eminent. In 1846 he visited Vienna, in 1848 Berlin and in 1852–56 Russia and Trieste, besides vibrating often between London and Paris. Memoirs by Kenney, 1875, and Barrett, 1882. *G.*

Ballantine, Edward (Oberlin, O. 1886). American composer, trained at Boston and Berlin, since 1912 instructor at Harvard University. Has written the symphonic poems *The Eve of St. Agnes*, 1917, and *The Awakening of the Woods*, an *Overture to the Piper*, incidental music to Hagedorn's *Delectable Forest*, pieces for violin or 'cello and piano songs, etc. *A.*

Ballard, Robert. 16th C. *G.*

Balling, Michael (n. Würzburg, 1866). Eminent Bavarian conductor, trained as violist at the Würzburg Music School, for a time playing in the Mayence orchestra, in the court-band at Schwerin (1886–92) and also at Bayreuth. After a sojourn in Nelson (New Zealand), where he founded a music-school, an orchestra and a choral society, in 1896–97 he served as assistant-conductor at Bayreuth, as again in 1906–14. From 1898 he was in charge of the Opera at Lübeck, then at Breslau and in 1903–11 at Karlsruhe (succeeding Mottl). In 1911–14 he followed Richter as head of the Hallé Orchestra in Manchester (England). Since 1919 he has been general director at Darmstadt. He is editor-in-chief of the standard edition of Wagner's works begun by Breitkopf & Hartel in 1914.

Baltazarini. 16th C. *G.*

Baltzar, Thomas (?1630–1663). 17th C. *G.*

Baltzell, Winton James (Shiremanstown, Pa. 1864). American editor, author and composer, trained mostly in Boston and with H. A. Clarke, editor of *The Etude* from 1907 and of *The Musician* in 1907–18. Has published vocal music, a *History of Music*, 1905, and a *Dictionary of Musicians*, 1914. *A.*

Banchieri, Adriano (?1565–1634). 17th C. *G.*

Banck, Karl (Magdeburg, 1809–1889, Dresden). Saxon critic, pupil of Klein, Berger, Zelter and Frdr. Schneider, working at Magdeburg, Berlin, Leipzig (from 1834, at first closely associated with Schumann), in Thuringia and (from 1840) at Dresden.

Band, Erich (Berlin, 1876). Prussian conductor, trained at the Berlin Hochschule, director in succession at Mayence, Bremen, Rostock and (since 1905) of the Stuttgart Opera, as well as of choral organizations. Has written a string-quartet, a piano-sonata and pieces, and an essay on the history of the modern orchestra.

Bandini, Primo (Parma, 1857). Italian composer of the operas *Eufemio di Messina*, 1878, *Fausta*, 1886, and *Janko*, 1897.

Bandini, Uberto (Rieti, 1860). Italian composer, trained at Perugia, Naples and Rome. Has written the overture *Eleonora*, a symphony and *Il Baccanale* for orchestra, 1880. *G.*

Bandmann, Tony (Hamburg, 1848–1907, do.). Pupil of Deppe and an early representative of his method, working as teacher at Hamburg and writing *Die Gewichtstechnik d. Klavierspiels*, 1907.

Bandrowski, Alexander (Lubaczów, 1860–1913, Cracow). Galician actor and operatic tenor, pupil of Sangiovanni and Salvi, from 1887 becoming a Wagnerian exponent of high rank. He translated *Rienzi*, *Tannhäuser* and *Lohengrin* into Polish.

Banister, Gilbert. 15th C. *G.*

Banister, Henry Charles (London, 1831–1897, n. do.). English theorist and composer, pupil of Potter at the Royal Academy of Music, where from 1851 he was professor of theory, as from 1880 also at the Guildhall School and at the Normal College for the Blind. He was also a good concert-pianist. Wrote a *Text-Book of Music*, 1872 (many eds.), *Some Musical Ethics and Analogies*, 1884, *Lectures on Musical Analysis*, 1887, *Musical Art and Study*, 1888, a memoir of Macfarren (1891) and several handbooks of harmony. Some of his lectures were collected by Macpherson under the title *Interludes*, 1898. Composed 4 symphonies, 5 overtures, chamber-music, cantatas, etc. *G.*

Banister, Henry Joshua (London, 1803–1847, do.). English 'cellist, father of the above. Wrote 'cello text-books and edited a vocal collection (1803).

Banister, John (1630–1679). 17th C. *G.*

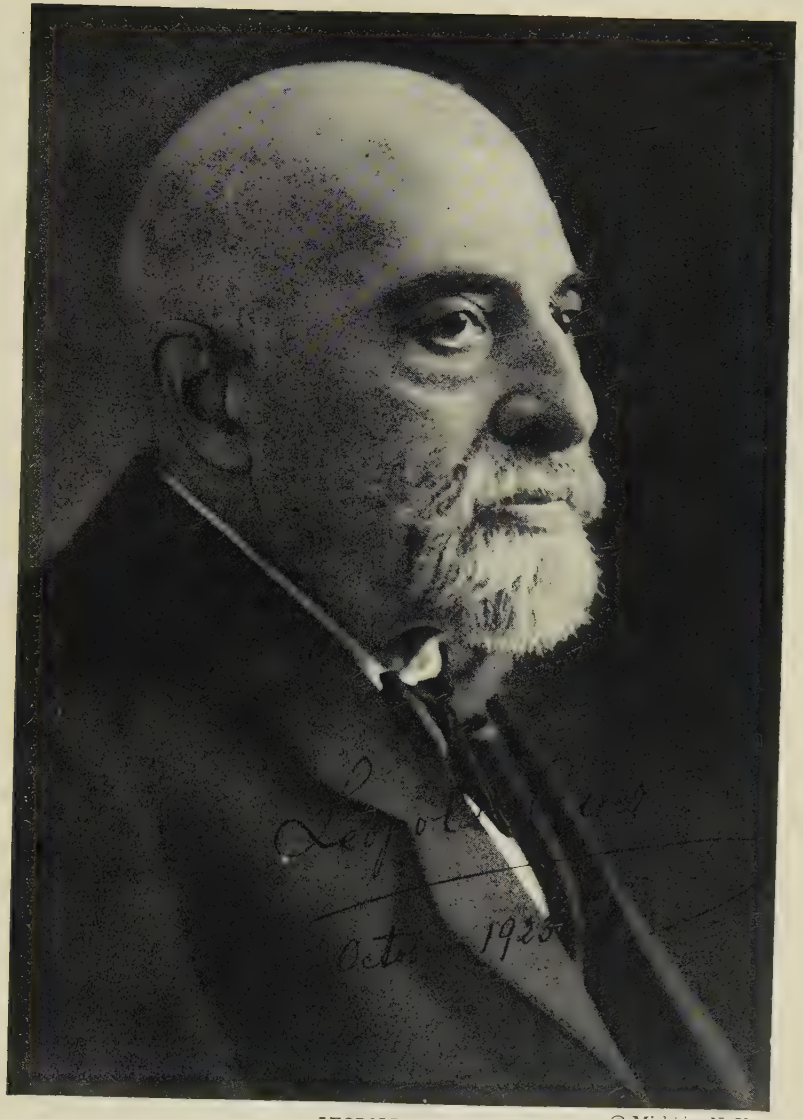
Banister, John, Jr. (?1663–1735). 17th C. *G.*

Bannister, Henry Marriott (1855–1919). English clergyman, since about 1890 sub-librarian of the Bodleian Library, Oxford. Editor of *Monumenti Vaticani di Paleografia Musicale*, 1913 (vol. xii of *Codices Vaticani Selecti*) and of several volumes of *Anlecta Hymnica Medii Aevi*, with many articles in periodicals.

Banti, Brigitta, née Giorgi (Crema, 1759–1806, Bologna). Extraordinary Italian stage-soprano, originally a street-singer. Heard in a Paris café by De Vismes in 1778, she was at once engaged for the Opéra, where her sure intuition as both singer and actress won great success, though she seemed unable to learn in the ordinary way (even to read notes). In 1779–1802 she sang constantly at leading operatic centers, sometimes in opera buffa, many works being specially written for her by Bianchi. Her voice was perfectly even through a very wide range, combining extreme flexibility with sweetness and emotional power. She married the dancer Zaccaria Banti. Memoir by Lozzi, 1909. *G.*

Bantock, Granville (London, 1868). Gifted English composer, pupil of Corder and Macfarren Scholar at the Royal Academy, London, appearing as an original composer from 1892. In 1893–96 he edited the *New Quarterly Musical Review*, besides leading comedies and light opera and in 1894–95 making a world-tour with one of the Edwardes companies. In 1896 he gave a concert devoted to music by young Englishmen (Allon, Hawley, Hinton, R. Steggall, W. Wallace and himself), which marked the beginning of a new interest. In 1897–1901 he was conductor at New Brighton of both symphony and choral concerts, still emphasizing new English works. In 1900 he gave a concert of British music at Antwerp, with another in 1902. In 1902 he followed Wood as conductor of the Wolverhampton Festivals, and since 1908 has been professor at Birmingham University and director of the Music School of the Midland Institute. His works include

The short operas *Cædmar*, 1892, and *The Pearl of Iran*, 1896, and incidental music to his own 5-act drama *Rameses II*, 1891; the dramatic cantata *The Fire-Worshippers*, 1892; the choral symphonies *Atalanta in Calydon*, 1912, and *The Vanity of Vanities*, 1914; the festival symphony *Christus*, 10 parts, 1903; various scenas, etc.,



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with orchestra, like *Wulstan*, 1892, *The Time-Spirit*, 1904, *Thorvenda's Dream*, 1903, *Omar Khayyám*, 2 parts, 1906–07, *Sea-Wanderers*, 1907; the choral suite *A Pageant of Human Life;* the tone-poems *Thalaba the Destroyer*, 1900, *Dante*, 1902, *Hudibras*, 1902, *The Witch of Atlas*, 1902, *Lalla Rookh*, 1903, *The Great God Pan*, 1903, *The Pierrot of the Minute*, 1908, *Dante and Beatrice*, 1911, *Fifine at the Fair*, 1912, *Hebridean Symphony*, 1916; the overtures *Saul*, *Cain*, *Belshazzar*, *Eugene Aram* (for an unfinished opera, 1895), *To a Greek Tragedy*, 1911; the orchestral suites *Russian Scenes*, 1899, and *English Scenes*, 1900; music for *Elektra;* 3 *Dramatic Dances* and *Scenes from the Scottish Highlands* for orchestra; the Oriental scenes *Processional*, 1894, and *Jaga Naut*, 1897; a *Pagan Symphony;* the orchestral variations *Helena*, 1900; the ballets *Egypt*, 1892, and *The Enchanted Garden*, 1916; an *Elegiac Poem* for 'cello and orchestra; a string-quartet, a Serenade for horns; a Mass for men's chorus *a cappella* ; the song-albums, with orchestra, *Ghazels of Hafiz*, *Songs of the East*, *Fer-ishta's Fancies*, *Sappho*, *Jester Songs* and *Songs of the Seraglio*; besides lesser works for piano or voice. He has projected a Celtic Folk-Opera (with Mrs. Fraser).

The above titles indicate his extreme interest in the picturesque and unusual. He tends always to be a colorist and his sure grasp of orchestral technique makes his work highly effective. Whether the artistic message is as fine as the rhetoric of presentation is disputed. See critique by H. O. Anderton, 1915, and article in *The Musical Quarterly*, July, 1918. *G, A.*

Banwart, Jakob. 17th C.

Baptie, David (Edinburgh, 1822–1906, Glasgow). Scottish lexicographer, compiling a *Handbook of Musical Biography*, 1883 (2d ed. 1887), *Musicians of All Times*, 1889, and an extensive catalogue of part-songs (over 23,000), on which he labored for over fifty years (1846–98), now deposited in the British Museum for reference. He also edited popular hymn-books, and wrote many glees, anthems, etc. *G.*

Baptiste. See Anet, Baptiste.

Baralli, Raffaello (n. Lucca, 1862). Italian specialist in Gregorian music, from 1893 teaching in the Instituto Musicale at Lucca and since 1920 at the School for Church Music in Rome. Has written various treatises and articles on his specialty (from 1901).

Barbaja, Domenico (Milan, 1778–1841, Posilipo). Famous Italian impresario, who became manager of San Carlo in Naples, La Scala in Milan and in 1821–28 of two leading theaters in Vienna, besides smaller enterprises. He brought out the first works of Bellini, many of those of Rossini and Donizetti, besides Weber's *Euryanthe* at Vienna. He also employed all the leading singers of the day. He retired about 1830. *G.*

Barbarino, Bartolommeo. 17th C.

Barbedette, Hippolyte La Rochelle (Poitiers, 1827–1901, Paris). French biographer (1861–82) of many composers (Beethoven, Chopin, Weber, Schubert, Mendelssohn, Heller) and contributor to the *Ménestrel.*

Barbella, Emanuele (Naples, 1704–1773, do.). Italian violinist, pupil of Bini, Leo and Martini, exemplifying the Tartini tradition. He probably lived long in London. Wrote much for two and three violins, also (with Logroscino) the opera *Elmira Generosa*, 1753. *G.*

Barbi, Alice (Modena, 1862). Accomplished Italian mezzo-soprano, trained also as violinist. From 1882 till her marriage in 1897 to Baron Wolff-Stomersen she was hailed in Italy and elsewhere as a foremost song-singer, equally successful in works of different countries and periods. See article in *Gazetta Musicale*, 1887. *G.*

Barbier, Frédéric Étienne (Metz, 1829–1889, Paris). Prolific French composer of light operas, ballets and songs, for a time concertmaster at the Théâtre International in Paris and also conductor at the Alcazar, besides writing critiques. His stage-works numbered about 60 (from 1852).

Barbier, Jules Paul (Paris, 1825–1901, do.). Skillful French littérateur, with Carré author of many opera-libretti (from 1853) for Massé, Reber, Boulanger, Diffès, Meyerbeer (*Le Pardon de Ploërmel*), Thomas (*Hamlet*, *Françoise de Rimini*) and Gounod (*Faust*, *Philémon et Baucis*, *Roméo et Juliette*, *Polyeucte*). His son **Pierre** (b. 1854) is also well-known as librettist.

Barbieri, Carlo Emanuele di (Genoa, 1822–1867, Pest). Italian conductor and composer, pupil of Mercadante and Crescentini, in Vienna in 1845–47, '56–62, Berlin and Hamburg in 1847–53, Rio de Janeiro in 1853–56, and from 1862 head of the National Theater at Pest. Wrote the operas *Cristoforo Colombo*, 1848, *Nisida*, 1851, *Carlo und Carlin*, 1859, *Arabella*, 1862, and the favorite *Perdita, ein Wintermärchen*, 1865, besides songs in German and Italian, church-music, etc.

Barbieri, Francisco Asenjo (Madrid, 1823–1894, do.). Noted Spanish composer of zarzuelas, trained at the Madrid Conservatory, from 1847 secretary of the Zarzuela Society and from 1868 professor of harmony and history at the Conservatory. Wrote over 75 zarzuelas (often in collaboration), of which the earliest were *Gloria y Peluca*, 1850, and *Jugar con Fuego*, 1851, turning to an Italian style with *L'An y Toros*, 1864, besides much orchestral and choral music and able articles on both musical and political subjects. He also edited the important *Cancionero Musical de los Siglos XV y XVI*, 1890, and a work by Eximeneo on Don Lazaro Viscardi (1872). In early life he was clarinettist, opera-singer and conductor in northern Spain. In 1866 he started concerts in Madrid that led to a permanent series. In 1873 he was made a member of the Academy of Arts. *G.*

Barbireau, Jacques (? –1491). 15th C. *G.*

Barblan, Otto (in the Engadine, 1860). Able Swiss organist from 1885, trained at the Stuttgart Conservatory, since 1887 organist of the Geneva Cathedral, professor in the Conservatory and conductor of the Société de Chant Sacré. Has written many organ-pieces, a string-quartet, a Passion (1918), the cantatas *Ode Patriotique*, 1896, and *Post Tenebras Lux*, 1909, Psalms 23 and 137 for chorus and orchestra, men's choruses, etc.

Barbot, Joseph Théodore Désiré (Toulouse, 1824–1897, Paris). French tenor, pupil of El-

wart and Garcia, from 1848 appearing in Paris and Italy and from 1875 professor of singing at the Paris Conservatory. He sang in 1859 at the première of *Faust*.

Barbour, Florence, née Newell (Providence, R. I. 1867). American pianist and composer for piano and of songs, including the suites *Venice*, *A Day in Arcady* and *All in a Garden Fair*, sets of *Forest-Sketches*, *Nature-Pieces*, a *Reverie* for strings and piano, many song-groups, anthems and women's choruses. *A.*

Barcewicz, Stanislaus (Warsaw, 1858). Polish violinist, trained at the Moscow Conservatory, from 1885 professor at the Warsaw Conservatory, from 1893 second conductor of opera and from 1911 head of the Musical Institute.

Bardas, Willy (Vienna, 1887). Able Austrian pianist, pupil of Grädener, Schnabel and Bruch, since 1919 teaching at the Stern Conservatory, Berlin. His wife is noted as a concert-contralto.

Bardi, Giovanni, Conte del Vernio (1534–1612). 16th C. *G.*

Barge, Johann Heinrich Wilhelm (n. Dannenberg, 1836). Hanoverian flutist, from 1853 in a regimental band, from 1860 in the Detmold court-orchestra and in 1867–95 first flute at the Gewandhaus, Leipzig. Wrote a flute-method, studies and arrangements.

Bargheer, Adolf (Bückeburg, 1840–1901, Basel). Violinist, last pupil of Spohr and then of Joachim, from 1866 teacher and leader at the Basel Music School.

Bargheer, Karl Louis (Bückeburg, 1831–1902, Hamburg), brother of the above. Violinist, pupil of Spohr, David and Joachim, from 1850 concertmaster of the Detmold court-orchestra and in 1863–76 capellmeister there, from 1876 concertmaster of the Philharmonic in Hamburg and teacher in the Conservatory, and from 1889 leader of the Von Bülow orchestra there.

Bargiel, Woldemar (Berlin, 1828–1897, do.), step-brother of Clara (Wieck) Schumann. Able Prussian composer, pupil of Dehn and the Leipzig Conservatory, from 1850 teacher in Berlin, from 1859 at the Cologne Conservatory, from 1865 director of the Rotterdam Music School and of the Maatschappij concerts, from 1874 professor at the Berlin Hochschule, also from 1875 member of the senate of the Academy of Arts and head of one of its divisions (composition). In style he was a follower of Schumann. Wrote a symphony, the overtures *Prometheus*, *Zu einem Trauerspiel* (Romeo and Juliet) and *Medea*, 3 *Danses Brillantes* and an *Intermezzo* for orchestra, 4 string-quartets, 3 piano-trios, a violin-sonata, suites for piano and for violin, a string-octet, 3 Psalms for chorus and orchestra (one *a cappella*), many piano-pieces and songs, all marked by careful workmanship. *G.*

Barker, Charles Spackman (Bath, 1806–1879, Maidstone). English organ-maker, trained by Bishop, who worked first at Bath, about 1835 inventing the pneumatic lever for lessening key-resistance, from 1837 in Paris (where Cavaillé-Col adopted his system), continuing in various firms till 1870, when he returned to England. About 1865 he perfected an electric action. At the Paris Exposition of 1855 he won a first-class medal and membership in the Légion d'Honneur. *G.*

Barley, William. 16th C. *G.*

Bärmann, Heinrich Joseph (Potsdam, 1784–1847, Munich). Famous clarinettist, from 1807 in the Bavarian court-band and soon widely known throughout Europe as soloist. He was intimate with Weber, Meyerbeer and Mendelssohn. Wrote over 100 clarinet-works in various forms that are still valued. His brother **Karl** (1782–1842) was a noted bassoonist in the Royal Band at Berlin. *G.*

Bärmann, Karl (Munich, 1811–1885, do.)., son of Heinrich. Excellent clarinettist, pupil and successor of his father at Munich. Wrote a standard method (2 parts and supplement), and many pieces. *G.*

Bärmann [Baermann], Karl (Munich, 1839–1913, Boston), son of the foregoing. Superior pianist, pupil of Wanner, Wohlmuth, Liszt and Lachner, after many years of teaching in the Munich Conservatory in 1881 came to America, becoming a leading soloist and teacher in Boston. His pupils included Mrs. Beach and F. S. Converse. Wrote a piano-suite, 12 fine studies and many pieces, besides an orchestral *Festival March* (played in Munich). *G*, *A.*

Barnabee, Henry Clay (Portsmouth, N. H. 1833–1917, Boston). American comedian and stage-singer from 1854, from 1879 with the Boston Ideal Company and in 1887 (with Karl) founder of The Bostonians, rounding out more than a half-century of notable success in light and comic operas. Published *My Wanderings*, 1913. *A.*

Barnard, Charlotte, née Alington (1830–1869, Dover). English poet and song-writer of a popular character (pen-name 'Claribel'). *G.*

Barnard, John. 17th C. *G.*

Barnby, Joseph (York, 1838–1896, London). Distinguished English organist, conductor and composer, trained at the Royal Academy, London, and from 1855 organist of various churches, notably at St. Andrew's (Wells St.) in 1863–71 and at St. Anne's (Soho) in 1871–86. From 1861 he was adviser for Novello and from 1867 conducted Barnby's Choir and other choral societies under Novello auspices, and in 1878–1886 was the first conductor of the new London Musical Society. From 1875 he was precentor at Eton and from 1892 head of the Guildhall School of Music. He often served as conductor of festivals outside of London. He was knighted in 1892. Wrote the cantata *Rebekah*, 1870, Psalm 97, 1883, a large number of services, anthems, hymn-tunes, part-songs, etc., with fluent grace and skill, and was musical editor of *The Hymnary*, 1872, and four other collections. *G.*

Barnekow, Christian (St. Sauveur, Pyrenees, 1837–1913, Copenhagen). Danish organist and composer, pupil of Helstedt, working at Copenhagen, where from 1871 he was a prominent

leader in various enterprises. Wrote a string-quintet, a piano-quartet, a piano-trio, sonatas for violin and for piano, *Idyllen* for strings, 2 organ-fantasias, 4 sets of organ-preludes, numerous choruses, part-songs and songs (many with organ), including the cycles *Die Einsame*, *Der Königen Klage*, *Finnische Gesänge* and *Nocturnes*, besides editing 8 sets of sacred songs from old masters, some works of Buxtehude (for piano, 4 hands), etc.

Barnes, Edward Shippen (Seabright, N. J. 1887). American organist, trained at the Yale School of Music and the Schola Cantorum, Paris, since 1911 organist in New York. Has written an organ-symphony, 2 suites, a fantasia for organ and chorus and 2 sacred cantatas. *A.*

Barnett, John (Bedford, 1802–1890, Cheltenham), father's name originally Bernhard Beer (related to Meyerbeer). English composer, pupil of C. E. Horn, Perez and Ferd. Ries, beginning stage-singing in 1813 and writing musical farces, etc. from 1825 for various London theaters, finally entering the field of serious opera in 1834. From 1841 he taught singing at Cheltenham, though with several sojourns on the Continent. His chief works were an oratorio (1830), the operetta *The Pet of the Petticoats*, 1831, the operas *The Mountain Sylph*, 1834 (hailed as the first English opera of the time), *Fair Rosamund*, 1837, *Farinelli*, 1839, and *Kathleen* (not performed), several effective series of songs and a multitude (4000) of single songs, besides a symphony and 2 string-quartets, and a pamphlet on vocal methods (1842) and a *School for the Voice*, 1844. He had considerable melodic originality. *G.*

Barnett, John Francis (London, 1837–1916, do.), nephew of the above. Eminent English pianist and composer, trained at the Royal Academy, London (twice Queen's Scholar), and the Leipzig Conservatory, playing at the Gewandhaus in 1860. As early as 1853 he appeared in London in Mendelssohn's 2d Concerto under Spohr. From 1860 he became widely known in England as teacher, soloist and conductor, and from 1883 was professor at the Royal College, London. Wrote a symphony (1864), 2 overtures, 6 orchestral *Sketches*, *The Lay of the Last Minstrel* for orchestra, 1874, a piano-concerto, a string-quintet, quartet and trio, etc., and, more notably, the oratorio *The Raising of Lazarus*, 1876, and many cantatas, including *The Ancient Mariner*, 1867, *Paradise and the Peri*, 1870, *The Good Shepherd*, 1876, *The Building of the Ship*, 1880, *The Harvest Festival*, 1881, *The Wishing-Bell*, 1893, all for various festivals. He also wrote for piano and for voices alone or in chorus, and published *Musical Reminiscences and Impressions*, 1906. *G.*

Barnett, Neville George (London, 1854–1895, Picton, N. S. W.). English organist, pupil of J. L. Hopkins, after service in London churches, organist of the leading R. C. church in Sydney, N. S. W., choirmaster at the Synagogue, teacher at the Blind Asylum and critic for several papers. Wrote the opera *Pomare* (given in Auckland), a mass, organ-pieces, choruses and a text-book in harmony.

Baron, Ernst Gottlieb (Breslau, 1696–1760, Berlin). Noted Silesian lutenist and theorbist, touring with much success from 1720, from 1728 in court-bands at Gotha, Eisenach and Rheinsberg, and from 1737 at Berlin. Wrote an *Untersuchung des Instruments der Laute*, 1727, a contribution on the lute to Marpurg's *Beiträge*, 1756, and other studies. *G.*

Barrê, Antonio and **Leonardo.** 16th C. *G.*

Barrère, Georges (Bordeaux, 1876). Accomplished French flutist, trained at the Paris Conservatory, from 1898 soloist at the Colonne Concerts and the Opéra, and since 1905 in the Symphony Society, New York, and teacher at the Institute of Musical Art. In Paris he founded in 1895 the Société Moderne d'Instruments à Vent, and in New York in 1910 the Barrère Ensemble, in 1913 the Trio de Lutèce (flute, harp and 'cello) and in 1914 the Little Symphony. He is Officier in the French Académie. Has edited Altès' flute-études. *A.*

Barret, Apollon Marie Rose (Paris, 1808–1879, London). Fine French oboist, pupil of Vogt, successively engaged at the Odéon in Paris, the Opéra-Comique and (till 1874) the Italian Opera in London. Wrote an excellent method, with supplementary studies. *G.*

Barrett, William Alexander (Hackney, 1836–1891, London). English critic and author, from 1869 on the *Morning Post*, besides at different times editing the *Monthly Musical Record* and the *Musical Times* and singing in the choir at St. Paul's. Wrote *English Glee and Madrigal Writers*, 1877, *English Church Composers*, 1882, *Balfe, his Life and Work*, 1882, and was co-editor with Stainer of the *Dictionary of Musical Terms*, 1876 (and later eds.). He also composed an oratorio and other vocal music. *G.*

Barrientos, Maria (Barcelona, 1885). Talented Spanish operatic soprano, a precocious student at the Barcelona Conservatory, making her début in 1899 at Barcelona and in 1900 at La Scala, Milan. After singing in various European countries and in South America till 1913, in 1916 she came to the Metropolitan in New York. Her répertoire includes all standard French and Italian works, especially in coloratura rôles. She married George Keen in 1907 at Barcelona. *A.*

Barrington, Daines (London, 1727–1800, do.). English lawyer, author of essays on precocious musicians (Crotch, Mornington, Mozart, two Wesleys), on bird-song (1773), Welsh instruments, etc. *G.*

Barry, Charles Ainslie (London, 1830–1915, do.). English editor and critic, trained by Walmisley and at the Cologne and Leipzig Conservatories, contributor to several papers, in 1875–79 editor of the *Monthly Musical Record*, and for many years author of the analytical programs of the Richter concerts. From 1886 he was secretary of the Liszt Scholarship Fund. Wrote

a symphony, 2 overtures, an orchestral march, a string-quartet, cantatas and other vocal music. *G.*

Barsanti, Francesco (Lucca, ?1690–1760?, in England). Italian flutist, oboist and violist, settling in Great Britain in 1714. Made a *Collection of Old Scots Tunes*, 1742, and wrote considerable chamber-music and some *Antifone* in the Palestrina style. *G.*

Barsotti, Tommaso Gasparo Fortunato (Florence, 1786–1858, Marseilles). In 1821–52 founder and director of the Free School of Music at Marseilles. Wrote a *Méthode de Musique*, 1828, and some piano- and vocal pieces.

Barstow, Vera (Celina, O. 1893). American violinist, pupil of Von Kunits, appearing first in 1912 at Vienna and New York, with many later engagements with orchestras and in concert. *A.*

Bartay, Andreas (Széplak, 1798–1856, Mayence). Hungarian composer, from 1838 director of the National Theater, Pest, and, after concerts in Paris in 1848, settled in Hamburg. Wrote the Hungarian operas *Aurelia*, *Csel* and *The Hungarians in Naples*, an oratorio, masses, ballets, etc.

Bartay, Ede (1825–1901, Pest), son of the above. Director of the National Musical Academy in Pest and founder of a pension-fund for Hungarian musicians. Wrote the overture *Pericles*, etc.

Bartei, Girolamo. 17th C. *G.*

Barth, Adolf Franz (Alsleben, 1852). Eminent Saxon surgeon (M.D. 1879), since 1896 located at Leipzig, where he has specialized in the anatomy and physiology of the ear, with notable researches in acoustics. Has written *Zur Lehre von d. Tönen u. Geräuschen*, 1887, *Beitrag zur Anatomie d. inneren Ohres*, 1889, *Die Helmholtzsche Theorie über d. Hören*, 1892, *Ueber d. Bildung d. menschlichen Stimme*, 1904, *Klang u. Tonhöhe d. Sprechstimme*, 1906, and many other articles and treatises.

Barth, Christian Frederik (Kassel, 1787–1861, Middelfart), son of the following. From 1802 oboist in the Copenhagen court-orchestra, with some tours in other countries, and from 1841 an influential teacher. Wrote 2 oboe-concertos, a sonata, duets and quartets, besides an overture.

Barth, Christian Samuel (Glauchau, 1735–1809, Copenhagen). Noted Saxon oboist, pupil of J. S. Bach, engaged in orchestras at Rudolstadt, Weimar, Hanover, Kassel and Copenhagen in turn. Wrote brilliant oboe-concertos and other works.

Barth, Friedrich Philipp Karl Anton (Kassel, 1775–1804, Copenhagen), son of the above. Successor of his father at Copenhagen. Wrote concertos for oboe, flute and two horns, and made collections of Danish and German songs.

Barth, Hermann (Luxemburg, 1866). Clergyman at Ruhlsdorf and Marienwerder, author of a life of Bach (1902), a history of church-music (1903) and works on the chorale (1904–05).

Barth, Karl Heinrich (Pillau, 1847–1923, Berlin). Eminent Prussian pianist, pupil of Steinmann, Von Bülow, Bronsart and Tausig, from 1868 teacher at the Stern Conservatory, Berlin, from 1871 at the Hochschule and from 1910 head of the piano-department in the latter. He was equally noted as soloist and in ensemble. With De Ahna and Hausmann he formed a Trio that became widely celebrated. Under Frederick III in 1888 he was court-pianist. Wrote a violin-sonata.

Barth, Richard (Grosswanzleben, 1850). Saxon violinist (forced by accident to play left-handed), pupil of Beck and Joachim, concert-master at Münster and from 1882 at Crefeld, then director at Marburg University, in 1895–1904 conductor of the Hamburg Philharmonic and of the Singakademie, and since 1908 director of the Hamburg Conservatory. He edited Brahms' letters to J. O. Grimm (1908). *G.*

Barthe, Grat Norbert (Bayonne, 1828– ?). French opera-composer, pupil of Leborne, taking the Prix de Rome in 1854 with the cantata *Francesca da Rimini*. Wrote the operas *Don Carlos* and *La Fiancée d'Abydos*, 1865, the oratorio *Judith*, etc.

Barthel, Johann Christian (Plauen, 1776–1831, Altenburg). Saxon organist, pupil of J. A. Hiller, from 1792 court-conductor at Schöneburg and from 1797 at Greitz, and from 1804 court-organist at Altenburg. *G.*

Barthélemon, François Hippolyte (Bordeaux, 1741–1808, Dublin). Distinguished Irish-French violinist and composer, from 1765 leader of the opera-orchestra in London and in 1770–76 at Marylebone Gardens, in 1776–77, with his wife (née Mary Young) a popular singer, toured on the Continent, and in 1784 visited Dublin. His playing was marked by a firm and pure tone. Wrote the operas *Pelopida*, 1766, *Le Fleuve Scamandre*, 1768, *The Judgment of Paris*, 1768, *The Maid of the Oaks*, 1774, *Belphegor*, 1778, etc., besides 6 string-quartets, violin-concertos, etc. *G.*

Bartholdy, Conrad Johan (Frijsenborg, 1853–1904, Copenhagen). Danish cantor, pupil of Gebauer and Neupert, from 1883 at the Matthäuskirche in Copenhagen. Wrote the operas *Loreley* and *Dyveke*, an overture and choruses.

Bartholomew, William (London, 1793–1867, do.). English amateur who translated or adapted the texts of many of Mendelssohn's works (except *St. Paul* and the *Hymn of Praise*), of Costa's *Eli*, *Naaman* and *The Dream*, of Méhul's *Joseph*, of Spohr's *Jessonda*, etc. *G.*

Bartholony, Jean (Geneva, 1880). Swiss composer, trained in Paris, now head of the Geneva Conservatory. Has written the symphonic poems *La Nuit Cède au Jour* and *Jeux de Faunes*, a violin-sonata, *Impressions d'Été* for piano and pieces for organ or for organ and violin.

Bartleman, James (London, 1769–1821, do.). English baritone, pupil as a boy-chorister of Cooke, from 1788 a principal soloist at the Ancient Concerts and (1791–95) at the new Vocal Concerts. He was famous as the interpreter of Purcell's songs. *G.*

Bartlett, Homer Newton (Olive, N. Y. 1846–1920, Hoboken, N. J.). American organist and composer, trained in New York, where from 1860 he was organist, from 1885 at the Madison Avenue Baptist Church. He wrote with great fluency, but with much freshness and accuracy of style, among his almost 250 works being the opera *La Vallière*, 1887, the operetta *Magic Hours*, the symphonic poem *Apollo*, a *Légende* for orchestra, a concerto and ballade for violin, many effective organ-pieces, 3 piano-ballades and other piano-works (some based on Japanese themes), anthems and songs. *A.*

Bartlett, John. 17th C. *G.*

Bartmuss, Richard (Bitterfeld, 1859–1910, Dessau). Able Prussian organist, pupil of Grell, Haupt and Löschhorn, from about 1880 organist at Dessau, receiving the title of royal professor in 1902. Wrote 2 organ-concertos, 4 organ-sonatas, 2 chorale-fantasias, *Kirchliche Festmusiken*, the oratorio *Der Tag der Pfingsten*, the cantata *Die Apostel in Philippi*, motets, choruses, songs and melodramas, including *Liturgische Vespern* (Lutheran musical services).

Bartók, Béla (Nagy Szent Miklós, 1881). Hungarian pianist and composer, pupil of Kersch, L. Erkel and the Pest Music Academy, where since 1906 he has been professor. Has written the opera *Ritter Blaubarts Burg*, 1918, the pantomime *Der wunderbare Prinz*, 1919, the dance-play *Der holzgeschnitzte Prinz*, 1922, the symphonic poem *Kossuth*, orchestral suites, 2 *Porträts* for orchestra, a *Rhapsodie* for piano and orchestra, a piano-quintet, a string-quartet, a piano-suite and other pieces, and edited a collection of Hungarian, Slovak and Rumanian folk-songs.

Bartoli, Erasmo (1606–1656). 17th C.

Bartolini, Or' in Dio. 17th C.

Bartz, Johannes (Stargard, 1848). Pomeranian organist, trained at the Leipzig Conservatory, from 1872 at the Peter-Paul Church in Moscow and director of choral societies. Has written the opera *Der Feldwebel*, the oratorio *Der Himmelsbote*, the orchestral suite *Rolf Krakes Tod*, a string-quartet, a violin-sonata, 3 piano-sonatas, a Requiem and other church-music, 12 books of songs, etc.

Bary, Alfred Erwin von (Malta, 1873). Though trained as a physician (M.D. 1898, Munich), from 1902 was operatic tenor at the Court Opera in Dresden, going in 1912–18 to that in Munich. Since 1904 he has sung with success at Bayreuth.

Baselt, Friedrich [Fritz] Gustav Otto (Oels, 1863). Silesian composer and conductor, pupil of Emil Köhler and Bussler, variously occupied in Breslau, Essen and Nuremberg, since 1894 at Frankfort as director of the Philharmonic Verein and the Sängervereinigung. Has written a multitude of works, mostly vocal, including many operettas (from 1888) and some ballets, and many men's choruses *a cappella*, etc., besides instrumental pieces.

Basevi, Abramo (Leghorn, 1818–1885, Florence). Italian editor and author, founder and editor of *Armonia* (until 1859) and then writer for *Boccherini*, publishing a study of Verdi's works (1859), treatises on harmony (1862, '65) and a handbook of music-history (1865–66). In 1859 he started matinées at Florence that later became the Società del Quartetto. In early life he also wrote two operas (1840, '47). *G.*

Basili, Francesco (Loreto, 1767–1850, Rome). Italian composer, pupil of his father and Jannaconi, maestro at Foligno, Mamerata and Loreto, from 1827 head of the Milan Conservatory and from 1837 maestro at St. Peter's in Rome, following Fioravanti. Wrote 16 operas, large and small (1788–1818) and some dramatic oratorios, much church-music, including a Requiem for Jannaconi (1816), symphonies and sonatas in Haydn's style, songs, etc. *G.*

Bassani, Geronimo. Italian singer in the choir of St. Mark's, Venice, pupil of Lotti, writing good church-music and 2 operas (1718–21).

Bassani, Giovanni. 16th C.

Bassani, Giovanni Battista (?1657–1716). 17th C. *G.*

Bassett, Franklin (Wheeling, W. Va. 1852–1915, Pasadena, Cal.). American pianist, trained at the Leipzig Conservatory, but debarred from full activity by accident. From 1877 he was organist and teacher at Cleveland, giving the first organ-recitals there, engaging fruitfully in ensemble-playing and training many able piano-pupils as director of the Conservatory. *A.*

Bassford, William Kipp (New York, 1839–1902, do.). American organist and composer, pupil of S. P. Jackson, long active in New York, writing the opera *Cassilda*, a mass and other church-music, songs and piano-pieces. After W. V. Wallace's death in 1865 he was engaged to complete his opera *Estrella*. *A.*

Bassi, Amadeo Vittorio (Florence, 1876). Italian operatic tenor from 1899 in Italy, in 1902–07 in South America, in 1907 at Covent Garden, London, in 1906–08 at the Manhattan, New York, and in 1910–12 with the Chicago Opera Company. He sang at the premières of d'Erlanger's *Tess*, Franchetti's *Germania*, Mascagni's *L'Amico Fritz*, Cilèa's *Gloria*, etc., and his répertoire includes over 50 rôles, mostly Italian.

Bassi, Luigi (Pesaro, 1766–1825, Dresden). Italian operatic baritone, pupil of Laschi, known in Italy from 1779 (before his voice changed), from 1784 a favorite at Prague, from 1806 at Vienna, and, after spending 1814–15 again at Prague, director of the Dresden Opera. He was intimate with Mozart (who wrote the part of *Don Giovanni* for him in 1787), with Prince Lobkowitz in Vienna and with Weber at Prague and Dresden. *G.*

Bassiron [Basiron], Philippe. 15th C. *G.*

Bastiaans, J. G. (Wilp, 1812–1875, Haarlem). Dutch organist, pupil of Schneider at Dessau and of Mendelssohn, long organist at Amsterdam

and teacher at the Blind Institution, and from 1868 organist at Haarlem, succeeded by his son Johann (1854–1885).

Baston, Josquin. 16th C.

Bates, Joah (Halifax, 1741–1799, London). English conductor, graduate of Cambridge, more or less engaged in secretarial or commercial duties throughout his life, but also in 1776 founder and till 1793 conductor of the Ancient Concerts, in 1783–84 promoter and conductor of the first Handel Commemoration, as well as of later ones (till 1791), and well known as an expert upon Handel's music. In 1780 he married Sarah Harrop, a favorite concert-singer. *G.*

Bates, William. English composer of light operas, etc., for the Marylebone and Vauxhall Gardens in 1760–75. *G.*

Bateson, Thomas (?1575–1630). 17th C. *G.*

Bath, Hubert (Barnstaple, 1883). English conductor and composer, trained at the Royal Academy of Music, in 1912–13 conductor for the Quinlan opera-troupe on its world-tour, in 1915 at the Shaftesbury Theatre, London, director of the opera-class at the Guildhall School and musical adviser to the London County Council. Has written the operas *Young England*, 1915, *Bubbole*, 1920, *Trilby* and others, the symphonic poem *Hannele*, 1908, the orchestral *Variations*, 1904, *Sea-Sketches*, 1909, and *African Suite*, 1915, the cantatas *The Legend of Norbudda*, 1908, *The Wedding of Shon Maclean*, 1910, *The Jackdaw of Rheims*, 1911, *Look at the Clock*, 1911, and *The Wake of O'Connor*, 1914, 6 short quintets for piano and strings, and about 150 highly original songs (30 by Fiona Macleod). *G, A.*

Bathe, William (1564–1614). 16th C. *G.*

Batiste, Antoine Édouard (Paris, 1820–1876, do.). Noted French organist, trained at the Paris Conservatory, where from 1836 he was professor of solfeggio, harmony and choral singing. From 1842 he was organist at St.-Nicholas-des-Champs and from 1854 at St.-Eustache. Wrote numerous facile and popular organ-works and edited the Conservatory text-book of solfeggio (12 vols.), with useful original matter. *G.*

Batka, Richard (Prague, 1868–1822, Vienna). Bohemian musicologist (Ph.D., Prague University), in 1896–98 (with Teibler) editor of the *Neue Musikalische Rundschau* at Prague, critic for the *Neue Revue* and *Tageblatt*, and conductor of the Dürerbund (1903–08), from 1897 also editor of the *Kunstwart* in Vienna, from 1908 in Vienna as also editor of *Der Merker* (with Specht), lecturer on music-history for the Akademie der Tonkunst and critic for the *Fremdenblatt*. Wrote biographies of Bach, Schumann (Reclam ed. 1892), and Wagner (1912), *Aus der Musik- u. Theaterwelt*, 1894, *Martin Plüddemann*, 1896, *Musikalische Streifzüge*, 1898, *Die Musik der Griechen*, 1900, *Die mehrstimmige Kunstmusik des Mittelalters*, 1901, *Die Lieder Mülichs von Prag*, 1905, *Die Musik in Böhmen*, 1906, *Gesch. der Musik in Böhmen*, vol. i. 1906, *Aus der Opernwelt*, 1907, *Allgemeine Gesch. des Musik*, 2 vols. 1909–11, besides editing *Bunte Bühne* (from 1902), Mozart's poetry (1906) and *Hausmusik* (1907), and contributing critical essays to Schlesinger's *Musikführer*.

Batta, Alexandre (Maastricht, 1816–1902, Versailles). Fine Belgian 'cellist, pupil of Platel, from 1835 living in Paris, with numerous tours throughout the Continent. Wrote many effective 'cello-pieces.

Battaille, Charles Amable (Nantes, 1822–1872, Paris). French physician, becoming in 1848–57 a bass on the staff of the Opéra-Comique, and from 1851 professor of singing at the Conservatory. Wrote a valuable method (1861–63), including extensive physiological data. *G.*

Battanchon, Félix (Paris, 1814–1893, do.). French 'cellist, pupil of Vaslin and Norblin, from 1840 in the Opéra orchestra. In 1846 he invented a small 'cello, calling it the ' baryton,' but his advocacy of it had small result.

Batten, Adrian (?1585–1637). 17th C. *G.*

Battishill, Jonathan (London, 1738–1801, do.). English organist and composer, early boy-chorister at St. Paul's under Savage, then Boyce's deputy as organist for the Chapel Royal and cembalist at Covent Garden, from 1764 also organist in various city churches. Best known for anthems, glees, catches and songs, but also wrote (with Arne) the opera *Almena*, 1764, and the pantomime *The Rites of Hecate*, 1764. In 1763 he married the stage-singer Miss Davis (d. 1777). He collected a large library, chiefly non-musical. Memoir by Busby in *Monthly Mag.* 1802. *G.*

Battista, Vincenzo (Naples, 1823–1873, do.). Italian composer, pupil of the Naples Conservatory. Wrote 14 operas for Naples (from 1844).

Battke, Max (n. Windlacken, 1863–1916, Berlin). East Prussian singing-teacher, trained at the Berlin Hochschule, from 1891 teacher at the Stern Conservatory and in 1900 starting a school that in 1910 became the Seminar für Schulgesang. In 1902 he was active in promoting concerts for young people. Since 1898 he has published many manuals related to elementary instruction in the public schools, including collections of songs.

Batton, Désiré Alexandre (Paris, 1797–1855, Versailles). French composer, trained at the Paris Conservatory, from 1842 one of its inspectors and later teacher of singing. Won the Prix de Rome in 1817 with the cantata *La Mort d'Adonis*. Four early operas (1818–28) were unsuccessful, but he coöperated with Auber, Hérold and others in the effective *La Marquise de Brinvilliers*, 1831. *G.*

Battu, Pantaléon (Paris, 1799–1870, do.). French violinist, pupil of Kreutzer, until 1830 in the orchestra of the Opéra and the court, and in 1846–59 assistant-concertmaster at the Opéra. Wrote 2 violin-concertos, 3 duos concertants, romances, etc.

Bätz, Karl (in Thuringia, 1851–1902, Berlin). After 15 years in America, in 1886 he settled in

Berlin, starting the *Musikinstrumenten-Zeitung* in 1890. Wrote on Indian instruments (1876) and instrument-making in general.

Bauck, Wilhelm (Gothenburg, 1808–1877, Stockholm). Swedish critic and author, from 1842 writing for different papers in Stockholm and from 1858 lecturing on music-history at the Conservatory. Author of *Handbok i Musikens Historia*, 1862–88, *Musiklära*, 2 parts, 1864, '72, *Musikaliskt Reallexikon*, 1871, and *Musik och Teater*, 1868, besides a string-quartet and some piano-pieces.

Baudiot, Charles Nicolas (Nancy, 1773–1849, Paris). French 'cellist, pupil of J. B. Janson and in 1802 his successor as professor in the Paris Conservatory, and in 1816–32 in the court-orchestra. Wrote much for the 'cello alone or in ensemble, a method and (with Levasseur and Baillot) the Conservatory method as well.

Bauer, Harold (n. London, 1873). Distinguished pianist (German-English in parentage), in youth (till 1892) a violinist, pupil of Pollitzer, but from 1893 appearing as pianist, first in Paris, then in Russia and soon throughout the musical world, coming to the United States in 1900. Besides standing in the first rank as a soloist he is highly accomplished as an ensemble-player. His répertoire includes all branches of piano-literature, but he is noted for interpretations of Brahms, Schumann and Franck. He has edited and revised some important works. *A.*

Bauer, Moritz (Hamburg, 1875). Originally educated at Munich, Strasburg and Freiburg as a physician and served for a time as army-surgeon, but turned to musical studies at Leipzig and Frankfort (Ph.D. of Zurich Univ. in 1904). From 1904 teacher of history, analysis and pedagogy at the Hoch Conservatory, Frankfort, and since 1914 professor in the Academy of Sciences there. Author of *Historie oder Pamphlet?*, 1910, *Beiträge zur Kenntnis d. Lieder Schuberts*, 1914, and *Iwan Knorr*, 1916, besides some vocal pieces.

Bäuerle, Hermann (in Würtemberg, 1869). R. C. priest since 1895, also student at the Ratisbon Music School and from 1901 professor of composition there. In 1906 he took a Ph.D. at Leipzig with the thesis *Eine musikphilologische Studie über 7 Busspsalmen Lassos.* He has advocated since 1903 the editing of old church-music in modern form, publishing a series including 4 vols. of Palestrina (1903–06), one each of Lasso, Vittoria and Fux, besides articles and essays on the subject. In 1921 he founded the Ulm Conservatory.

Baulduin, Noël. 16th C. *G.*

Baumbach, Friedrich August (1753–1813, Leipzig). In 1778–89 director of the Hamburg Opera and then in Leipzig composing for piano, violin, etc. (including *Gesänge am Klavier*, 1798) and writing for the *Handwörterbuch über d. schönen Künste*, 1794.

Baumfelder, Friedrich (Dresden, 1836–1916, do.). Saxon pianist, pupil of Joh. Schneider and the Leipzig Conservatory, from about 1860 cantor of the Dreikönigskirche in Dresden and director of the Schumann chorus. Wrote a symphony, a piano-sonata and suite, *Der Geiger zu Gmünd* for chorus and many showy salon-pieces and études for piano.

Baumgart, Expedit Felix (Glogau, 1817–1871, Bad Warmbrunn). Silesian teacher, from 1843 in the Institut für Kirchenmusik at Breslau (theory and organ). Edited K. P. E. Bach's *Sonaten für Kenner und Liebhaber.* Memoir by Palm, 1872.

Baumgarten, Karl Friedrich (Lübeck, ?1740–1824, London). North German organist, pupil of J. P. Kunzen, from 1780 organist of the Lutheran Chapel in London and leader of the orchestra at Covent Garden (till 1794). Wrote various stage-pieces, including *Robin Hood*, 1784, and *Blue Beard*, 1792. He taught many able pupils. *G.*

Baumgartner, August (Munich, 1814–1862, do.). Bavarian choirmaster in Munich, publishing essays on musical shorthand in the *Stenographische Zeitschrift* (1852) and separately (1853–56), besides church-music, etc.

Baumgartner, Wilhelm (Rorschach, 1820–1867, Zurich). Swiss composer of men's choruses, songs and popular piano-pieces, from 1845 active at Zurich, after 1859 as director at the University. He was somewhat intimate with Wagner in 1850–60.

Bäumker, Wilhelm (Elberfeld, 1842–1905, Rurich). Rhenish R. C. priest, from 1892 at Rurich, contributing many articles on church-music and musicians to the *Allgem. deutsche Biographie*, Eitner's *Monatshefte* and Haberl's *Jahrbuch*, with monographs on Palestrina and Lassus (1877–78), *Zur Gesch. d. Tonkunst in Deutschland*, 1881, *Der Todtentanz*, 1881, *Niederländische geistliche Lieder d. 15. Jahrh.* 1888, *Ein deutsches geistliches Liederbuch* (15th C.), 1896, and especially *Das katholische deutsche Kirchenlied*, 4 vols. 1883–1911 (completed by J. Gotzen). *G.*

Baur, Charles Alexis (Tours, 1789– ?). Noted French harpist, pupil of Nadermann, from 1805 in Paris and in 1820–34 (or later) in London.

Bausch, Ludwig Christian August (Naumburg, 1805–1871, Leipzig). Saxon violin-maker, from 1826 at Dresden and Dessau and from 1839 at Leipzig, succeeded by his son **Otto** (1841–1874), from whom the business went to A. Paulus at Markneukirchen. Another son, **Ludwig** (1829–1871), spent many years in New York, returning finally to Leipzig.

Bausznern, Waldemar von (Berlin, 1866). Prussian conductor and composer, pupil of Kiel and Bargiel, from 1891 director of choral societies at Mannheim, from 1896 at Dresden, from 1903 at Cologne (teaching also in the Conservatory), from 1908 Degner's successor as head of the Weimar Conservatory and since 1916 Knorr's at the Hoch Conservatory in Frankfort. His fame as composer was due at first to Von Bülow's interest. Has written the operas *Dichter und Welt*, 1897, *Dürer in Venedig*, 1901, *Herbort und Hilda*, 1902, *Der Bundschuh*, 1904, and *Satyros*, 1920, 4 symphonies (of which the 3d, *Leben*, with final

chorus from Goethe's *Ganymed*, and the 4th, for strings, wind and piano, are not yet published), the overture *Champagner*, a tragicomic orchestral ballade, a string-sextet, 2 piano-quintets, 3 string-quartets, other chamber-music, a *Sonata Eroica* for piano, the song-cycle *Das klagende Lied*, other songs and choruses, besides the large choral work *Das hohe Lied vom Leben und Sterben* (not yet produced). For the standard edition of Cornelius he edited *Der Barbier von Bagdad* and *Der Cid*, besides completing *Gunlöd* (given in 1906 at Cologne and, further revised, in 1918 at Halle).

Bax, Arnold E. Trevor (London, 1883). English composer, pupil of Matthay and Corder. Has written the symphonic poems *Into the Twilight*, 1908, *In the Fairy Hills*, 1909, and *Christmas Eve on the Mountains*, 1911, a Festival Overture, 1909, 2 string-quartets, a string-quintet, a piano-trio, a violin-sonata, the choral works *Fatherland*, 1907, and *Enchanted Summer*, 1909, the ballet *King Kajata*, 1911, *A Celtic Song-Cycle*, 1905, piano-pieces and songs. *G, A.*

Bayer, Aloys (Sulzbach, 1802–1863, n. Chiemsee). Bavarian operatic tenor, in 1823–43 prominent at the Munich Opera, besides being noted as a lieder-singer. Härtinger was one of his pupils.

Bayer, Josef (Vienna, 1852–1913, do.). Prolific and effective Austrian composer of light operas and ballets, educated at the Vienna Conservatory, from 1870 violinist in the court-orchestra and from 1885 director of ballets at the Opera. He received decorations from the Austrian and Belgian governments. His first work, *Der Chevalier von San Marco*, 1881, was brought out in New York. *Der Polizeichef*, 1904, was extraordinarily successful. Several works utilize Bosnian folk-songs and *Der Goldasoka* has a Hindu subject.

Bazin, François Emanuel Joseph (Marseilles, 1816–1878, Paris). French teacher and composer, pupil of the Paris Conservatory (Prix de Rome, 1840), and from 1844 professor there, first of singing, then of harmony and from 1871 of composition (following Thomas). He was member of the Académie from 1872. Wrote 9 operas, from *Le Trompette de M. le Prince*, 1846, to *L'Ours et le Pacha*, 1870, the cantata *Louise de Montfort*, 1840, a mass, an oratorio, Psalm 137, and a *Cours d' Harmonie* for the Conservatory. *G.*

Bazzini, Antonio (Brescia, 1818–1897, Milan). Important Italian violinist and composer, originally a pupil of Camisoni, but much developed by later study of German models. From 1837, on Paganini's advice, till 1864 traveled widely as concertist. From 1873 he was professor of composition at the Milan Conservatory and from 1882 director. Wrote a notable string-quintet and 5 quartets, with many fine violin-pieces, violin-concertos, the opera *Turanda*, 1867, the symphonic poem *Francesca da Rimini*, 1890, the cantatas *La Resurrezione di Cristo* and *Senacheribbo*, overtures to Alfieri's *Saul* and Shakespeare's *King Lear*, Psalms 51 and 56, songs, etc. *G.*

Beach, Amy Marcy, née Cheney (Henniker, N. H. 1867). Talented American pianist and composer, pupil of Perabo, Baermann and Hill, appearing often in concert from 1883, especially in Boston, where in 1885 she married Henry H. A. Beach (d. 1910). Has written a *Gaelic Symphony*, 1896, a piano-quintet, a piano-concerto, 1900, a mass, 1892, several choral works, a service, anthems and other church-music, a *Suite Française* for piano and many other characteristic piano-works, and numerous songs and part-songs. In 1893 she wrote a Festival Jubilate for the opening of the Columbian Exposition at Chicago, and in 1898 and 1915 other choral pieces for the Omaha and San Francisco Expositions. *G, A.*

Beach, John Parsons (Gloversville, N. Y. 1877). American composer, pupil of the New England Conservatory and later of Gédalge and Bauer, from 1900 teaching in Minneapolis, from 1904 in New Orleans, from 1907 in Boston and since 1910 living much in Paris and Italy. Has written several picturesque chamber-works, piano-pieces and songs, with the stage-scene *Pippa's Holiday*, 1915, and the short fairy-opera *Jornida and Jornidel*. *A.*

Beale, Frederic Fleming (Troy, Kan. 1876). American teacher, pupil of Mrs. Gaynor, Weidig and Middelschulte, from 1908 at the University of Washington (Seattle) and since 1911 at the University of Idaho. Has written an orchestral *Dance-Caprice*, 1910, Psalm 24, the operetta *The Magic Wheel*, etc.

Beale, William (Landrake, 1784–1854, London). Noted English composer of glees and madrigals, pupil of Arnold and Cooke, from 1813 teaching in London. Published madrigal-collections, 1815, 1820, and won various prizes. *G.*

Beard, John (?1716–1791, Hampton). Eminent English tenor from 1736 (under Handel), in 1737–67 almost constantly engaged at Drury Lane or Covent Garden, from 1761 being proprietor and manager of the latter. Handel wrote for him the tenor rôles in all the greatest of his oratorios. *G.*

Beaton, Isabella (Grinnell, Ia. 1870). American pianist and composer, trained at the Grinnell Conservatory and under Moszkowski and Boise, from 1899 teaching in Cleveland and since 1910 head of her own school there. Has written an orchestral scherzo, 2 string-quartets, a piano-sonata, piano-fugues, etc. *A.*

Beauchamps, Pierre François Godard de (Paris, 1689–1761, do.). Author of two annals of the French musical stage, *Recherches*, 3 vols. 1735, and *Bibliothèque*, 1746.

Beaulieu [originally **Martin**], **Marie Désiré** (Paris, 1791–1863, Niort). French composer and author, trained at the Paris Conservatory, taking (but not using) the Grand Prix in 1810, settling at Niort, where he promoted chamber-music and in 1829 founded the society which in 1835 became the Association Musicale de l'Ouest,

holding important annual festivals, and in 1836 started a choral society in Paris. To both societies he left large legacies. Wrote much fine church-music (from 1812), including a Requiem for Méhul, 1819, and a Messe Solennelle, 1845, 2 operas and some dramatic scenes, 3 oratorios, etc., and monographs on rhythm (1852), Gregorian music (1858) and the origin of music (1859). *G.*

Beauquier, Charles. (Besançon, 1833). For many years contributor to the *Revue et Gazette Musicale* and author of *Philosophie de la Musique*, 1865, *La Musique et le Drame*, 1884, two works on the musicians and popular songs of Franche-Comté, 1887, 1894, as well as the libretto of Lalo's *Fiesque*.

Beauvarlet, Jean Jacques [called **B.-Charpentier**] (Abbeville, 1730–1794, Paris). Able French organist, at first active at Lyons and from 1771 at Paris. Wrote fugues, *Noëls Variés*, 12 sets of pieces for church use and piano-sonatas.

Becher, Alfred Julius (Manchester, 1803–1848, Vienna). German-English critic, educated in Germany, living a restless life on the Continent and in England till 1841, when he settled in Vienna, writing for the *Musik-Zeitung* and the *Sontagsblätter*. In 1848 he edited *Der Radikale*, was arrested for sedition and condemned to be shot. Wrote a symphony, a string-quartet, a 'cello-fantasia and songs, besides pamphlets on the *Niederrheinische Musikfest*, 1836, and on *Jenny Lind*, 1846. *G.*

Bechgaard, Julius (Copenhagen, 1843–1917, do.). Danish composer, pupil at the Leipzig Conservatory and of Gade. Has written the operas *Frode*, 1893, and *Frau Inge*, 1894, a concert-overture, many songs, including 2 cycles for baritone, etc.

Bechstein, Friedrich Wilhelm Karl (Gotha, 1826–1900, Berlin). Saxon piano-maker, founder in 1856 of a famous business in Berlin, with branches in Paris, Petrograd and London, which has an international reputation. *G.*

Beck, Franz (Mannheim, 1730–1809, Bordeaux). Badenese violinist, pupil of Stamitz, who spent his life in Paris and (from 1777) Bordeaux, where he organized concerts from 1780. Among his pupils were Blanchard and Bochsa. Wrote 24 symphonies, string-quartets, a Stabat Mater, 1789, the operas *La Belle Jardinière*, 1767, *Pandora*, 1789, and *L'Ile Déserte*, and piano-sonatas. *G.*

Beck, Heinrich Valentin (Maar, 1698–1758, Frankfort). Hessian cantor and composer, from 1718 at Lauterbach, from 1734 at Hanau and from 1738 second court-director at Frankfort, where he was popular as teacher in the best families, including that of Goethe's grandfather. Wrote cantatas of value. Memoir by Bodo Wolf, 1911.

Beck, Johann Baptist (Gebweiler, 1881) Alsatian musicologist, pupil of Brumpt (organ) and Ph.D. of Strasburg University in romance languages (1907), since 1920 lecturer on music-history at the Institute of Musical Art, New York. He has made extensive studies throughout Europe, leading to the treatises *Die Melodien der Troubadours*, 1908, and *La Musique des Troubadours*, 1910, and an essay in the *Riemann Festschrift*, 1909. He is preparing complete facsimile editions of Troubadour and Trouvère melodies.

Beck, Johann Heinrich (Cleveland, 1856). American violinist and composer, trained at Leipzig, from 1882 head of the Schubert Quartet in Cleveland, in 1889–90 orchestral conductor in Detroit and in 1901–12 in Cleveland, as well as elsewhere. Has written the overtures *Romeo and Juliet*, *Lara*, 1886, and *Skirnismal*, 1887, several other orchestral pieces, 2 string-sextets and a quartet, the cantata *Deukalion*, etc. *A.*

Beck, Johann Nepomuk (Pest, 1827–1904, Presburg). Able Hungarian operatic baritone from about 1850, first at Pest and Vienna and then throughout Germany, in 1853–85 being engaged at the Vienna Court Opera. His son **Joseph** (1850–1903) was also a fine baritone, from 1876 at Berlin and from 1880 at Frankfort. *G.*

Becker, Albert Ernst Anton (Quedlinburg, 1834–1899, Berlin). Important Saxon composer, pupil of Bönicke and Dehn, teaching in Berlin from 1856 (after 1881 in the Scharwenka Conservatory), and from 1891 director of the Domchor. Wrote a notable symphony (prize at Vienna, 1861), a grand mass, 1878, the oratorio *Selig aus Gnade*, 1890, a *Reformationscantate*, 1883, Psalms 104 and 147 (*a cappella*), many dignified motets, etc., a piano-quintet, a remarkable piano-quartet, several works for violin or 'cello and orchestra, an organ-fantasia and fugue, a Ballade and Scherzo for piano, many songs and the opera *Loreley*, 1898. *G.*

Becker, Diedrich. 17th C. *G.*

Becker, Georg (Frankenthal, 1834–?). Bavarian pianist and musicologist, living at Geneva, long a contributor to various periodicals in Germany, France, Italy and England, and editor for the Society of Musical Writers. Author of *La Musique en Suisse*, 1874, *La Musique à Genève depuis 50 Ans*, *De l'Instrumentation du XV^e au XVII^e Siècle*, 1884, *Aperçu sur la Chanson Française* (11–17th Cs), *Les Projets de Notation Musicale du XIX^e Siècle*, and essays on Rousseau's *Pygmalion*, Eustorg de Beaulieu, Géroult, Goudimel, Caulery and Waelrant. *G.*

Becker, Hugo (Strasburg, 1864). Superior Alsatian 'cellist, pupil of his father (see below), Kündiger, F. W. Grützmacher, Hess, De Swert and Piatti, from 1884 in the opera-orchestra at Frankfort, with extensive tours as soloist, teacher at the Hoch Conservatory, in 1890–1906 member of the Heermann Quartet, from 1901 engaged at the London Popular Concerts, and since 1909 teacher at the Hochschule, Berlin. He is eminent both as soloist and in ensemble, and has often played in trio with Ysaÿe and Busoni. Has written a 'cello-concerto (1898), variations and pieces. *G.*

Becker, Jean (Mannheim, 1833–1884, do.), father of the foregoing. Famous Badenese vio-

linist, pupil of Kettenus and Lachner, till 1858 concertmaster of the Mannheim orchestra, made highly successful tours, from 1866 lived in Florence, in 1867–80 organized the Florentine Quartet (with Masi, Chiostri and Hilpert). His daughter **Jeanne** (1859–1893) was a fine pianist, and his son **Hans** (1860–1917) a good violist and violinist, long teaching in the Leipzig Conservatory. *G.*

Becker, Karl Ferdinand (Leipzig, 1804–1877, do.). Saxon organist, teacher and author, pupil of Schicht and Schneider, from 1825 organist at the Peterskirche, Leipzig, and from 1837 at the Nicolaikirche, in 1843–56 also teaching at the Conservatory. Wrote *Die Hausmusik in Deutschland im 16., 17. u. 18. Jahrh.*, 1840, and *Die Tonwerke des 16. u. 17. Jahrh.*, 1847, and revised Forkel's *Musiklitteratur*, 1836, '39. His valuable library was bequeathed to the city of Leipzig. *G.*

Becker, Konstantin Julius (Freiberg, 1811–1859, Oberlössnitz). Saxon composer and editor, pupil of Anacker and K. F. Becker, in 1837–46 on the staff of the *Neue Zeitschrift*, and in 1843–46 teacher in Dresden. Wrote the opera *Die Erstürmung von Belgrad*, 1848, a symphony, the rhapsody *Das Zigeunerleben*, a noted *Männergesangschule*, 1845, 2 harmony text-books and a translation of Berlioz' *Voyage Musical*, 1843, besides several novels. *G.*

Becker, Reinhold (Adorf, 1842). Saxon violinist and composer, from 1870 in Dresden, becoming in 1884–94 conductor of the Liedertafel. His career as performer was checked by a muscular affection. Has written the operas *Frauenlob*, 1892, and *Rathold*, 1896, a symphony, the symphonic poem *Der Prinz von Homburg*, 2 violin-concertos, many effective men's choruses and songs.

Becker, René Louis (Bischheim, 1882). Alsatian organist, pupil of Muench, Blumer, Somborn and Gessner, in America since 1904, from 1905 teaching at St. Louis University and both church- and concert-organist, since 1915 at the Alton (Ill.) Cathedral. Has written 5 organ-sonatas and other useful organ-pieces, including a toccata and a suite, many masses and some other church-music, and piano-pieces. *A.*

Becker, Valentin Eduard (Würzburg, 1814–1890, Vienna). Bavarian composer of men's choruses, 2 operas, a quintet for clarinet and strings, masses, etc.

Becker. The leading piano-making firm in Russia, founded in 1841 at Petrograd by Jakob Becker, a Bavarian. From about 1850 it succeeded in competing successfully with foreign makers. *G.*

Beckman, Bror (Kristinehamn, 1866). Swedish composer, pupil of Lindegren, since 1904 director of the Stockholm Conservatory. Has written a symphony, *Sommernächte* for strings, a violin-sonata, chamber-music, piano-pieces and songs.

Beckmann, Gustav (Berlin, 1883). Student of musicology at Berlin University (Ph. D. 1916). Author of *Das Violinspiel in Deutschland vor 1700*, 1918, and edited lists of periodical-articles in the *I. M. G. Zeitschr.* 1911–14.

Beckmann, Johann Friedrich Gottlieb (1737–1792, Celle). Noted organist and harpsichordist, excelling in improvisation. Wrote 12 clavier-sonatas, 6 concertos and other pieces, besides the opera *Lukas und Hannchen*, 1782.

Beckmann, Wilhelm Gustav (Bochum, 1865). Rhenish organist, pupil of the Inst. für Kirchenmusik, Berlin, from 1896 organist at the Kreuzkirche in Essen and in 1899 founder of an Organists' Union for the Rhineland and in 1908 of a Union of Evangelical Church-Musicians (at Berlin). Has written a manual for pastors and organists.

Beckwith, John Christmas (Norwich, 1750–1809, do.). English organist, pupil of Hayes, at St. Peter Mancroft, Norwich, from 1794 and at the cathedral in 1808–09. Mus.D. of Oxford in 1803. Wrote church-music, organ-concertos and a chant-book, 1808, with a history of chanting. *G.*

Becquié, A. (Toulouse, ? 1800–1825, Paris). French flutist in the orchestra of the Opéra-Comique, Paris, composing a *Grand Fantaisie et Variations* and other effective flute-works.

Becquié, Jean Marie (Toulouse, 1797–1876, Paris), brother of the above. Excellent French violinist, long in the orchestra of the Théâtre Italien, Paris, composing a violin-fantasia and other pieces.

Bečvařovsky, Anton Felix (Jungbunzlau, 1754–1823, Berlin). Bohemian organist and composer, pupil of Kucharcz, from 1777 at Prague, from 1779 at Brunswick, from 1796 at Bamberg and from 1800 at Berlin. Wrote 3 piano-concertos, 3 sonatas and many songs.

Bédard, Jean Baptiste (Rennes, ?1765–1815?, Paris). Able Breton violinist and harpist, from 1796 in Paris, composing 2 symphonies, 5 harp-sonatas and various pieces for harp with other instruments.

Bedford, Herbert (London, 1867). English painter, also trained at the Guildhall School. In 1894 he married the singer and composer Liza Lehmann. Has written the symphony *The Optimist*, the symphonic poem *Sowing the Wind*, the suite *Queen Mab*, the interlude *Over the Hills and Far Away*, various songs and also the opera *Kit Marlowe*.

Bedinger, Hugo (Stockholm, 1876–1914, Westeras). Swedish composer of orchestral and chamber-music, a violin-sonata, the oratorio *Bethania*, etc.

Bedos de Celles, François (n. Béziers, 1706–1779, St.-Maur). French Benedictine at Toulouse, member of the Académies des Sciences at Bordeaux and Paris. Author of the notable *L'Art du Facteur d'Orgues*, 3 vols. 1766–78 (vol. 4 added in German, 1793) and an article on the organ at St.-Martin in Tours (1762). *G.*

Beecham, Thomas (Liverpool, 1879). English conductor from 1899, when he formed an amateur orchestra at Huyton, and from 1905, when

he first undertook more advanced work at London. In 1906–08 he started the New Symphony Orchestra and in 1908 founded the Beecham Symphony Orchestra, achieving such success that from 1910 he undertook opera as well at Covent Garden, bringing out many new works. Since 1915 he has led the Philharmonic Society. He was knighted in 1916. *A.*

Beecke, Ignaz von (Wimpfen, 1733–1803, Wallerstein). A cavalry-captain in Würtemberg who became Musikintendant to Prince Oettingen-Wallerstein. He was a fine clavierist and a friend of Jommelli, Gluck and Mozart. Wrote 7 operas, an oratorio, symphonies, quartets, clavier-sonatas, etc. See *I. M. G. Sammelbde.* 9. 107–14.

Beer, Jakob Liebmann. See Meyerbeer.

Beer [Boer], Joseph (Grünwald, 1744–1811, Potsdam). Bohemian trumpeter and (from 1771) remarkable clarinettist, first at Paris and then touring extensively, in 1787–94 at Wallerstein and finally entering the Prussian court-band. He became the foremost player of his time, excelling in execution and in delicate expression. He also added to the number of keys. Wrote concertos, duets and variations. *G.*

Beer, Max Joseph (Vienna, 1851–1908, do.). Austrian pianist, pupil of Dessoff, and composer of 3 operas, including *Der Streik der Schmiede*, 1897, the cantata *Der wilde Jäger*, a piano-suite and pieces, songs, etc.

Beer-Walbrunn, Anton (Kohlberg, 1864). Bavarian composer, trained at the Munich Conservatory and since 1901 teaching there. Has written the operas *Sühne*, 1894, *Don Quixote*, 1908, *Das Ungeheuer*, 1914, 3 symphonies, an overture, a *Deutsche Suite* for orchestra, several other works, original or arranged, for orchestra, 5 string-quartets, a piano-quintet and quartet, sonatas for 'cello and for violin, several organ-works, the choral *Mahomets Gesang*, 1896, many choruses and part-songs, many songs, etc. See essay and list of works in Sonneck's *Suum Cuique*, p. 157.

Beeth, Lola (Cracow, 1864). Galician operatic soprano, pupil of Dustmann, Viardot-Garcia and Artôt, from 1882 at Berlin, in 1888–95 and 1897–1902 at Vienna, also at Paris, New York and elsewhere, since 1902 living at Berlin.

Beethoven, Ludwig van (Bonn, [Dec. 16] 1770–1827 [Mar. 26], Vienna). One of the greatest of musicians, the founder of the distinctive lines of progress in the 19th century, though himself adhering largely to the typical forms of the 18th. On his father's side he was of Belgian descent, but his mother and his birthplace were Rhenish, while his work was mostly done at Vienna, so that he is often counted in the Austrian circle. The immediate effects of his style were most evident in Germany, so that he is also classed with later masters there.

Both his grandfather and his father were musicians in the Electoral Chapel at Bonn, the former having been its head from 1761. His father was harsh and often intemperate, but his mother (from Ehrenbreitstein) was gentle and lovable (d. 1787). Ludwig was the eldest of the three sons who survived, the others being Caspar (d. 1815) and Johann (d. 1848)—both selfish and unprincipled characters. His early home-life, therefore, had many trying features, including poverty. But he grew up in contact with several good musicians, especially Neefe, the court-organist, and Franz Ries, the violinist. His own precocity from the age of four was urged forward by his father in hopes of making money. At twelve he was already often taking the organ for Neefe and at thirteen began playing the harpsichord at the theater-rehearsals, besides soon being violist in the orchestra. Before he was twenty he was already an extraordinary pianist, but had composed comparatively little, though he had begun to test his strength in several styles, including chamber-music. In 1790 and '92 Haydn had commended his work at Bonn, and in 1787 Mozart at Vienna prophesied great things for him. He had already begun to attract the interest of cultivated amateurs, such as the Von Breuning family and the young Waldstein.

In 1792 he removed to Vienna, till 1794 on a stipend from the Elector. He went to Haydn and Albrechtsberger for lessons, as well as to Schenck and others, though his originality and independence made him a puzzling pupil. He began to secure public notice from 1795 as a pianist, especially as interpreter and improvisator. In 1796 he made a tour to Nuremberg, Prague and Berlin. He rapidly made his way among aristocratic connoisseurs, and Prince Lichnowsky allotted him an annual stipend. From about 1795, also, he began to publish compositions in several forms, including piano-sonatas, quartets, a symphony, the ballet *Prometheus*, the oratorio *Christus am Oelberg* and some other vocal works. But by 1800 he began to suffer from deafness, an affliction, as appears from the letter often called his 'Will' (1802), that tended to cause him deep bitterness and even despair. In general, the style of this first period is modeled on the principles of Haydn and Mozart, especially in the adoption of the sonata-form as the main type of structure, though handled with new power and beauty of content.

The period from about 1800 to 1815 was full of production and of brilliant success. The list of piano-sonatas grew to 27, the symphonies to 8, the piano-concertos to 5, the string-quartets to about a dozen, and the opera *Fidelio* (first given in 1805–06 and in revised form in 1814), with various dramatic overtures, and the Mass in C, with other choral works, appeared as signs of the restless outreaching of his genius in all directions. He was under constant emotional strain, since many different enterprises were usually under way at once and his excitement and absorption in them were extreme. But he had the elation of manifold and powerful creation, coupled with repeated public triumphs.

On the other hand, his deafness was steadily increasing, the problem of pecuniary support was never permanently solved, there was more than one hopeless falling in love, and the general status of Austrian society was extremely unsettled. In 1808 he was invited to become musician to Jerome Bonaparte at Kassel, but this was offset by the raising in Vienna of a fund to hold him there, where it was expected that he might be made imperial court-musician. Under these conflicting conditions his style leaped into full maturity, exhibiting a marvelous assurance and wealth of inspiration, with a masterful handling of every resource of construction and of presentation. His deviations from the objective regularity of the 'classical' style became more striking as the fullness of his subjective impulse grew.

In 1815 his brother Caspar died and committed his nine years' old boy to Beethoven's care. This charge, with the difficulties and anxieties it involved, added to his now absolute deafness and consequent social isolation, tended to fill the next years with mental and physical stress. This was plainly reflected in the change that came over his style. The number of works produced during this final period was relatively small, but their scope and intensity were indescribably great. His spirit was deeply perturbed and also exalted, and musical creation was his one means of self-expression. The later works include five great piano-sonatas, the Choral Symphony, the Missa Solemnis and the culminating string-quartets. In all these there is an astonishing freedom of form, a constant grandeur and even giganticness of conception, and a straining eagerness of self-revelation that set them in the highest class of musical creation. The strong artistic individuality of all Beethoven's work was here carried to a sublime climax that remains one of the wonders of music-history.

In 1826 the scapegrace nephew, having failed in various ways, attempted suicide and was banished from Vienna. Beethoven went with him to his brother Johann's country-place on the Danube. Exposure and fatigue led to pneumonia and dropsy. His resulting death was regarded as a public calamity, and his funeral drew a vast concourse. The burial was in the Währing cemetery.

Beethoven's figure was short and stocky, his face rugged and rather stern, though capable of brightening in humor or enthusiasm, and his total personal impression one of force and character, though often awkward and angular. In temperament, perhaps owing to peculiarities in his physical constitution, he was often odd and freaky, with a tendency to suspicion and even needless distrust and dislike. In spirit he was deeply sincere and earnest, with an essential uprightness and nobility that won and held both respect and affection. His absentmindedness and capriciousness often involved him in much practical difficulty, but he met all adverse conditions, whether small or large, with indomitable courage, energy and aspiration.

No composer of high rank has seemed to have greater difficulty in realizing his conceptions. He left an incomparable series of 'sketch-books' which recorded many of the stages through which his works grew into final form. When once this form had been reached, however, he was extremely tenacious of it, usually refusing all alteration.

With him instrumental music entered upon a new phase. He was the first composer to utilize the capacity of the modern piano and the first to bring out the latent powers of the modern orchestra. With him began the modern emphasis upon music as the special voice of personality or self-expression as contrasted with the merely objective beauty exalted in the preceding period. Thus he opened a new era.

His separate works total upwards of 250, of which 138 bear an opus-number, sometimes for a group. Below is a classified summary (opus-numbers in brackets):

Orchestral Works

Symphonies—
1 [21] C (1800)
2 [36] D (1802)
3 [55] E-flat, *Eroica* (1805)
4 [60] B-flat (1807)
5 [67] C min. (1808)
6 [68] F, *Pastoral* (1808)
7 [92] A (1813)
8 [93] F (1814)
9 [125] D min., *Choral* (1824)

Sketches of a 10th (1826). Score and parts of an early work found at Jena in 1910.

Overtures—
Prometheus [43] (1801)
Leonore (*Fidelio*)—
No. 2 [72a] C (1805)
No. 3 [72a] C (1806)
No. 1 [138] C (1807)
Fidelio [72b] E (1814)
Coriolanus [62] C min. (1807)
Ruins of Athens [113] G (1812)
King Stephen [117] E-flat (1812)
Battle of Vittoria [91] (1813)
'*Namensfeier*' [115] C (1815)
Weihe des Hauses [124] C (1822)
Egmont [84] F min. (1810)

Sketches of one on *b-a-c-h* (1822–25). Also incidental numbers for *Prometheus*, *Egmont*, *Ruins of Athens* and *King Stephen*.

Concertos—
Piano: 1 [15] C (1800); 2 [19] B-flat (1797); 3 [37] C min. (1800); 4 [58] G (1806); 5 [73] E-flat, *Emperor* (1809).
Violin: [61] D (1806), also for piano (1807).
Piano, violin and 'cello: [56] C (1805).
Piano and chorus, *Choral Fantasia* [80] C min. (1808).
Fragments of works for piano in D (1790, 1815) and for violin in C (early). Also a Rondo in B-flat for piano (1797) and Romanzas in G and F for violin (1802), besides Cadenzas for the piano-concertos.

Allegretto in E-flat, music for a *Ritter-Ballet*, Marches in C (*Tarpeia*), D and F, and 36 Dances.

Chamber-Works

Octet for wind in E-flat [103] (early), also as quintet for strings [4] (1796).

Septet for strings and wind in E-flat [20] (1800), also as trio for piano, clarinet and 'cello [38] (1804).

Sextets for strings and horns in E-flat [81b] (1795), and for wind in E-flat [71] (1796).

Quintets for piano and wind in E-flat [16] (1796), and for strings in C [29] (1801) and in D (fugue) [137] (1817). See above, under Octet, and below, under Quartets and Trios.

Quartets for strings in F, G, D, C min., A, B-flat [18] (1800), F, E min., C [59] (1806), E-flat, *Harfenquartett* [74] (1809), F min. [95] (1810), E-flat [127] (1824), B-flat [130] (1825), C-sharp min. [131] (1826), A min. [132] (1825) and F [135] (1826). Also Fugue in B-

flat [133] (1826) and arrangement in F of piano-sonata in E (1802).
Quartets for piano and strings in C, E-flat and D (early). Also arrangement of quintet in E-flat.
3 Equali for 4 trombones (1812).
Trios for strings in E-flat [3] (early), G, D and C min. [9] (1797). Also Serenade in D [8] (1797).
Trios for piano and strings in E-flat, G, C min. [1] (1795), the last also for string-quintet [104] (1817), D, E-flat [70] (1808) and B-flat [97] (1811). Also 2 early works in E-flat and B-flat, the latter one movement only. Sketches in F min. (1816); sets of 2 Variations in E-flat and G [44, 121a] (early, 1823).
Trios for oboes and English horn in C [87] (1795) and for piano, clarinet and 'cello in B-flat [11] (1804), also arrangement of the Septet [38] (1804). Serenade for flute, violin and viola in D [25] (1797). Variations, *La ci darem*, for oboes and English horn (1795).
Sonatas for violin in D, A, E-flat [12] (1797), A min. [23] (1801), F [24] (1801), A, C min., G [30] (1802), A, *Kreutzer* [47] (1803) and G [96] (1812); for 'cello in F, G min. [5] (1796), A [69] (1808), C and D [102] (1815); for horn in F [17] (1800). Variations for violin in F and for 'cello in F, G, E-flat and various lesser works.

Piano-Works

Sonatas—
1 [2] F min. } (1795)
2 [2] A }
3 [2] C }
4 [7] E-flat (1796)
5 [10] C min. }
6 [10] F } (1797)
7 [10] D }
8 [13] C min. *Pathétique* (1797)
9 [14] E }
10 [14] G } (1798)
11 [22] B-flat (1800)
12 [26] A-flat (1801)
13 [27] E-flat }
14 [27] C-sharp } (1801)
15 [28] D (1801)
16 [31] G }
17 [31] D min. } (1802)
18 [31] E-flat }
19 [49] G min. }
20 [49] G } (1796)
21 [53] C, *Waldstein* (1804)
22 [54] F (1804)
23 [57] F min. *Appassionata* (1806)
24 [78] F-sharp (1809)
25 [79] G (1809)
26 [81a] B-flat, *Lebewohl*, etc. (1809)
27 [90] E min. (1814)
28 [101] A (1816)
29 [106] B-flat (1818)
30 [109] E (1820)
31 [110] A-flat (1821)
32 [111] C min. (1822)

Also early works in E-flat, F min., D, C, and sonatinas in G, F, with Bagatelles [33, 119, 126], Preludes [39] and in F min., Rondos in C, G [51], in G [129] and in A, Phantasie in G min. [77], Polonaise in C [89], many dances and lesser pieces. About 25 sets of Variations [34, 35, 76, 105, 107, 129, etc.]
4-hand Sonata in D [6], 3 Marches [45], Fugue [134] (from [133]), and 2 sets of Variations.

Vocal Works with Orchestra

Opera, *Fidelio*, in 2 acts (originally *Leonore*) [72a, 72b] (1805–06, '14).
Oratorio, *Christus am Oelberg* [85] (1803).
Masses in C [86] (1807) and D, *Solemnis* [123] (1823).
Cantatas, *Meeresstille u. glückliche Fahrt* [112] (1815) and *Der glorreiche Augenblick* [136] (1814). In 1836 the latter was also published as *Preis der Tonkunst*, with text by Rochlitz.
Also *Elegischer Gesang* [118], *Opferlied* [121b] and *Bundeslied* [122].
See also 9th Symphony and Choral Fantasia.
Scena and Aria for soprano, *Ah, perfido* [65] (1796).
Terzet for soprano, tenor and bass, *Tremate, empi, tremate* [116] (1814).

Other Vocal Works

Gesang der Mönche for 4 voices *a cappella*.
18 vocal Canons.
Folk-songs with piano, violin and 'cello—37 Scottish, 57 Irish, 26 Welsh and 12 various.
About 65 solo songs with piano.

The standard complete edition is that of Breitkopf & Hartel, 40 vols. 1864–67, with additional volumes in 1887 and 1904. The best thematic catalogue of works is that of Nottebohm, new ed. 1913, with comprehensive bibliography by Kastner. The monumental biography is that of Thayer, of which 3 vols. in German translation were issued by Deiters, 1866, '72, '79, and 2 more by Riemann, 1907, '08, besides an English edition, edited by Krehbiel, 3 vols. 1921.

Among almost innumerable memoirs important examples are those of Schindler, 1838 (new ed. 1906), Von Lenz, 1855 (new ed. 1908), Marx, 1859 (6th ed. 1906), Nohl, 1864–77 (new ed. 1906), Wasielewski, 1888, Von Frimmel, 1901, Kalischer, 1910, Bekker, 1911, d'Indy, 1911, Kerst, 2 vols. 1913, Leitzmann, 1918, Hensel, 1918, etc. For references to the enormous critical literature see Nottebohm (useful summary in Baker, *Dict. of Musicians*, 1919, p. 67).

Beffara, Louis François (Nonancourt, 1751–1838, Paris). In 1792–1816 police-commissioner in Paris. Author of many elaborate and important records of the Opéra. His invaluable library was bequeathed to the city of Paris, but was burned during the Commune in 1871. *G.*

Begnis, Giuseppe de (Lugo, 1793–1849, ?). Italian stage-singer from 1813, from 1819 at Paris and in 1822–24 in England. His wife, née Ronzi (?1800–1853), sang with him in Italy, France and England. *G.*

Behaim, Michel (1416–1474). 15th C.

Behm, Eduard (Stettin, 1862). Pomeranian teacher and composer, trained at Leipzig and Berlin, after work in Vienna, Stettin and Erfurt, director of the Schwantzer Conservatory, Berlin (till 1901). Has written a symphony (Mendelssohn prize), a piano-concerto (Bosendorf prize), a string-sextet (using the violotta), a clarinet-quintet, a piano-trio, a vio in-concerto, sonatas and suite, and the operas *Der Schelm von Bergen*, 1899, *Marienkind*, 1902, and *Das Gelöbnis*, 1914.

Behn, Hermann (Hamburg, 1859). Educated in law at Heidelberg University, musically a pupil of Bruckner, Rheinberger and Zumpe, from 1887 teaching in Hamburg, gaining the title of professor in 1917. Since 1897 he has lectured on music-history. Has written a piano-sonata and many songs, besides making notable 2-piano arrangements of 12 overtures (Weber, Beethoven, Wagner), parts of Wagner's operas, Bruckner's 7th and Mahler's 2d Symphonies.

Behnke, Emil (Stettin, 1836–1892, Ostend). Eminent Pomeranian vocal teacher and expert, long resident in London. Wrote *The Mechanism of the Human Voice*, 1880, *Voice, Song and Speech* (with Browne), 1883, etc.

Behrend, William (Copenhagen, 1861). Danish lawyer and publicist, long critic for various journals and contributor to biographical dictionaries and since 1917 librarian and teacher of music-history at the Copenhagen Conservatory. Has written memoirs of Hartmann (1895, 1919), part of a music-history (1905) and a biography of Gade (1917).

Behrens, Johan Didrik (Bergen, 1820–1890, Christiania). German-Norwegian promoter of men's choruses in Norway, from 1842 organizing several societies in Christiania and from 1849 holding festivals there and in Bergen.

Beier, Franz (Berlin, 1857–1914, Kassel). Prussian violinist and conductor, pupil of the Stern Conservatory, Berlin, and graduate of Rostock University (Ph. D. 1883), from 1885 at Kassel, in 1899 becoming director of both choral and orchestral concerts and acquiring the title of professor in 1908. Has written 2 operettas, a redaction of Spohr's *Kreuzfahrer* (1899) and a dissertation on Froberger's suites (1883).

Beilschmidt, Kurt (Magdeburg, 1886). Saxon composer, trained at the Leipzig Conservatory, writing the orchestral *Zu einem Liebesspiel*, the sinfonietta *Im Maien*, a string-quartet, sonatas for violin and for 'cello, choruses, stage-pieces, songs, etc.

Bekker, Paul (Berlin, 1882). Prussian critic, pupil of Rehfeld, Sormann and Horwitz, early a violinist in Berlin, from 1906 critic there for the *Neueste Nachrichten*, from 1909 for the *Allgem. Zeitung*, in 1911–22 at Frankfort for the *Zeitung*, and editor in 1906–09 of program-books for the Berlin Philharmonic Society. Has written biographies of Fried (1907), Offenbach (1909) and notably Beethoven (1911), besides *Das Musikdrama d. Gegenwart*, 1909, *Das deutsche Musikleben*, 1916, *Die Sinfonie von Beethoven bis Mahler*, 1918, *Franz Schreker*, 1919, *Die Weltgeltung d. deutschen Musik*, 1920, *Kritische Zeitbilder*, 1921, and *Deutsche Musik d. Gegenwart*, 1922.

Belaiev, Mitrofan Petrovitch (Petrograd, 1836–1904, do.). Noted Russian music-publisher from 1885, when he founded a press devoted solely to bringing out Russian works of the new school (over 3000 works), besides instituting annual series of concerts, both orchestral and chamber, to perform such works. His will endowed both of these, besides a fund for pensioning needy musicians. In his honor a string-quartet on *B-la-f* was written jointly by Rimsky-Korsakov, Borodin, Liadov and Glazunov, each contributing a movement.

Belcke, Christian Gottlieb (1796–1875) and **Friedrich August** (1795–1874), brothers, the one a fine flutist, at the Gewandhaus, Leipzig, in 1819–32, the other the first trombone-virtuoso, in 1816–58 chamber-musician at Berlin. Each wrote concertos, études and pieces for his instrument.

Beldemandis, Prosdocimus de. 15th C.

Beliczay, Julius von (Komorn, 1835–1893, Pest). Hungarian composer (though not especially national in style), pupil of Joachim Hoffmann and Krenn, after work in Vienna and Presburg, from 1888 theory-teacher at the National Academy, Pest. Wrote a favorite mass, 2 symphonies, 3 quartets, a trio, a serenade, etc., for strings, an Ave Maria for soprano and chorus, piano-pieces, songs, and Part i. of a text-book on composition (1891). *G.*

Belin, Guillaume and Julien. 16th C.

Bell, William Henry (St. Albans, 1873). English composer, trained at the Royal Academy of Music, from 1903 professor of harmony there, and since 1912 head of the College of Music in Cape Town, So. Africa. Has written symphonies in C min. (*Walt Whitman*), 1900, in A, 1918, and in F (*The Open Road*), 1919, the symphonic poems or preludes *The Canterbury Tales* (three), 1898–99, *A Song in the Morning*, 1907, *Mother Carey* (three), 1902, *The Passing of Wenonah*, *Epithalamion*, *Love among the Ruins*, 1908, *The Shepherd*, 1908, and 2 *Mood-Pictures*, with a prelude to Æschylus' *Agamemnon* and incidental music to Jonson's *Vision of Delight*, the choral ballads *Hawke*, *The Call of the Sea*, *The Bird-Bride* and *The Baron of Brackley*, an *Arcadian Suite* for orchestra and a set of *Symphonic Variations*, 1917, string-quartets in D min. and G min., a set of 5 *Little English Dances* for small orchestra, a viola-sonata, and some songs. *G, A.*

Bellaigue, Camille (Paris, 1858). Fertile French critic, since 1885 on the *Revue des Deux Mondes* and the *Temps*, his writings being collected as *L'Année Musicale*, 5 vols. 1886–91, *La Musique Française au XIXe Siècle*, 2 vols. 1890, *L'Année Musicale et Dramatique*, 1893, *Psychologie Musicale*, 1894, *Portraits et Silhouettes de Musiciens*, 1896 (also English and German), *Études Musicales et Nouvelles Silhouettes*, 1898 (also English), *Impressions Musicales et Littéraires*, 1900, *Études Musicales*, 2 vols. 1903–07, and *Les Époques de la Musique*, 2 vols. 1909, besides biographies of Mozart (1906), Mendelssohn (1907) and Gounod (1910). *G.*

Bellamann, Heinrich Hauer (Fulton, Mo. 1882). American pianist and teacher (descended from the Bellermann family in Germany), pupil of Philipp and Widor, since 1907 dean of Fine Arts in Chicora College, Columbia, S. C. He has specialized in modern French music. Has written a piano-concerto, a piano-quintet, sonatas for violin and for piano, and choral works. *A.*

Bellanda, Ludovico. 16th C.

Bellasio, Paolo. 16th C.

Bellasis, Edward (b. 1852). English editor and author of a life of Cherubini (1874).

Bellazzi, Francesco. 17th C.

Bellère, Jean (? –1595) and **Belthasar.** 16th C.

Bellermann, Constantin (Erfurt, 1696–1758, Münden). Thuringian composer, expert lutist, gambist and flutist, from 1719 cantor at Münden and from 1741 school-rector there. He was also well known as poet. Wrote an opera, many oratorios (from 1726) and cantatas, lute-suites, concertos and sonatas for various instruments and a pamphlet about musicians (1743). *G.*

Bellermann, Johann Friedrich (Erfurt, 1795–1874, Berlin), a relative of the above. Eminent student of Greek music, trained at Berlin and Jena, from 1819 teacher in the Gymnasium ' zum grauen Kloster ' in Berlin, and in 1847–68 its director. Besides several editions of Greek writers on music (from 1840), he wrote *Die Tonleitern u. Musiknoten der Griechen*, 1847. *G.*

Bellermann, Johann Gottfried Heinrich (Berlin, 1832–1903, Potsdam), son of the preceding.

Eminent theorist, pupil of the Inst. für Kirchenmusik and of Grell, from 1853 singing-teacher under his father, and from 1866 Marx' successor as professor in the University. Wrote the notable treatise *Die Mensuralnoten u. Taktzeichen im 15. u. 16. Jahrh.*, 1858 (2d ed. 1906), besides *Der Kontrapunkt*, 1862 (4th ed. 1901), based on the theories of Fux, many articles in the *Allgem. musikal. Zeitung* (1868–74) and a life of Grell (1899). He also wrote considerable vocal music, including that for three Greek plays. Memoir by Otto Schneider, 1903. *G.*

Belletti, Giovanni (Sarzana, 1813– ?). Gifted Italian stage-baritone, trained at Bologna, from 1838 singing at Stockholm with Jenny Lind, from 1841 in Italy, in 1848–62 in London, again with Jenny Lind, sharing also in her tour in America in 1850–52. Retired in 1862 to Sarzana. *G.*

Bell'Haver [Bell'Avere], Vincenzo (?1530–1588?). 16th C. *G.*

Belli, Domenico. 17th C. *G.*

Belli, Girolamo (1552– ?). 16th C. *G.*

Belli, Giulio (?1560– ?). 16th C. *G.*

Bellincioni, Gemma (Monza, 1864). Famous Italian operatic soprano since 1881, pupil of her father and of Corsi, appearing throughout Europe, in South America and in the United States (1899). In Spain she was associated with Tamberlik. She sang at the premières of *Cavalleria Rusticana* (1890), *A Santa Lucia* (1892), *Fedora* (1898), *Lorenza* (1901), etc., and has a répertoire of over forty Italian and French works. She unites fine histrionic ability with a voice of much brilliancy. In 1881 she married the tenor Stagno (d. 1897). Since 1911 she has taught in Berlin. *G.*

Bellini, Vincenzo (Catania, 1801–1835, n. Paris). Famous Sicilian opera-composer, taught by his father and at the Naples Conservatory, where he also pursued much private study and where he wrote many vocal and instrumental works, including a symphony and his first opera. His abundant gifts as melodist, with his intuitive vocal sense and his poetic sympathy made him speedily popular, not only at Naples, but at Milan and Venice. His last work was brought out at Paris. Instrumentally he showed little power, owing to the weakness of his early discipline. Wrote the operas *Adelson e Salvina*, 1825, *Bianca e Fernando*, 1826, *Il Pirata*, 1827, *La Straniera*, 1829, *Zaira*, 1829, *I Capuletti ed i Montecchi*, 1830, *La Sonnambula*, 1831, *Norma*, 1832, *Beatrice di Tenda*, 1833, and *I Puritani*, 1835 (his librettist from 1827 to 1833 being Felice Romani), 3 masses, other sacred music and several early orchestral works. *La Sonnambula* and *Norma* established his right to rank with Rossini and Donizetti. *I Puritani*, also, is musically characteristic, though the libretto is poor. Memoirs by Cicconetti, 1859, Pougin, 1868, Amore, 1894, Voss, 1901, Lloyd, 1908, Parodi, 1913, with collections of letters by Scherillo and Salvioli, both 1885. *G.*

Bellinzani, Paolo Benedetto (Ferrara, ?1690–1760?). Italian church-musician, from 1717 maestro at Udine, from 1722 at Ferrara, from 1726 at Pesaro and from 1733 at Urbino. Wrote masses and other church-music, madrigals and flute-sonatas.

Belloc, Teresa [Giorgi-Trombetta] (n. Turin, 1784–1855, do.). French-Italian operatic mezzo-soprano, engaged at Milan in 1804–24, with highly successful visits in northern Italy, at Paris and at London (from 1817). She retired in 1827. Her répertoire included over eighty works, especially those of Rossini. Memoir by Boggio, 1895. *G.*

Belloli, Luigi (Castelfranco, 1770–1817, Milan). Noted Italian hornist, long in the orchestra at La Scala, Milan, and from 1812 teacher in the Conservatory. Wrote several operas and ballets (from 1803), horn-concertos and a method.

Belloni, Guiseppe. 17th C.

Bemberg, Henri [Herman] (Paris, 1861), of Argentine parents. French composer, pupil of Bizet, Marechal and the Paris Conservatory, taking the Rossini Prize in 1885. His style resembles that of Gounod and Massenet, with much refinement of detail. Has written the operas *Le Baiser de Suzon*, 1888 (comic), and *Elaine*, (1892), the cantata *La Mort de Jeanne d'Arc*, 1886, and many effective songs. *G.*

Bemetzrieder, Anton (in Alsace, 1743–1817, London). Theory-teacher, a protégé of Diderot, from 1782 in London. Wrote a long list of textbooks on singing, keyboard-technique and harmony, including *Leçons de Clavecin*, 1771. *G.*

Benda, Franz (Alt-Benatek, 1709–1786, Potsdam). Remarkable Bohemian violinist, pupil of Lobel, Koniček and J. G. Graun, after teaching in Dresden, from 1733 in the orchestra of Frederick the Great (first when Crown Prince) and from 1771 concertmaster. He handed along the traditions of the Tartini school of violin-playing to a considerable circle of German players. Wrote many works for violin, including concertos, sonatas, trio-sonatas, études, etc., besides works for other instruments and symphonies (see Eitner). Autobiography in *Neue Berl. Musikzeitung*, 10. *G.*

Benda, Friedrich Ludwig (Gotha, 1746–1793, Königsberg), son of Georg below. Violinist at Dresden and Berlin, in 1780–82 opera-director at Hamburg and from 1789 at Königsberg, with service in 1782–89 as chamber-musician at Schwerin. Wrote violin-concertos and sonatas, a comic opera (1782), operettas, an oratorio and sacred cantatas, besides a symphony.

Benda, Friedrich Wilhelm Heinrich (Potsdam, 1745–1814, do.), son and pupil of Franz above. Violinist and pianist, from 1765 chamber-musician at the Prussian court. Wrote 3 operas, an operetta, 2 oratorios, several cantatas, symphonies, violin- and flute-concertos, etc. *G.*

Benda, Georg (Alt-Benatek, 1722–1795, Köstritz), brother of Franz above. Skillful Bohemian clavierist, oboist and composer, pupil of his father and brother, from 1742 in the court-band

at Berlin, from 1750 court-director at Gotha (in Italy in 1765–66), retiring in 1778. Wrote able works in many styles, including much church-music, many secular cantatas and songs, an opera, several operettas, orchestral and chamber-music in much variety. He is best known as a pioneer in pure melodrama (text spoken throughout), as in *Ariadne auf Naxos*, 1774, *Medea*, 1778, *Pygmalion*, 1780, etc. The first two had much popularity. Memoirs by Hodermann, 1895, and Helička, 1911, and see Istel, *Die Entstehung d. deutschen Melodrams*, 1906, and article by Brückner in *I. M. G. Sammelbde.* 6. *G.*

Benda, Karl Hermann Heinrich (Potsdam, 1748–1836, Berlin), son of Franz above. Violinist, pupil of his father, from 1766 in the court-band at Berlin and from 1802 concertmaster. Among his pupils were Wilhelm III and the composer Rungenhagen. *G.*

Bendel, Franz (n. Rumburg, 1832–1874, Berlin). Excellent Bohemian pianist, pupil of Proksch and Liszt, from 1862 teacher in Kullak's Academy, Berlin. Wrote over 100 works, including symphonies, a piano-concerto, a piano-trio, a violin-sonata, piano-études, several sets of songs, 4 masses, etc., often with much grace and charm. *G.*

Bendeler, Johann Philipp (? 1660-1712 ?). 17th C.

Bender, Paul (Driedorf, 1875). Eminent Prussian operatic bass, at first trained in medicine, pupil also of Luise Ress and Baptist Hoffmann, from 1900 engaged at the Breslau Opera and since 1903 at Munich, besides many concert-tours and guest-appearances (from 1902 several times at Bayreuth).

Bendix, Max (Detroit, 1866). American violinist and conductor, trained mostly by Jacobsohn, after much early experience in orchestras under Thomas, Seidl and Van der Stucken, from 1886 concertmaster of the Thomas Orchestra (in 1893 succeeding to the direction at the Chicago Exposition). In 1897–1903 he toured as soloist or with his Quartet. In 1904 he was conductor at the St. Louis Exposition, as also in 1915 at the San Francisco Exposition. In 1905–06 and '09–10 he led or directed at the New York opera-houses. Has written a violin-concerto, orchestral pieces and many songs. *A.*

Bendix, Victor Emanuel (Copenhagen, 1851). Able Danish violinist and composer, pupil and favorite of Gade, since 1872 teacher and choral conductor in Copenhagen. Has written 4 symphonies (*Zur Höhe*, *Sommerklänge aus Sudrussland*, etc.), an overture, a piano-concerto, a piano-trio, choral works, a piano-sonata and other fine piano-works.

Bendl, Karl [Karel] (Prague, 1838–1897, do.). Important Bohemian conductor and composer, trained at the Prague Organists' School and in 1865–79 director of the choral society Hlahol, later musician to Baron Dervies. With Smetana and Dvořák he was influential in giving Bohemian music its place in general estimation. Wrote the operas *Lejla*, 1868, *Bretislav a Jitka*, 1870, *Cernahorci*, 1881, *Stary Zenich*, 1883 (comic), *Karel Skréta*, 1883, *Dité Táhora*, 1892, *Matki Mila*, 1895, *Carovny Kvet* and *Gina*, the ballet *Bohemian Wedding* and an operetta, several orchestral pieces and an overture, a string-quartet, a violin-sonata, 3 masses, cantatas and at least 200 songs and choruses. *G.*

Benedict, Julius (Stuttgart, 1804–1885, London). Jewish conductor and composer, from 1835 working in England. He was a pupil of Abeille, Hummel and Weber, in 1823–25 directed the Kärnthnerthor-Theater, Vienna (on Weber's nomination), and in 1825–34 was at San Carlo, Naples, going thence to Paris. In London he was first conductor of opera buffa at the Lyceum, from 1837 of the orchestra at Drury Lane, after 1852 at Her Majesty's, Drury Lane and Covent Garden (from 1859), of the Monday Popular Concerts and of the Harmonic Union, besides in 1845–78 directing the Norwich Festival and various appearances of Jenny Lind, including her American trip in 1850–52, as well as the Liverpool Philharmonic in 1876–80. He was knighted in 1871, and in 1874–75 received numerous decorations from various European courts. Wrote the operas *Giacinta ed Ernesto*, 1829, *I Portoghesi in Goa*, 1830, *Un Anno ed un Giorno*, 1836, *The Gypsy's Warning*, 1837, *The Brides of Venice*, 1844, *The Crusaders*, 1846, *The Lake of Glenaston*, 1862, *The Lily of Killarney*, 1862, and *The Bride of Song*, 1864, the oratorios *St. Cecilia*, 1866, and *St. Peter*, 1870, the cantatas *Undine*, 1860, *Richard Cœur-de-Lion*, 1863, and *Graziella*, 1882, 2 symphonies (1873–74), 2 piano-concertos and a concertino, besides sonatas and various pieces. He also wrote memoirs of Mendelssohn, 1850, and Weber, 1881. His fertility and all-round skill gave him for many years a notable influence. *G.*

Benedictus Appenzelders. 16th C.

Benelli, Antonio Peregrino (Forli, 1771–1830, in Saxony). Italian tenor from 1790 at Naples, London (in 1798–1801) and Dresden (till 1822). In 1822–29 he was singing-teacher under Spontini at Berlin, losing his place because of a foolish criticism of Spontini's *Olimpie*. Wrote a good method and Solfeggi (from 1814), and an opera (1798), besides church-music and articles for the *Allgem. musikal. Zeitung*. *G.*

Benet, Johannes. 15th C. *G.*

Benevoli, Orazio (1602–1672). 17th C. *G.*

Benham, Victor (Brooklyn, 1871). American pianist and composer, first known as a child-prodigy, pupil of Marmontel. Except in 1890–1900 and 1904–12 he has lived in Europe, making many tours. Has written 2 symphonies, 2 piano-concertos, a violin-concerto, 5 string-quartets, a piano-quintet, piano-pieces and songs. *A.*

Benincori, Angelo Maria (Brescia, 1779–1821, Paris). Good Italian violinist, pupil of Ghiretti, Rolla and Cimarosa, known in Spain and Austria as well as Italy, and from 1803 in Paris. Wrote 6 operas without much success and completed

Isouard's *Aladin*, produced with striking applause in 1822, after his death. At Vienna he became an admirer of Haydn, writing 5 fine string-quartets and 3 piano-trios, which are his best works. *G.*

Bennet, John. 17th C. *G.*

Bennett, George John (Andover, 1863). Able English organist, trained at the Royal Academy, London, the Berlin Hochschule and the Munich Conservatory (as Balfe Scholar), from 1888 harmony-teacher at the London Royal Academy and organist at various churches, and since 1895 organist at Lincoln Cathedral and conductor of choral and orchestral societies and the triennial festivals there. Mus. D. of Cambridge in 1893, and examiner there, at Durham and for London institutions, as well as fellow of the R. C. O. Has written the overtures *Jugendträume*, 1887, and *Cymbeline*, 1895, an orchestral suite, 1902, a piano-trio, a Festival Evening Service, 1890, and a Festival Te Deum, 1895 (both at St. Paul's, London), a mass, anthems, part-songs and songs. *G.*

Bennett, Joseph (Berkeley, 1831–1911, do.). Eminent English critic and librettist, long employed on the *Pall Mall Gazette*, *Graphic*, *Telegraph* and *Musical Times*, most notably on the last two. In 1875–76 he edited *Concordia* and in 1883–86 *The Lute*, and from 1885 the program-books of the Philharmonic Society and of the Saturday and Monday Popular Concerts (till 1903). Among his many librettos are those for Barnett's *Good Shepherd*, 1876, Sullivan's *Golden Legend*, 1886, Cowen's *Ruth*, 1887, Bottesini's *Garden of Olivet*, 1887, and Mackenzie's *Rose of Sharon*, 1884, *Story of Sayid*, 1886, *Dream of Jubal*, 1889, and *Bethlehem*, 1894. Author of *Letters from Bayreuth*, 1877, *The Musical Year*, 1883, *Story of Ten Hundred Concerts* (Sat. Pop. Concerts, 1857–87), 1887, *Primers of Musical Biography*, 1877–91, *History of the Leeds Musical Festivals, 1859–92* (with F. R. Spark), 1892, *Forty Years of Music*, 1908, etc. *G.*

Bennett, William Sterndale (Sheffield, 1816–1875, London). Eminent English pianist and composer, trained at the Royal Academy, London, and in Leipzig (1837–38, sent by the Broadwoods, and 1841–42). His remarkable promise was evident from his tenth year, and his 1st concerto was written at 16. In 1837 he played at the Gewandhaus and conducted his *Naiades* overture. From 1834 he was for some years organist at St. Anne's, Wandsworth. In 1843–56 he gave regular chamber-concerts, and in 1849 established the Bach Society (first English performance of the St. Matthew Passion in 1854). In 1853 he was asked to become conductor at the Gewandhaus in place of Rietz, but declined. In 1856–66 he was conductor of the Philharmonic Society, and led the Leeds Festival in 1858. From 1856, also, he was professor at Cambridge, being made Mus. D. there in 1856 (also A. M. in 1867), besides becoming D. C. L. of Oxford in 1870. From 1866 he was principal of the Royal Academy. He was knighted in 1871. Besides being a pianist of great dexterity and finish, though caring little for sensational effect, he was noted for his keenly intellectual idealism, combined with a peculiarly delicate romantic imagination. Though conservative and almost austere in taste, he was also enterprising and constructive as teacher and composer. The number of his works was not large, but their beauty of workmanship was conspicuous. They include

Symphony in G min.
Overtures—*Parisina*, 1834–35, *The Naiades*, 1836, *The Wood-Nymphs*, 1840, *Paradise and the Peri*, 1862, *The Merry Wives of Windsor*, *Marie du Bois*.
Piano-Concertos—1, D min., 2, E-flat, 3, C min., 4, F min.; also another in F min., unpublished.
Piano-sestet; piano-quintet (with wind); piano-trio; sonata-duo for piano and 'cello.
Piano-sonatas in F min. and *The Maid of Orleans*.
Many piano-works, including Capriccios in D min. and A min., the sketches *The Lake*, *The Millstream* and *The Fountain*, 3 Impromptus, 3 Romances, Allegro Grazioso, Caprice in E (with orch.), Suite de Pièces, Rondo Piacevole, Scherzo, Toccata, etc.
The oratorio *The Woman of Samaria*, 1867, the cantata *The May-Queen*, 1858, Odes (1862) for the International Exposition and for the Cambridge Installation, music for Sophocles' *Ajax*.
Several anthems, part-songs and songs.
The Chorale-Book for England (edited with Goldschmidt), 1862, supplement, 1864.

Memoirs by J. R. S. Bennett, 1907, and in the *Musical Times*, 1903, 1916. *G.*

Bennewitz, Anton (n. Leitomischl, 1833). Bohemian violinist, pupil of Mildner, after work at Prague, Salzburg and Stuttgart, from 1866 teacher at the Prague Conservatory and in 1882–1901 its director.

Benoist, François (Nantes, 1794–1878, Paris). French organist, trained at the Paris Conservatory (Prix de Rome, 1815), from 1819 organist at the Chapel Royal and teacher at the Conservatory, and from 1840 chorusmaster at the Opéra. Wrote the operas *Léonore et Félix*, 1821, and *L'Apparition*, 1848, 4 ballets (1839–51), a Requiem for 3 men's and 1 child's voices, and the *Bibliothèque de l'Organiste*, 12 books. *G.*

Benoit, Camille. A pupil of Franck, from 1888 one of the custodians at the Louvre in Paris. Has written an overture (c. 1880), the symphonic poem *Merlin l'Enchanteur*, music for Anatole France's *Noces Corinthiennes* and the lyric drama *Cléopâtre*, as well as the books *Souvenirs*, 1884, *Musiciens, Poëtes et Philosophes*, 1887, and translations of Beethoven's *Elegische Gesang* (in Latin) and of extracts from Wagner. *G.*

Benoît, Pierre Léonard Léopold (Harlebeke, 1834–1901, Antwerp). Eminent Belgian composer and author, a foremost promoter of the Belgian or Flemish national school. He was trained at the Brussels Conservatory (first prize for composition, 1857) and by various study in Germany. In 1856 he was theater-conductor in Brussels and in 1861 in Paris. In 1867 he founded the Flemish School of Music at Antwerp, remaining at its head till his death. This enterprise, with his abundant and able works

and writings, marked an epoch in exalting Flemish musical art, though his own originality was not marked. A large number of his vocal works were written to texts by the poet Hiel. His compositions include concertos for piano and for flute, the choral symphony *The Mowers*, the operas *Het dorp in't gebergte*, 1856, *Isa*, 1867, and *Pompéja*, 1896, the oratorios *Lucifer*, 1866, *De Schelde*, 1869, *Drama Christi*, 1871, *De Rhijn*, 1889, and one for children, the cantatas *De Oorlog*, 1873, *Flanderens Kunstroem* (Rubens), 1877, and *Antwerpen*, 1877 (triple men's chorus), with the choral *Muse der Geschiedenis*, 1880 and *Hucbald*, 1880, 2 masses, a Te Deum, a Requiem, several motets, music for *Charlotte Corday* and for *Willem de Zwijger*, 1876, and songs. From 1873 he published many books, pamphlets and articles regarding the Flemish movement. In 1882 he was elected to the Brussels Academy. Memoirs by Belpaire, 1901, Stoffels, 1901, Sabbe, 1902, and Mortelmans, 1911. *G.*

Benvenuti, Tommaso (n. Venice, 1838–1906, Rome). Italian composer of 7 operas (1856–95), including *Beatrice di Suevia*, 1890, and *La Baruffe Chiozzotte*, 1895 (opera buffa).

Berardi, Angelo. 17th C.

Berber [-Credner], Felix (Jena, 1871). Extraordinary Saxon violinist, trained at the Dresden Conservatory and under Brodsky, from 1891 concertmaster at Magdeburg, in 1897–1903 of the Gewandhaus Orchestra, Leipzig (and leader of the Quartet), from 1904 teacher at the Royal Academy, London, in 1907 at the Hoch Conservatory, Frankfort, in 1908–12 at the Geneva Conservatory (also leader of a Quartet), and since 1912 living in Munich, from 1920 teaching at the Conservatory. In 1910 he toured in America. He has won special notice for renderings of the Brahms double-concerto (with Klengel) and of concerto-series in successive concerts.

Berbiguier, Benoit Tranquille (in Vaucluse, 1782–1838, n. Blois). Famous French flutist, pupil of Wunderlich. Wrote a prodigious amount of music for his instrument, alone or in various combinations, some of which is excellent, but some merely showy. The list includes 10 concertos, 7 books of sonatas, 15 of duos, 6 of trios, etc. See Brosset, *Silhouettes Musicales du Blésois*, 1907. *G.*

Berchem, Jacquet de. 16th C. *G.*

Berens, Hermann (Hamburg, 1826–1880, Stockholm). Fine North German pianist, pupil of his father, Reissiger and Czerny. After a tour with Alboni, from 1847 he lived in Sweden, starting chamber-concerts at Stockholm, serving as court-director at Örebro from 1849, and after 1860 being court-conductor at Stockholm and teacher for and member of the Academy. Wrote the opera *Violetta*, the Greek drama *Kodros*, 3 effective operettas, various overtures, chamber-pieces, part-songs and songs, with an important *Schule der Geläufigkeit* for piano.

Beretta, Giovanni Battista (Verona, 1819–1876, Milan). Italian theorist, for some years head of the Bologna Conservatory and then undertaking to complete Barberi's extensive encyclopedia, but finished only a part. Wrote text-books on harmony and orchestration.

Berg, Adam. 16th C. *G.*

Berg, Johann von (? – 1563). 16th C. *G.*

Berg, Konrad Mathias (Kolmar, 1785–1852, Strasburg). Alsatian violinist and pianist, trained at the Paris Conservatory and from 1808 teaching at Strasburg. Wrote 4 string-quartets, 10 piano-trios, 3 piano-concertos, many sonatas, etc., with a striking essay in *Cäcilia* (1835) on methods of piano-teaching and a history of music in Strasburg from 1790 (1840).

Berg, Natanael (1879). Swedish surgeon and composer, mostly self-taught, writing the opera *Leila*, a symphony, the symphonic poems *Traumgewalten* and *Es werde Licht*, the cantata *Der Mann und das Weib* and *Israels Lobgesang*, ballads with orchestra, choruses and songs.

Berger, Francesco (London, 1834). German-English pianist, pupil of L. Ricci, Lickl, Hauptmann and Plaidy, from 1855 on the staff of the Royal Academy and the Guildhall School in London, with many tours in Great Britain. In 1884–1911 he was secretary of the Philharmonic Society. Has written the opera *Il Lazzarone*, a mass, incidental music to plays of Wilkie Collins, songs and many part-songs, besides *Reminiscences*, 1913.

Berger, Ludwig (Berlin, 1777–1839, do.). Gifted Prussian pianist and composer, pupil of Gürrlich and Clementi, from 1815 teaching in Berlin, among his pupils being Mendelssohn and his sister, Taubert and Henselt, and in 1819 (with Klein, Reichardt and Rellstab) starting the junior Liedertafel. His later years were spent apart from active work. Wrote important piano-studies, a toccata, a rondo, etc., besides vocal works, including the opera *Oreste*. Memoir by Rellstab, 1846. *G.*

Berger, Rudolf (Brünn, 1874–1915, New York). Moravian operatic baritone and (from 1909) tenor, from 1896 at Brünn, in 1904–07 at the Berlin Court Opera and again in 1909–14, chiefly in Wagnerian rôles, and in 1914–15 at the Metropolitan, New York. His répertoire was enormous, especially as baritone. He sang *Salome* about 80 times. In 1913 he married the soprano Marie Rappold.

Berger, Wilhelm (Boston, 1861–1911, Jena). German-American composer, brought up in Bremen, trained at the Berlin Hochschule, from 1888 teacher at the Klindworth-Scharwenka Conservatory there, and from 1903 head of the Meiningen Orchestra. Royal Prussian Professor and member of the Royal Academy. Wrote symphonies in B-flat and B min., orchestral variations and fugue, a Dramatic Fantasy in overture-form, the choral *Euphorion*, *Gesang der Geister über den Wassern*, *Meine Göttin* (men's voices, prize-work), 1898, and *Der Totentanz*, 3 ballades for baritone and orchestra, string- and piano-quintets, a piano-quartet, many piano-

pieces (some with violin), part-songs and nearly 100 songs. Memoirs by Kohut in *Neue Musikzeitung*, 1902, and E. Krause, 1907, and catalogue of works by Altmann, 1920. *G*, *A*.

Berggreen, Andreas Peter (Copenhagen, 1801–1880, do.). Danish teacher, from 1838 organist in Copenhagen, and from 1843 teacher and from 1859 general inspector in the public schools. His chief pupil was Gade. Wrote a comic opera (1832), incidental music to plays by Öhlenschläger, etc., and edited 11 vols. of folk-songs of all nations (2d ed. 1864). Memoir by Skou, 1896. *G*.

Bergh, Rudolph (Copenhagen, 1859). Danish zoölogist, educated at the Copenhagen University and in 1885–1903 teaching there, now living near Bonn. Has written a string-quartet, a violin-sonata, the choral *Requiem für Werther* and *Geister der Windstille*, other choruses and piano-works.

Bergiron du Fort-Michon [de Briou], Nicolas Antoine (Lyons, 1690–1768, do.). In 1713 founder of a concert-series at Lyons that continued even after his death. From 1739 he was also director of the opera.

Bergmann, Karl (Ebersbach, 1821–1876, New York). Saxon 'cellist and conductor, pupil of Zimmermann (Zittau) and Hesse, member of Gungl's band in Berlin and (from 1850) of the troupe known as the Germania Orchestra in the United States, of which he became conductor till its dissolution in 1854. He then joined the Philharmonic Society in New York, becoming joint-conductor with Eisfeld and from 1862 sole conductor. In Boston he directed the Handel and Haydn Society in 1852–54 and in New York the Arion Society. In 1859 he led the first New York performance of *Tannhäuser*, and in many ways was a pioneer in establishing advanced musical interest. The young Theodore Thomas was closely associated with him, both in the Philharmonic and (for one year) in the Mason-Thomas Soirées. *G*, *A*.

Bergner, Frederic (Baden, 1827– ?, New York). German 'cellist, from 1849 in the Philharmonic Society, New York, and in 1856–68 in the Mason-Thomas Quintet. *A*.

Bergner, Wilhelm (Riga, 1837–1907, do.). German-Russian organist, from 1861 at the English church in Riga and from 1868 at the Cathedral, where he established a notable choir and installed a fine organ (1882–83). He organized a Bach Society. He directed the first scenic rendering of Rubinstein's *Moses* in 1894.

Bergonzi, Carlo (? –1747). Cremonese violin-maker, pupil and noted follower of Stradivari from 1716 to 1755. His son and nephews, who followed him, were not his equals in skill. *G*.

Bergquist, John Victor (St. Peter, Minn. 1877). Swedish-American organist, from 1895 active in Lutheran churches in Minnesota, in 1905–08 also teaching at Gustavus Adolphus College, and since 1912 director at Augustana College, Rock Island, Ill. Has written an oratorio, cantatas and organ-sonatas. *A*.

Bergson, Michael (Warsaw, 1820–1898, London). Polish (Jewish) pianist, pupil of T. Schneider, Rungenhagen and Taubert, from 1840 living successively in Paris, Italy, Vienna, Berlin, Leipzig, Paris and London. In 1863 he was for a time head of the Geneva Conservatory. Wrote the operas *Luisa di Montfort*, 1847 (Florence) and *Salvator Rosa*, an operetta, and, for piano, a *Concerto Symphonique*, a *Polonaise Héroïque*, 12 études, etc., besides some chamber-works.

Bergt, Christian Gottlob August (n. Freiberg, 1772–1837, Bautzen). Noted Saxon organist and composer, from 1802 organist and teacher at Bautzen. Wrote important choral works, including a Passion, a Te Deum, hymns and canticles, and many songs, besides symphonies, violin-sonatas, etc., and effective handbooks for singing-teachers (1832, '38). Memoir by Hering, 1838.

Beringer, Oskar (Furtwangen, Baden, 1844–1922, London). German pianist, brought up in England, at first self-taught, but later broadly trained at Leipzig and Berlin. He appeared often in London in 1859–64 and after 1871. In 1869–71 he taught in Tausig's School in Berlin, and in 1873–97 conducted a similar school in London. Since 1885 he has been professor at the Royal Academy of Music. Has written excellent piano-exercises, some pieces and songs, besides a book of reminiscences (1907). His brother **Robert** (b. 1841) is also a pianist of ability. *G*.

Bériot, Charles Auguste de (Louvain, 1802–1870, Brussels). Eminent Belgian violinist, pupil of Tiby (local teacher at Louvain) and influenced from 1821 by Viotti and Baillot at Paris, where he was at once recognized as one of the great virtuosi, as later in England and throughout the Continent. In 1826–30 he was violinist to the King of the Netherlands, and, having declined in 1842 a place at the Paris Conservatory, in 1843–52 was professor at the Brussels Conservatory, retiring because of failing eyesight and paralysis of the left arm (totally blind from 1858). In 1836 he married the contralto Malibran (she died six months later). His highly individual style, uniting brilliance, elegance and great dexterity, placed him at the head of a new school of Franco-Belgian artists, including especially Vieuxtemps. Wrote 10 concertos, 11 sets of variations, several *Duos Brillants* for violin and piano, 4 piano-trios, 2 instructive works, including his *Grande Méthode*, 3 parts, 1858, and études. See Heron-Allen's *De fidiculis opuscula*, vi. *G*.

Bériot, Charles Wilfride de (Paris, 1833–1914, n. Paris), son of the above. Good pianist, pupil of Thalberg, long professor at the Paris Conservatory. Wrote the symphonic poem *Fernand Cortez*, overtures, 3 piano-concertos, chamber-music and many piano-works, etc. He and his father prepared a method of accompanying.

Berlijn, Anton [Wolf?] (Amsterdam, 1817–1870, do.). Dutch composer, pupil of L. Erk

and G. W. Fink, from about 1846 conductor at the Royal Theatre, Amsterdam. He received many decorations from various courts and was a member of the Accademia S. Cecilia, Rome. Wrote 9 operas (from 1841), 7 ballets, the oratorio *Moses auf Nebo*, 1844, a symphonic cantata (1848), a mass, psalms, a symphony (1857) and other orchestral pieces, chamber-music, overtures, etc. Memoir by Böhm.

Berlioz, Hector Louis (n. Grenoble, 1803–1869, Paris). Extraordinary French composer, the son of a physician and by him intended for the same profession. In 1823, however, at Paris he decided to take up music, though this involved a rupture with his family, and entered the Conservatory, where, in spite of lack of previous study and of his eccentric mind and temperament, he finally won the Prix de Rome in 1830. During this period he worked his way mainly by singing in an obscure theater-chorus, and from 1825 undertook a variety of daring works in composition, evincing an originality that startled his teachers and bewildered his listeners. His three years' term in Italian study he cut in two, returning to Paris in 1832, bringing several further works. In 1833 he married the Irish actress Henrietta Smithson and for years sought with slight success until toward 1840 to carve out a career as a most unconventional composer. He was forced into journalism to win a livelihood—an avocation for which, however, his acute mind and biting wit remarkably fitted him. At length his fifteen years of battle for recognition brought some reward, enabling him to project a trip into Germany, where Schumann and Liszt had become his advocates. Though this plan occasioned the permanent estrangement of his wife, it finally came to pass in 1843, followed by further tours in Austria and Bohemia in 1845, in Russia in 1847, and to London in 1852. From the first, when he conducted his own works at Leipzig and Weimar, these tours were triumphantly successful, establishing his fame as one of the most remarkable masters of orchestral expression in history. In Paris, however, he continued to be either misunderstood or flatly rejected, though with occasional successes and honors. Since 1839 he had had a small official connection with the Conservatory and in 1859 he was made librarian, though his ambition to enter the faculty was defeated. In 1856 he became a member of the Académie, succeeding Adam. He was repeatedly called to act on juries at the great Expositions in both London and Paris. At intervals he put forth literary works of signal power. In 1854, when his first wife died, he married the mediocre singer Marie Recio. Her sudden death in 1862, the utter failure in 1863 of *Les Troyens*, which he considered his masterpiece, the death of his son Louis in 1867, and the irresistible advance of organic disease, made his last years full of bitterness. Yet in 1867 he was able to make a second trip to Russia. At the end he was honored by a stately public funeral, attended by many musical notables.

Appreciation of his singular genius and of his services, not only to French music, but to general progress, gradually became common, especially as the Franco-Prussian War of 1870–71 turned French attention toward whatever was distinctively French. In 1879 a grand commemoration was held, and the vogue of certain works steadily increased. In 1903 the centenary of his birth was marked by numerous memorial concerts and the erection of monuments at Grenoble and Monte Carlo.

The works prior to 1835 include

The symphonies *Épisode de la Vie d'un Artiste* (*Symphonie Fantastique*), 1831, and *Harold en Italie* (viola obblig.), 1834.

The overtures *Waverley*, 1828, *Les Francs-Juges*, 1828, *King Lear*, 1831, *The Corsair*, 1831, and *Rob Roy*, 1832.

The choral works *Le Révolution Grecque*, 1826, *Herminie*, 1828, *La Mort de Cléopâtre*, 1829, *Sardanapale*, 1830 (prize-work), *Méditation Réligieuse*, 1831, *Lélio* (monodrama, 2d part of *Symphonie Fantastique*), *Le Cinq Mai* (Napoleon), 1834, and *Sara la Baigneuse* (for three choruses), 1834, besides a mass (St. Roch), 1822.

The songs *Irlande* (9 poems from Moore), 1829, *La Captive*, 1832, *Les Nuits d'Été* (6 from Gautier), 1832 and *Fleurs de Landes*, 1834.

Of these the orchestral works and some of the songs are much the most notable.

The works after 1835 are as a rule far more elaborate, even to the pitch of giganticness. They include

The *Symphonie Funèbre et Triomphale* (military band, strings and chorus ad lib.) and the dramatic symphony *Roméo et Juliette*, 1838, besides the *Marche Funèbre* (Hamlet), 1848.

The overture *Le Carnaval Romain*, 1843.

The choral works *Grande Messe des Morts* (Requiem), 1837, Te Deum, 1849–54, the oratorio *L'Enfance du Christ*, 1850–54, the cantata *L'Impériale*, 1855, with several lesser works.

The opera *Benvenuto Cellini*, 1835–37, the dramatic legend *La Damnation de Faust*, 1846, the comic opera *Béatrice et Bénédict*, 1860–62, and the opera *Les Troyens*, in two parts (*La Prise de Troie* and *Les Troyens à Carthage*), 1858–63.

Various arrangements, etc., including recitatives for *Der Freischütz*, 1841, Weber's *L'Invitation à la Valse* for orchestra, 1841, Bortniansky's *Pater Noster* and *Adoremus*, 1843, L. von Meyer's *Marche Marocaine*, 1845, Martini's *Plaisir d'Amour*, 1859, and Schubert's *Erlkönig*, 1860.

A critical edition of his Complete Works in about 24 vols. was begun by Breitkopf & Härtel in 1899 (18 vols. to 1916), edited by Malherbe and Weingartner.

As composer, Berlioz' powers both of creation and of execution were decidedly fitful in operation. His lack of sound early training hampered him often. Though opulent of ideas and sometimes carried away in a torrent of imagination, he was not always able to coördinate and effectively realize his conceptions. But at times he rose to positive sublimity and to passages of ethereal beauty. In the musical expression of the grotesque, the frightful, the uncanny and the tremendous he achieved many signal successes. His intense romanticism led in directions too manifold to be classified.

In the field of orchestral technique, however, he had no rival in his time except Wagner. He made the most thorough studies of the capacity

of instruments and the possibilities of combining them, and his works abound in novel and instructive efforts to enlarge orchestral practice. He often sought to accomplish results by huge aggregations of forces, orchestral, vocal and even mechanical—not for mere noise, but to secure unheard-of effects. His ideal orchestra embraced over 400 players, combined with a vast chorus, an organ, etc. From the outset of his career he stood forth as the first orchestral virtuoso of music-history.

His aggressive and revolutionary spirit commended him to the radical wing of German musicians, so that he is often linked with Wagner as a restless seeker for new paths. He was a persistent cultivator of 'program' methods rather than 'absolute' music. His prevailing artistic impulse was strongly dramatic, though he had a charming lyrical side as well. Yet in all these directions he stood apart, not affilated, with others and not founding any distinct movement of his own, and from him radiated influences that profoundly affected all subsequent progress.

His able literary work includes the *Voyage Musical* (first German trip), 1843, the masterly *Traité d'Instrumentation*, 1843, *Les Soirées de l'Orchestre*, 1853, *Les Grotesques de la Musique*, 1859, and *À travers Chants*, 1862, besides much fugitive writing and correspondence. Editions have been published by Pohl, 1864 (4 vols.) and by Breitkopf & Härtel, 1903–12 (10 vols.), besides various sets of *Letters*. See his own *Mémoires*, 1870 (2d ed 2 vols. 1876), and sketches or memoirs by Griepenkerl, 1843, Liszt, 1855, Scheurleer, 1877, Hippeau, 1883–85, Ernst, 1884, Pohl, 1884, Jullien, 1888, Lüning, 1893–94, Boult, 1903, Tiersot, 1903, Boschot, 1906–13, Coquard, 1908, Schrader, 1908, and Kapp, 1917. *G.*

Bermudo, Jean. 16th C. *G.*

Bernabei, Giuseppe Ercole (?1620–1687). 17th C. *G.*

Bernabei, Gioseffo Antonio (1649–1732). 17th C. *G.*

Bernacchi, Antonio (Bologna, 1685–1756, do.). Italian male soprano, pupil of Pistocchi, active in Italy probably about 1710, in London in 1716–17 and 1729–30 (Handel operas), in Bavaria and Austria in 1726–28, and after 1730 a teacher in Italy, with several noted pupils. His voice was not so remarkable as his general artistic skill. About 1730 he revived the use of extended roulades or fiorature. Wrote some contrapuntal church-music. *G.*

Bernard, Émile (Marseilles, 1843–1902, Paris). Able French organist and composer, pupil of the Paris Conservatory, where he was thrice a prize-winner, for many years (till 1895) organist at Notre-Dame-des-Champs. Wrote the overture *Béatrice*, orchestral suites, a piano-quartet and trio, a noted violin-concerto (dedicated to Sarasate), a violin-suite, both a violin- and a 'cello-sonata, 2 organ-suites, an organ fantasia and fugue (prize in 1877), fine works for organ and piano, a *Concertstück* and a *Fantaisie* for piano with orchestra, piano-pieces, besides the cantatas *Guillaume le Conquérant* and *La Captivité de Babylone*. *G.*

Bernardi, Bartolommeo (Bologna, ? –1730, Copenhagen). Italian violinist, from before 1700 resident in Copenhagen. Wrote sonatas for string-trio or for violin solo, and the opera *Libussa*, 1703.

Bernardi, Enrico (Milan, 1838–1900, do.). Italian theater-conductor and composer of some operas and almost 60 ballets (1854–79), besides much dance-music.

Bernardi, Francesco. See Senesino.

Bernardi, Gian Giuseppe (Venice, 1865). Professor of counterpoint, history and æsthetics at the Venice Conservatory, founder of a society for reviving old stringed instruments, and composer of piano- and violin-pieces and songs.

Bernardi, Steffano (? -1638?). 17th C.

Bernardini, Marcello (Capua, ?1762– ?). Italian composer of about 20 operas (1784–94), given mostly at Rome, Naples, Vienna and Venice.

Bernasconi, Andrea (Marseilles, 1706–1784, Munich). Italian opera-composer from 1741, in Vienna in 1743–47 and from 1755 court-director at Munich. Wrote 18 operas (1741–72), mostly for Munich, an oratorio and much church-music. His step-daughter **Antonia** in 1767 sang in Gluck's *Alceste* (written for her), in 1770–71 in Mozart's *Mitridate* (at Milan), in 1778–79 in both serious and comic opera at London, and after 1783 in some of Gluck's works at Vienna.

Berneker, Constanz (in E. Prussia, 1844–1906, Königsberg). From 1872 organist at the Königsberg Cathedral, director of the Singakademie and composition-teacher in the Conservatory. Wrote the oratorios *Judith* and *Christi Himmelfahrt*, various cantatas and other choral works. Memoir by Laudien, 1909. In 1907 a Berneker Society was formed to publish his works.

Berner, Friedrich Wilhelm (Breslau, 1780–1827, do.). Able Silesian organist, trained by his father, Gehirnie and Reichardt, mastering several instruments, especially the clarinet. In 1804–06 he worked with Weber, and from 1811 (with Schnabel) was engaged in developing choral societies in Breslau and vicinity on the model of the Berlin Singakademie, as well as cataloguing the music in monastery-libraries, and died in the midst of activity. Wrote works on singing (1815), chorale-interludes (1819) and figuration (1821). Among his many pupils, Hesse was the most famous. Memoir by Hientsch, 1829.

Berners, Lord [Gerald Hugh Tyrwhitt] (London, 1883). English diplomat and composer, musically trained in Dresden and London, since 1912 connected with the British Embassy at Rome. Has written characteristic orchestral sketches and piano-pieces, somewhat after the manner of Casella and Stravinsky. His first work was a set of funeral marches (' for a states-

man, a canary and a rich aunt'). His *Fantaisie Espagnole* was given by the London Philharmonic in 1919. He succeeded to his peerage in 1918. *A.*

Bernhard der Deutsche (? – 1459). 15th C.

Bernhard, Christoph (1627–1692). 17th C. *G.*

Bernier, Nicolas (Mantes, 1664–1734, Paris). French church-musician, from 1694 choirmaster at Chartres Cathedral, from 1698 at St. Germain in Auxerre and in 1704–26 trainer at the Ste. Chapelle in Paris (following Charpentier), in 1723 becoming one of the four directors. With Morin and Clérambault he initiated cantata-writing in France, publishing 7 books for 1–2 voices (1703–23), 3 books of motets (1703–41) and also dramatic divertissements for Nuits de Sceaux.

Berno Augiensis (? – 1048). 11th C.

Bernoulli, Eduard (Basel, 1867). Swiss musicologist, trained at Leipzig University (Ph. D. 1896), from 1910 lecturer and from 1921 professor at Zurich University. Author of *Die Choralnotenschrift bei Hymnen u. Sequenzen im späteren Mittelalter*, 1898, *Oratorientexte Händels*, 1905, *Berlioz as Aesthetiker der Klangfarben*, 1909, and *Aus Liederbüchern der Humanisten*, 1910, besides editing Albert's *Arion* for the *Denkmäler deutscher Tonkunst*, xii, xiii, and (with Holz and Saran) a modern edition of the *Jenaer Liederhandschrift*, 1901.

Bernoulli, Johann (Basel, 1667–1747, do.). Swiss mathematician of eminence, author of researches in acoustics (1732), followed by his son **Daniel** (1700–1781), who was professor from 1725 at Petrograd and from 1743 at Basel, with various studies in the same field, and his grandson **Jakob** (1759–1789), also professor at Petrograd.

Bernsdorf, Eduard (Dessau, 1825–1901, Leipzig). Saxon critic of conservative tendency, long on the Leipzig *Signale*. He completed Schladebach's *Universal-Lexikon*, 3 vols., 1856–65. *G.*

Bernuth, Julius von (Rees, 1830–1902, Hamburg). Rhenish conductor, pupil of Taubert and Dehn and of the Leipzig Conservatory, from 1857 founder and conductor of various societies at Leipzig, from 1864 conductor of the Hamburg Philharmonic and from 1867 also of the Singakademie, and in 1873 founder of the Conservatory, to the direction of which he more and more devoted himself, from 1895 retiring from other duties. From 1878 he had the title of professor.

Berr, Friedrich (Mannheim, 1794–1838, Paris). Noted clarinettist and bassoonist, bandmaster in the French army, from 1823 at the Italiens in Paris, from 1831 professor at the Conservatory and from 1836 head of the School of Military Music. Wrote a vast quantity of music for his instruments and a *Traité Complet de la Clarinette*, 1836.

Berré, Ferdinand (n. Brussels, 1843). Belgian composer of comic operas (from 1867) and about 50 romances.

Bertali, Antonio (1605–1669). 17th C.

Berté, Heinrich (Galgócz, 1858). Hungarian composer, mostly at Vienna, of many ballets (from 1890) and operettas (from 1896), the latter including *Der kleine Chevalier*, 1907, *Kreolenblut*, 1911, *Der Märchenprinz*, 1914, etc.

Bertelman, Jan Georg (Amsterdam, 1782–1854, do.). Dutch teacher and composer, pupil of Brachthuijzer, long professor at the Royal Music-School in Amsterdam (pupils include Hol and Van Bree). Wrote a mass, a Requiem, a string-quartet, concertos for clarinet and for double-bass, etc.

Bertelsmann, Karl August (Gütersloh, 1811–1861, Amsterdam). Westphalian singing-teacher, pupil of Rinck, from 1839 director of the new Eutonia chorus in Amsterdam. Wrote part-songs, songs and pieces for organ and for piano.

Berthaume, Isidore (Paris, 1752–1802, Petrograd). French violinist, from 1774 at the Opéra in Paris, from 1783 conductor of the Concerts Spirituels, from 1793 leader of the court-orchestra at Eutin, and finally soloist in the court-orchestra at Petrograd. Wrote a violin-concerto, sonatas, concert-pieces for 2 violins, etc.

Berthold, Karl Friedrich Theodor (Dresden, 1815–1882, do.). Saxon organist, pupil of J. Otto and J. Schneider, succeeding the latter in 1864 as court-organist at Dresden, having from 1849 been active at Petrograd. Wrote the oratorio *Petrus*, a mass, a symphony, overtures, church-music, etc., and (with M. Fürstenau) an account of instrument-making in Vogtland (1876).

Bertin, Louise Angélique (n. Paris, 1805–1877, Paris). French contralto, pianist and composer of the operas *Le Loup-Garou*, 1827, *Faust*, 1831, and *La Esmeralda*, 1836 (text adapted by Victor Hugo), ballades and some chamber-music. *G.*

Bertini, Benoît Auguste (Lyons, 1780– ?). French piano-teacher in London, author of a pamphlet on musical stenography (1812) and also on its use in playing and singing (1830).

Bertini, Domenico (Lucca, 1829–1890, Florence). Italian singer and composer, pupil of the Lucca Conservatory and of M. Puccini, from 1862 teacher and critic at Florence, writing for *Boccherini*, *La Scena*, etc., conducting the Società Cherubini, and writing 2 operas, church- and chamber-music and a theoretical treatise (1866).

Bertini, Giuseppe (Palermo, 1756–1849?, do.). Sicilian abbé and court-maestro at Palermo, author of a musical dictionary (1814). *G.*

Bertini, Henri Jérôme (London, 1798–1876, n. Grenoble), brother of Benoît Auguste above. Excellent French-English pianist and composer, pupil of his father and brother, by 1810 already a precocious player, known in the Low Countries and Germany. In 1821–59, from Paris as a center, he made highly successful tours throughout Europe, and then retired to Meylau, near Grenoble. His taste and style set him much above the empty showiness prevalent in his day. Wrote a large number of worthy chamber-works

in different combinations of the piano with strings, wind and even full orchestra, but is best remembered for many fine sets of études, from which selections have been edited by Buonamici and Riemann. He made a notable arrangement of Bach's *Wohltemperirtes Clavier* for four hands. *G.*

Bertinotti, Teresa (in Piedmont, 1776–1854, Bologna). Effective Italian stage-singer, heard in Naples and other Italian cities from 1788 and after 1805 having success in Vienna, Munich, the Hague, London and Lisbon. From 1814 she lived in Bologna, after 1823 as singing-teacher of some note. *G.*

Bertoldo, Sper' in Dio (?1530–1590?). 16th C.

Bertolli, Francesca. Fine Italian contralto, in 1729–37 repeatedly employed by Handel in London, though in 1733–35 with the opposition under Senesino. *G.*

Berton, Henri Montan (Paris, 1767–1844, do.), son of the following. Noted French violinist and opera-composer, pupil of Rey and Sacchini, from 1782 playing in the Opéra orchestra and composing freely before he was 20, from 1795 professor in the new Conservatory, besides in 1807–09 conducting the Italian Opera Buffa. In 1815 he was elected to the Académie, and from 1834 was Officier in the Légion d'Honneur. In 1828 he suffered much through the bankruptcy of the Opéra-Comique, from which he was receiving stated royalties. Out of nearly 50 operas and ballets (1786–1827) probably the chief were *Ponce de Léon*, 1797, *Montano et Stéphanie*, 1798, *Le Délire*, 1799, *Aline*, 1803, *Ninon chez Mme. de Sévigne*, 1808, and *Françoise de Foix*, 1809. He also wrote 5 oratorios, 5 cantatas and many songs, besides some didactic works, chief of which was a *Dictionnaire des Accords*, 4 vols. 1815, and pamphlets against the tendencies represented by Rossini. As composer, he had no special originality or depth, but showed melodic facility, a desire for clear harmony and refined orchestration, and a clever sense of dramatic effect. Memoirs by Raoul-Rochette, 1844, and Blanchard, 1839. His son **Henri** [or François] (1784–1832), in 1821–27 teacher in the Conservatory, also wrote several operas (1810–34). Memoir by Raoul-Rochette, 1832. *G.*

Berton, Pierre Montan (in Ardennes, 1727–1780, Paris), father of the foregoing. From 1759 court-conductor at Paris and leader at the Opéra, having previously been (from 1746) conductor and organist at Bordeaux. Wrote 5 operas (from 1755), including *Adèle de Ponthieu*, 1773 (with Laborde). In the Gluck-Piccinni controversy he tried to act as peacemaker. *G.*

Bertoni, Ferdinando Gioseffo (Isola di Garda, 1725–1813, n. Brescia). Italian maestro and composer, pupil of Martini, from 1752 organist at St. Mark's, Venice, and from 1785 director, succeeding Galuppi, besides in 1757–97 being director at the Conservatorio de'Mendicanti. In 1778–80 and '81–83 he visited London. Wrote over 40 operas (1747–87), 12 oratorios, good church-music, some string-quartets, harpsichord-sonatas (some with violin), etc. Of his operas, *Orfeo*, 1776, and *Quinto Fabio*, 1778, may be mentioned. *G.*

Bertrand, Aline (Paris, 1798–1835, do.). Famous French harpist, pupil of Nadermann and Bochsa, from 1820 extraordinarily successful throughout Europe.

Bertrand, Jean Gustave (n. Paris, 1834–1880, Paris). French musicologist and critic for several Paris periodicals. Author of works on the history of the organ (1859), ancient music (1862), the origins of harmony (1866), reform in the Conservatory singing-methods (1871) and *Les Nationalités Musicales Étudiées dans le Drame Lyrique*, 1872. *G.*

Berutti, Antonio (b. 1862). Argentine composer of the operas *La Vendetta*, 1892, *Evangelina*, 1893, *Taras Bulba*, 1895, *Pampas*, 1897, *Yupanki*, 1899, *Khrisé*, 1902, *Aphrodite*, 1903, *Horrida Nox*, 1908, and *Gli Eroi*, 1910, those from 1897 produced at Buenos Aires.

Berwald, Franz Adolf (Stockholm, 1796–1868, do.), nephew of the following. Director of the Stockholm Conservatory and composer of the opera *Estrella de Soria*, 1862, 3 symphonies, chamber-music, etc., besides collecting a valuable library of scores. *G.*

Berwald, Johann Friedrich (Stockholm, 1787–1861, do.). Child-prodigy as violinist, pupil of Vogler, appearing at 5 and touring widely while under 10, as well as composing in large forms, from 1816 chamber-musician at the court in Stockholm and from 1819 court-conductor. Wrote 2 symphonies, string-quartets, etc. *G.*

Berwald, William Henry (Schwerin, 1864). North German teacher and composer, pupil of Rheinberger and Faiszt, from 1889 conductor at Libau in Russia, since 1892 professor of piano and composition at Syracuse University in America (Mus. D. 1912). Has written 2 overtures (*Dramatic* and *Walthari*), a piano-quintet (prize from Phila. Manuscript Soc.), a piano-trio, 2 violin-sonatas, a *Seven Last Words* and several other sacred cantatas, many anthems and part-songs, songs, piano-pieces, etc. *A.*

Besekirsky, Vassili (Moscow, 1879), son of the following. Excellent Russian violinist, pupil of his father, from 1891 known in Russia, Germany and Scandinavia, in 1910–13 professor at the Odessa Conservatory, in 1914–16 touring in the United States.

Besekirsky, Vassili Vassilievitch (Moscow, 1835). A foremost Russian violinist, pupil of Léonard and Damcke, from 1860 in the orchestra of the Imperial Theatre, Moscow, touring extensively from 1868, becoming concertmaster in 1871 and in 1882–1902 being the effective teacher of many pupils at the Conservatory of the Philharmonic Society (including Gregorovitch and his own son). His long activity was publicly celebrated in 1900 and 1910 at both Moscow and Petrograd. Has written many orchestral works, including an overture, a suite, etc., a violin-concerto, cadenzas for concertos by Beethoven, Brahms and Paganini, besides

editing Bach's violin-sonatas, with a preface on *L'Art Musical du Violon*, 1913. *G.*

Besler, Samuel (1574–1625). 17th C. *G.*

Besozzi, Alessandro (Parma, ?1700–1775, Turin). Noted Italian oboist, from 1731 in court-service at Turin, becoming director. He made many tours with his brother **Girolamo** (1713–1786). Other brothers, also fine oboists, were **Antonio** (1707–1781), who succeeded Alessandro in 1775, after work at Dresden, and **Gaetano** (1727–1798), who was employed at the Neapolitan and French courts and finally went to London. The renown of the family was continued by Antonio's son **Carlo** (b. c. 1738), by Gaetano's son **Girolamo** (d. 1785, Paris), and the latter's son **Henri** (flutist) and grandson **Louis Désiré** (1814–1879), who won the Prix de Rome in 1837. Alessandro and Girolamo wrote many sonatas for various instruments. *G.*

Bessel, Vassili Vassilievitch (Petrograd, 1843–1907, Zurich). Founder in 1869 of a notable music-publishing business at Petrograd, issuing many works by leading Russian composers, as well as a small periodical in 1872–77 and a larger *Review* in 1885–89. Author of *Reminiscences of Tchaikovsky*, who was with him as student at the Petrograd Conservatory in 1863–65. *G.*

Bessems, Antoine (Antwerp, 1809–1868, do.). Belgian violinist, pupil of Baillot, from 1829 in the orchestra of the Italiens, Paris, later toured as soloist, in 1847–52 conducted an orchestra in Antwerp and then taught in Paris. Wrote a violin-concerto, fantasias, duos, études, etc., string-trios and quartets, and much church-music. *G.*

Besson, Gustave Auguste (Paris, 1820–1875, do.). French maker of brass instruments from 1838 or earlier, beginning then a series of structural improvements of importance, especially in securing a full bore, without angles, in greatly improving the valve-mechanism and in providing for playing in more than one key without crooks, besides inventing a double-bass clarinet and a series of ' cornaphones.' *G.*

Best, William Thomas (Carlisle, 1826–1897, Liverpool). Distinguished English organist, mostly self-taught, from 1840 at Liverpool churches and (from 1848) for the Philharmonic Society there, and, after a year in London, in 1855–94 organist at St. George's Hall, Liverpool, for a time also in local churches, from 1868 for the Musical Society and from 1872 for the Philharmonic again, besides many engagements elsewhere (in 1871–91 at the Handel Festivals in London). In 1890 he made a trip to Australia. His recitals at St. George's Hall became famous. In 1880 he was offered knighthood, but preferred to accept a Civil-List pension. Wrote a large quantity of organ-music in many forms, often effective and individual, prepared many organ-arrangements and new editions, including 20 vols. of Handel, besides an *Organ-School*, 1853, and *The Art of Organ-Playing*, 1870. His accomplishments as virtuoso exerted a marked influence. *G.*

Beständig, Otto (Striegau, 1835–1917, n. Hamburg). Silesian teacher and conductor, pupil of Mettner, Freudenberg and Mosewius, from 1858 at Hamburg, where he founded a Konzertverein and a Conservatory, besides being conductor at Wandsbeck. He retired in 1910. Has written the oratorios *Der Tod Baldurs* and *Victoria Crucis*, a *Deutscher Hymnus*, a quartet for violin, 'cello, piano and harmonium, piano-pieces and a piano text-book (1872).

Betti, Adolfo (Lucca, 1875). Superior Italian violinist, pupil of Thomson, from 1896 appearing in Vienna, from 1900 working in conjunction with Thomson at Brussels, and since 1903 head of the famous Flonzaley Quartet. *A.*

Betz, Franz (Mayence, 1835–1900, Berlin). Eminent Rhenish operatic baritone from 1856, in 1859–97 regularly engaged at the Berlin Opera, where and at Bayreuth and elsewhere he became famous as a Wagnerian interpreter. He sang at the premières of *Die Meistersinger* (1868) and of the *Ring* cycle [Wotan] (1876). He was also heard more or less in other countries, as in Austria and in 1882 in England. His wife, née Düringer (1837–1906), was a noted coloratura-soprano. *G.*

Bevan, Frederick Charles (London, 1856). Popular English singer, from 1877 in the Chapel Royal. Since 1906 he has lived in Australia. Has written many songs that are much in vogue.

Bevignani, Enrico Modesto (Naples, 1841–1903, do.). Italian operatic conductor, from 1864 at His Majesty's, London, and from 1870 at Covent Garden, for many years also serving at Petrograd and Moscow and from 1894 at the Metropolitan, New York. The Czar made him Knight of St. Stanislas, with patent of nobility. His opera, *Caterina Bloom*, 1863, given in Naples, was decidedly successful, but he chose not to continue as composer.

Bevin, Elway. 16th C. *G.*

Bewerunge, Henry (in Westphalia, 1862). R. C. priest, musically trained at Ratisbon, in 1888–1914 professor at St. Patrick's College, Maynooth, Ireland. He has written many articles on church-music, *Die vatikanische Choralausgabe*, 2 parts, 1906–07, and translations of two of Riemann's treatises, besides in 1891–93 editing *Lyra Ecclesiastica*.

Bexfield, William Richard (Norwich, 1824–1853, London). English organist, first at Boston and from 1848 in London. In 1847 he was a candidate for the Oxford professorship. Wrote the oratorio *Israel Restored*, 1851, the cantata *Hector's Death*, anthems, organ-fugues, etc. *G.*

Beyschlag, Adolf (Frankfort, 1845). Hessian conductor, pupil of Lachner, in 1868–80 conducting theater-orchestras at Trèves and Cologne and concerts at Mayence and Frankfort, in 1880–1902 in England, principally at Belfast, Manchester and Leeds, and since 1902 living in Berlin (made royal professor in 1907). Author of *Die Ornamentik der Musik*, 1908.

Bezecny, Emil (Prague, 1868). Bohemian teacher, pupil of Slavkowsky and Adler, since

1896 professor at the Prague Conservatory. Has written a Requiem, a violin-sonata, etc., and edited some works for the *Denkmäler d. Tonkunst in Oesterreich.*

Biaggi, Girolamo Alessandro (Milan, 1819–1897, Florence). Italian musicologist, trained at the Milan Conservatory, after working at Milan as maestro and editor of *Italia Musicale*, about 1860 became professor of music-history and æsthetics at the new Istituto Musicale at Florence and contributor to various periodicals (pen-name Ippolito d'Albano). Wrote the opera *Martino della Scala*, essays on church-music (1857), Florentine melodrama, plectral instruments, 17th-century music, and a life of Rossini (unfinished).

Bianchi, Charitas Bianca [**Bertha Schwarz**] (Heidelberg, 1858). Badenese operatic soprano, pupil of Wilczek and Mme. Viardot-Garcia, protégée of the impresario Pollini (whom she married in 1897), first appearing in 1873 (Karlsruhe) and then in London, Mannheim and Vienna. From 1902 she has taught at the Munich Conservatory and latterly at the Mozarteum in Salzburg.

Bianchi, Francesco (Cremona, 1752–1810, London). Italian opera-composer, in 1775–78 cembalist at the Italian Opera, Paris, from 1780 in Florence, in 1785–91 assistant-organist at St. Mark's, Venice, from 1792 conductor in London and Dublin. Wrote about 70 operas of popular character (from 1773), including *Merope*, 1799, 2 oratorios, and a work on harmony (unpublished). Bishop was one of his pupils. *G.*

Bianchi, Valentine (Vilna, 1839–1884, Candau). Russian stage-soprano from 1855, trained at the Paris Conservatory, singing at Schwerin, Stettin, Petrograd and Moscow and retiring in 1870.

Biber, Aloys (Ellingen, 1804–1858, Munich). Founder and manager of the foremost Bavarian piano-making business, to which his son succeeded.

Biber, Heinrich Ignaz Franz von (1644–1704). 17th C. *G.*

Bibl, Rudolf (Vienna, 1832–1902, do.). Able Austrian organist, pupil of his father and Sechter, playing from 1850 at St. Peter's, Vienna, from 1859 at St. Stephen's and from 1863 court-organist and from 1897 court-director. Wrote an organ-concerto (1891), an organ-sonata (1895), preludes and fugues and an *Orgelschule*, a violin-sonata, 4 masses with orchestra and 1 *a cappella*, 2 Requiems, etc. *G.*

Bie, Oscar (Breslau, 1864). Silesian scholar in the history of art, pupil in music of Ph. Scharwenka, from 1890 professor at the Technische Hochschule, Berlin, and editor of the *Neue Rundschau*. Has written *Das Klavier u. seine Meister*, 1898 (2d. ed. 1901), *Intime Musik*, 1904, *Der Tanz*, 1906 (2d ed. 1920), *Die moderne Musik u. R. Strauss*, 1906 (2d. ed. 1916), *Klavier, Orgel u. Harmonium*, 1910 (2d. ed. 1921), *Die Oper*, 1913, etc.

Bieber, Theodor August (Hamburg, 1839–1912, do.). For more than a half-century director of the choral society Euthymia in Hamburg, besides conducting his own music-school.

Biehle, Johannes (Bautzen, 1870). Saxon cantor, trained at the Dresden Conservatory, since 1898 at the Bautzen Cathedral, becoming Director of Church Music in 1908. In 1905 he started successful annual festivals. Since about 1910 he has specialized in architectural acoustics at Berlin and Dresden (1918). Author of works on the pneumatic action in organs (1911) and on church-building from an acoustical standpoint (1913).

Biehr, Oskar (Dresden, 1851). Gifted Saxon violinist, trained at the Dresden Conservatory, and under Walter and David, from 1874 court-musician at Ballenstedt and in 1877–1902 in the Munich court-orchestra. He is an able ensemble-player.

Bienenfeld, Elsa. Originally studying chemistry and medicine, but took up musical science under Adler and Schönberg (Ph.D. of Vienna Univ. in 1904, dissertation on 16th-century works). Critic for the *Wiener Journal.*

Bierey, Gottlob Benedict (Dresden, 1772–1840, Breslau). Saxon opera-composer, pupil of C. E. Weinlig, from 1808 Weber's successor as director at Breslau, retiring in 1828. Wrote about 25 operas, mostly light, including *Wladimir*, 1807, *Elias Ripsraps*, 1810, etc., many cantatas and much church-music. *G.*

Biernacki, Michael Marian (Lublin, 1855). Polish composer of an orchestral *Prolog*, the choral *Traum und Kabale*, a piano-suite, a violin-suite, 2 masses, songs, etc., besides a textbook in composition (1922).

Bignami, Carlo (Cremona, 1808–1848, Voghera). Excellent Italian violinist and conductor, from 1827 at Cremona, then at Milan and Verona, and from 1837 again at Cremona, where he made the orchestra notable. Wrote a violin-concerto and other violin-works.

Bignami, Enrico (1836–1894, Genoa). Violinist and composer of the operas *Anna Rose*, 1892, and *Luigi Feschi.*

Bigot, Marie, née Kiéné (Colmar, 1786–1820, Paris). Alsatian pianist, from 1804 wife of Count Razumovsky's librarian in Vienna, where she was intimate with Haydn, Salieri and Beethoven, and (from 1809) in Paris, where she was also a favorite with both composers and pianists. In 1816 Mendelssohn had some lessons with her. *G.*

Bilhon, Jean de. 16th C. *G.*

Billings, William (Boston, 1746–1800, do.). Eccentric American singing-teacher, by trade a tanner, active in 1770–94 as author of many collections of tunes, odes, etc., for 'singing-schools' and as leader of such classes. His attempts at composition were crude and often infelicitous, but his zeal for choral music was real and contagious, so that he exerted some useful influence. *A.*

Billington, Elizabeth, née Weichsel (London, ?1768–1818, n. Venice), daughter of a German oboist and an English stage-singer. Precocious English soprano, in 1783 married to a double-bassist and making her stage-début at Dublin, continuing in London till 1794 with striking success. In 1794–1801 she sang throughout Italy, and then (till 1811) again in London, at both Drury Lane and Covent Garden, also at both the Ancient and the Vocal Concerts. Her second husband, from 1799, was M. Felissent. Her range was extensive and she excelled in execution. Her chief rival in England was Mara. *G.*

Billroth, Theodor (Rügen Is., 1829–1894, Austria). Eminent German surgeon and also fine pianist, from 1867 in Vienna, where he was intimate with Hanslick and Brahms, most of the latter's chamber-music being first given at his house. Author of *Wer ist musikalisch?*, 1896 (4th ed. 1912). Letters edited by G. Fischer, 1895, 8th ed. 1910.

Bilse, Benjamin (Liegnitz, 1816–1902, do.). Silesian conductor, from 1843 developing a noted orchestra at Liegnitz, and in 1868–84 directing popular concert-series at Berlin. In 1894 he was made Hofmusikus. Wrote dance-music.

Bimboni, Alberto (Florence, 1882). Italian conductor, trained at the Florence Conservatory, in 1911–12 touring in America with the Savage Opera Company and in 1913–14 with the Century Opera, New York. He has also appeared as pianist with noted artists. He is said to be preparing an opera on Indian themes. *A.*

Binchois, Gilles [Egidius] (?1400–1460). 15th C. *G.*

Binder, Christlieb Siegmund (1724–1789, Dresden). Saxon composer, from 1753 organist at the Dresden Hofkirche. Wrote organ-preludes, clavier-concertos, quartet- and trio-sonatas, etc., in a style related to that of Emanuel Bach.

Binder, Fritz (Baltimore, 1873). American pianist and conductor, trained wholly in Germany, where he appeared as a child in 1880, pupil of Leschetizky and the Cologne Conservatory, from 1896 conductor at Solingen, and since 1901 of the Danzig Singakademie, as well as director of the Conservatory. *A.*

Binder, Karl Wilhelm Ferdinand (Dresden, 1764– ?). Noted harp-maker at Dresden, credited with improvements in the double-action mechanism.

Bingham, Walter Van Dyke (Iowa, 1880). American psychologist, from 1910 at Dartmouth College and since 1915 at the Carnegie Inst. of Technology, Pittsburgh, writing many articles on musical aspects of physiological psychology, and also *Studies in Melody*, 1910. *A.*

Bini, Pasqualino (Pesaro, ?1720– ?). Italian violinist, favorite pupil of Tartini (who called him his superior), from 1754 concertmaster of the Stuttgart court-band. Wrote a violin-concerto and a sonata. *G.*

Biondi, Giovanni Battista. 17th C.

Bioni, Antonio (Venice, 1698– ?). Italian opera-composer, in 1726–33 director at Breslau, then returning to Italy. Wrote about 25 operas (1721–38), including *Endimione*, 1727, a mass and a serenata for 5 voices. *G.*

Birchall, Robert (? –1819, London). English music-publisher from about 1784, including a circulating-library and the issue of a large number of standard works (many of Beethoven's, Mozart's operas, etc.). *G.*

Birckenstock, Johann Adam (Alsfeld, 1687–1733, Eisenach). Hessian violinist, from 1725 at Kassel and from 1730 at Eisenach. Wrote violin-sonatas and clavier-sonatas with 4 violins, viola and 'cello.

Bird, Arthur (Cambridge, Mass. 1856). American composer, pupil of Haupt, Loeschhorn and Rohde, working almost wholly at Berlin (except 1877–81, in Halifax, N. S.). Has written a symphony, 3 orchestral suites, a serenade for wind (Paderewski prize, 1901), suites and pieces for piano, the comic opera *Daphne*, 1897, and the ballet *Rübezahl*. *G, A.*

Bird, Henry Richard (Walthamstow, 1842–1915, London). Fine English organist and remarkable accompanist, from 1859 engaged at various London churches, especially (from 1872) St. Mary Abbot's, Kensington, conductor of a Chelsea choral society and accompanist to several others, and from 1896 teacher at the Royal College and at Trinity College. *G.*

Birnbach, Joseph Benjamin Heinrich (Breslau, 1793–1879, Berlin), son of the following. Silesian pianist and composer, teaching at Breslau from 1814 and in Berlin from 1821 (Nicolai, Kücken and Dehn among his pupils). Wrote 2 symphonies, 2 overtures, concertos for piano, clarinet, oboe, etc., a quintet, piano-pieces and *Der vollkommene Kapellmeister*, 1845.

Birnbach, Karl Joseph (Köpernick, 1751–1805, Warsaw). Silesian violinist and composer, pupil of Dittersdorf, early working at Breslau, from 1795 at Berlin and in 1804–05 head of the German Opera at Warsaw. Wrote many symphonies, piano-concertos, chamber-works, 2 operas (1783), oratorios and church-music.

Bischoff, Georg Friedrich (in the Harz, 1780–1841, Hildesheim). From 1816 director at Hildesheim, noted as the first to organize a Musikfest in Germany (Frankenhausen, 1810, Spohr being conductor). He was influential in promoting others later.

Bischoff, Hans (Berlin, 1852–1889, do.). Excellent Prussian pianist, pupil of Th. Kullak and Wüerst (also Ph.D. of Berlin Univ. 1873), from 1873 taught in Kullak's Academy and conducted some concerts of the Singakademie. Edited Ad. Kullak's *Aesthetik des Klavierspiels*, 1876, and collections of Handel's and Bach's clavier-works.

Bischoff, Hermann (Duisburg, 1868). Rhenish composer, pupil of Jadassohn, working at Munich. Has written 2 symphonies, the sym-

phonic poem *Pan*, and a work on *Das deutsche Lied*, 1905.

Bischoff, Kaspar Jakob (Ansbach, 1823–1893, Munich). Bavarian composer, pupil of Ett, Stuntz, F. Lachner and the Leipzig Conservatory, from 1850 singing-teacher at Frankfort. Wrote the opera *Maske und Mantilla*, 1852, 3 symphonies, an overture to *Hamlet*, chamber- and church-music, and a text-book of harmony (1890). Memoir by Schmidt-Bode, 1889.

Bischoff, Ludwig Friedrich Christian (Dessau, 1794–1867, Cologne). Saxon teacher and editor, from 1823 head of the Wesel gymnasium, and from 1850 founder and editor of the *Rheinische Musikzeitung* at Cologne (later *Niederrheinische Z.*). He rendered Oulibicheff's *Beethoven* into German (1859). He was the first to use the derisive term *Zukunftsmusik* with reference to Wagner's style.

Bishop, Ann, née Rivière (London, 1814–1884, New York). English soprano, pupil of Moscheles and at the Royal Academy, appearing in concert from 1831 and later at various festivals. She married H. R. Bishop in 1832, but in 1839 eloped with the harpist Bochsa (d. 1855), with whom or with Martin Schultz, her husband from 1859, she traveled incessantly all over the world, including America from 1846, from 1859 and in her last years. She had a brilliant high voice, of no special sympathy. *G.*

Bishop, Henry Rowley (London, 1786–1855, do.). Famous English composer of stage-works, pupil of Bianchi, writing his first piece in 1804, a ballet in 1806 and an opera in 1809, and then (till 1841) being constantly engaged as composer or conductor at Covent Garden, Drury Lane or Vauxhall, besides from 1813 being one of the leaders of the new Philharmonic Society and in 1840–48 in charge of the Ancient Concerts. In 1841–43 he was professor at Edinburgh University, and in 1848 succeeded Crotch as professor at Oxford, where he was made Mus.D. in 1853. He was knighted in 1842. His extremely numerous and facile works were of varied dimensions, none rising above the ballad-opera level, but marked by easy melody and dextrous construction. Many were adaptations from other composers, including Mozart's *Figaro* and *Don Giovanni*, Rossini's *Barbiere* and *Guillaume Tell*, and Boieldieu's *Jean de Paris*. Among the longer works were *The Maid of the Mill*, 1814, *The Slave*, 1816, *Maid Marian*, 1822, *Clari*, 1823, *The Fall of Algiers*, 1825, *Aladdin*, 1825, *The Knights of the Cross*, 1826, *Under the Oak*, 1830, etc. From these and lesser works many single numbers became popular (like ' Home, sweet home ' from *Clari*). He also wrote a quantity of capital glees and effective songs, the cantata *The Seventh Day* and the oratorio *The Fallen Angel*, prepared editions of *The Messiah*, of Handel's songs, etc. He was twice married, first to a Miss Lyon and in 1832 to Ann Rivière (see above). *G.*

Bispham, David Scull (Philadelphia, 1857–1921, New York). Distinguished American baritone, trained by Vanuccini, Lamperti Shakespeare and Randegger. His operatic début was in 1891 (London), followed by constant engagements in London and New York, continuing active in opera till 1909 and not only creating many rôles, but establishing himself as a foremost interpreter of several different styles, including especially that of Wagner. His operatic répertoire included over 50 works and he also sang in more than 100 oratorios and cantatas. As a song-singer he was equally accomplished, covering a range of at least 1500 works, and he made much impression with song-cycles and with melodrama. While especially noted for parts requiring dramatic versatility and humor, he was also powerful in those of dignity and depth. His declamatory and elocutionary skill, combined with his use of English wherever possible, made his work highly educational. Autobiography, 1920. *G, A.*

Bitter, Karl Hermann (Schwedt, 1813–1885, Berlin). Prussian lawyer and official, holding important positions from 1846 at various places. Author of a life of J. S. Bach (1865, 2d ed. 4 vols. 1881), new translations and studies of *Don Giovanni* and Gluck's *Iphigénie en Tauride* (1866) a valuable account of J. S. Bach's sons (2 vols. 1868), on Gervinus' *Händel u. Shakespeare* (1869), on the history of the oratorio (1872), studies on the Stabat Mater (1883), and *Die Reform der Oper durch Gluck u. Wagner*, 1884. He also wrote much for periodicals and edited Loewe's autobiography (1870). His collected writings were published in 1885. *G.*

Bittner, Julius (Vienna, 1874). Austrian lawyer and opera-composer, in 1915 and 1918 winning the Mahler and Raimund prizes. Has written the operas *Die rote Gret*, 1907, *Der Markt der Liebe* (ballet-opera), 1909, *Der Musikant*, 1910, *Der Bergsee*, 1911, *Der Abenteurer*, 1913, *Alarich*, *Das höllische Gold*, 1915, and *Die Kohlheimerin*, 1921, all to his own librettos and all but two given in Vienna.

Bittoni, Bernardo (Fabriano, 1755–1829, do.). Fine Italian organist and violinist, writing much church-music (unpublished). Memoir by Alfieri, 1852.

Bizet, Alexandre César Léopold Georges (Paris, 1838–1875, Bougival). Highly gifted French composer and pianist, in 1848–57 pupil of the Paris Conservatory, where in 1857 he won the Prix de Rome, his master in composition being Halévy (whose daughter he married in 1869). His genius was most distinctive in brilliant form and orchestration, in colorful characterization, as of Oriental scenes, and in a certain intensity of imaginative delineation. His career was too short to bring out all the latent capacity of his artistic endowment, but he nevertheless left a deep mark upon French dramatic music. His short list of works comprises the three opéras bouffes *Le Docteur Miracle*, 1857 (with Lecocq), *Don Procopio*, [1858] 1906, and *La Guzla de l'Émir* [1859], the larger *Les Pêcheurs de Perles*, 1863, *La Jolie Fille de*

Perth, 1867, *Numa*, 1871, *Djamileh*, 1872, *Carmen*, 1875, and *Ivan le Terrible*, incidental music to Daudet's *L'Arlésienne* (later made into an orchestral suite), 3 other suites, *L'Arlésienne*, *No.* 2, *Roma* and *Jeux d'Enfance*, the overtures *Patrie* and *La Chasse d'Ossian*, 2 movements of a symphony, piano-pieces and songs. Of all his works *Carmen* stands out as not only the most successful, but as a significant contribution to operatic literature. *G.*

Black, Andrew (Glasgow, 1859). Scottish baritone, pupil of Randegger, J. B. Welch and Scafeti, notable at London from 1887, in MacCunn's *Lay of the Last Minstrel* in 1888, at the Leeds Festival of 1892, then for a time in the United States, and especially from 1894 at the festivals at Birmingham, Gloucester, Norwich, etc. Since 1893 he has been professor at the Manchester Royal College of Music. *G.*

Blaes, Arnold Joseph (Brussels, 1814–1892, do.). Excellent Belgian clarinettist, pupil of Bachmann, whom, after several years of touring, he succeeded in 1842 as professor at the Brussels Conservatory. His wife (née Meerti) was a cultivated singer. *G.*

Blaes, Edouard (Ghent, 1846). Belgian bassoonist and choral conductor, from 1875 playing at the French theater at Ghent, director at St.-Bavon, also city-director, teacher at the Conservatory, head of the music-school at Ledeberg and leader of various choral societies. Has written choruses and songs.

Blagrove, Henry Gamble (Nottingham, 1811–1872, London). English violinist, pupil of his father, of the new Royal Academy (from 1823) and of Spohr. He first appeared as a prodigy in 1817, in 1830–37 was in Queen Adelaide's band, from 1836 led a quartet (with H. Gattle, J. B. Dando and C. Lucas), and thenceforth was in constant request at concerts and festivals. His brother **Richard** (d. 1895) was a fine violist and also specialist on the concertina. *G.*

Blahak, Joseph (Raggendorf, 1779–1846, Vienna). Hungarian tenor, in 1802–23 at the Leopoldstädter Theater, Vienna, and from 1824 director at the Petrikirche. Wrote much church-music.

Blahetka, Marie Leopoldine (n. Vienna, 1811–1887, Boulogne). Austrian pianist, pupil of Kalkbrenner, Moscheles and Sechter, for some years touring extensively and from 1840 living at Boulogne. Wrote a piano-concerto, sonatas, piano-trios, piano-pieces, songs and the romantic opera *Die Räuber und die Sänger*, 1830. *G.*

Blahoslav, Johannes (? –1571). 16th C.

Blainville, Charles Henri (n. Tours, 1711–1769, Paris). French 'cellist and author, writing several symphonies (one in the Greek Dorian mode, 1751), a text-book in harmony (1751), *L'Esprit de l'Art Musical*, 1754, and a music-history (1767).

Blaise, Benoit (? –1772, Paris). French bassoonist at the Comédie Italienne in Paris and composer of some of the earliest French comic operas (1754–62).

Blamont, François Colin de (Versailles, 1690–1760, do.). After study with Lalande, from 1719 in charge of music at the French court. Wrote numerous ballets and divertissements (from 1723), including the opera *Diane et Endymion*, 1731, 2 sets of motets, including a good Te Deum, 3 books of solo-cantatas, etc., and an *Essai sur les Goûts Anciens et Modernes de la Musique Française*, 1754. *G.*

Blanc, Adolphe (Manosque, 1828–1885, Paris). French composer, studying at the Paris Conservatory and with Halévy, winning the Chartier prize (chamber-music) in 1862. Wrote the comic opera *Une Aventure sous la Ligue*, 1857, 2 operettas, a burlesque symphony, an overture, much chamber-music and piano-pieces.

Blanchard, Henri Louis (Bordeaux, 1778–1858, Paris). French critic, pupil of R. Kreutzer, Reicha and Méhul, in 1818–29 concert-master at the Variétés, Paris, and later theater-manager and able essayist for several journals. Wrote the comic opera *Diane et Vernon*, 1831, many lighter pieces, some chamber-music, and also many biographical notices, later collected. *G.*

Blanchet, Émile R. (Lausanne, 1877). Swiss pianist, pupil of his father, the Cologne Conservatory and Busoni, since 1904 teaching at Lausanne and composing good piano-works, a violin-sonata and a *Konzertstück* for piano with orchestra.

Blanck, Hubert de (Utrecht, 1856). Dutch pianist and teacher, pupil of Dupuy and Ledent, from 1873 touring in northern Europe, for a time conductor at Warsaw, in 1880 with Dengremont in South America, in 1881–83 in New York and then in Havana, where he developed a National Conservatory, now with branches in other Cuban cities. *A.*

Bland, Maria Theresa, née Romanzini (1769–1838, London). Jewish singer of Italian descent, from 1782 popular in London, especially at Drury Lane, till 1824. *G.*

Blangini, Giuseppe Marco Maria Felice (Turin, 1781–1841, Paris). Italian tenor, conductor and composer, pupil of Ottani, from 1799 a fashionable teacher at Paris, from 1805 at Munich, from 1809 court-director at Kassel, and in 1814–30 court-director at Paris and teacher in the Conservatory. Wrote about 30 operas (1802–32), including *La Marquise de Brinvilliers* (with Cherubini and Carafa), 1831, many effective romances (songs), notturnos (duets), and 4 masses. Autobiography, *Souvenirs de Blangini*, 1834, edited by Villemarest. *G.*

Blankenburg, Quirin Gerbrandt van (Gouda, 1654–1740?, The Hague). Dutch organist at The Hague, author of *Elementa Musica*, 1739, *Orgelboek der gereformeerde Psalmen*, 1732, a flute-method, etc. *G.*

Blaramberg, Paul Ivanovitch (Orenburg, 1841). Russian composer, pupil of Balakirev, from 1870 editor of the Moscow *News* and from 1878 professor at the Philharmonic School of Music. Has written a symphony, the symphonic

poems *The Demon*, 1869, and *The Dying Gladiator*, 1882, the cantatas *Voievoda*, 1865, *The Locusts*, 1879, and *On the Volga*, 1880, and the operas *Maria of Burgundy*, 1882, *The First Russian Comedian*, 1882, *The Juggler*, *The Watersprite* and *Tushintzÿ*, 1895, the last being specially successful. *G.*

Blaserna, Pietro (n. Aquileja, 1836–1917, Rome). Italian physicist, eminent in acoustics, from 1863 at the University of Palermo and from 1872 at that of Rome, where he became senator in 1890. Author of *La Teoria del Suono*, 1876 (also in German, French and English).

Blasius, Mathieu Frédéric (Lauterburg, 1758–1829, Versailles). Alsatian player of clarinet, bassoon and flute, in 1795–1802 professor at the Paris Conservatory and then till 1816 conductor at the Opéra-Comique. Wrote 3 operas (1788–93), melodramas, concertos for violin, clarinet or bassoon, string-quartets and many works for wind-groups.

Blass, Arthur (Elberfeld, 1857). Rhenish theater-conductor in 1887–96 at various places and since 1901 choral conductor and teacher of music-history at Mannheim. Author of *Musikalische Streifzüge*, 1890–94, *Händel, Chrysander u. d. neue Messias*, *Beethovens innere Entwicklung*, *Chronik d. Musikgeschichte*, 1907, etc.

Blass, Robert (New York, 1867). American operatic bass, pupil of Sitt, Ewald and Stockhausen, appearing from 1895 in Germany and London, and from 1900 in New York, where he has been connected with the Metropolitan. He sings about 50 rôles in German, French or Italian. *A.*

Blassmann, Adolf Josef Maria (Dresden, 1823–1891, Bautzen). Good Saxon pianist, pupil of C. Mayer and Liszt, long active in Dresden, except in 1862–64 director of the Euterpe in Leipzig and in 1866–67 court-director at Sondershausen.

Blauvelt, Lillian Evans (Brooklyn, 1874). Excellent American soprano (originally expected to be a violinist), pupil of Bouhy, sang in concert in Europe from 1890 and in opera from 1891, was soon heard widely in the United States, thereafter (till 1914) alternating more or less constantly between Europe and America. She has received honors from several courts. Her voice is notably clear, flexible and brilliant, with much sympathetic capacity. *G*, *A.*

Blauwaert, Emil (St. Nicholas, 1845–1891, Brussels). Belgian bass-baritone from 1865, pupil of the Brussels Conservatory, noted for remarkable performances as Lucifer (Benoit's) and Gurnemanz (Bayreuth). From 1877 he taught in Bruges, Antwerp and Mons. *G.*

Blavet, Michel (Besançon, 1700–1768, Paris). French flutist in Paris, composer of the first French comic opera, *Le Jaloux Corrigé*, 1752, and 3 sets of flute-sonatas (1728–40).

Blaze [Castil-Blaze], François Henri Joseph (Cavaillon, 1784–1857, Paris). Eminent French critic, in 1822–32 on the staff of the *Journal des Débats* and then and later writing for many other periodicals. Author of *L'Opéra en France*, 2 vols, 1820 (his chief work), *Dictionnaire de Musique Moderne*, 2 vols, 1821 (2d ed. 1825, 3d ed. 1828), *Chapelle-Musique des Rois de France*, 1832, *La Danse et les Ballets*, 1832, *Mémorial du Grand Opéra*, 1838, *Le Piano*, 1839–40 (*Revue de Paris*), *Molière Musicien*, 1852, *Théâtres Lyriques de Paris*, 2 vols, 1855–56, *Sur L'Opéra Français*, 1856, *L'Art des Jeux Lyriques*, 1858, and numerous and important translations of German and Italian librettos into French. Also wrote 3 operas (1843–44), chamber-music, romances and clever pasticcios, with a collection of Provençal songs. *G.*

Blaze, Henri, Baron de Bury (Avignon, 1813–1888, Paris), son of the above. French littérateur, writing much for the *Revue des Deux Mondes*, etc., including an important life of Rossini (1854), *Musiciens Contemporains*, 1856, *Meyerbeer et son Temps*, 1865, *Musiciens du Passé, du Présent, etc.*, 1880, and *Goethe et Beethoven*, 1882. His musical knowledge did not equal his father's. *G.*

Blech, Leo (Aix-la-Chapelle, 1871). Rhenish conductor and composer, for a time pupil at the Berlin Hochschule and also of Humperdinck, from 1893 director in theater or opera in Aix, Prague (from 1899) and at the Berlin Opera (from 1906). Has written the operas *Aglaia*, 1893, *Cherubina*, 1894, *Das war Ich*, 1902 (opera-idyl), *Alpenkönig und Menschenfeind*, 1903 (from Raimund), *Aschenbrödel*, 1905, and *Versiegelt*, 1908, the operetta *Die Strohwitwe*, 1920, the symphonic poems *Die Nonne*, *Waldwunderung* and *Trost in der Natur*, choruses with orchestra, songs and piano-pieces. Studies by Rychnowsky, 1905, 1909.

Bleichmann, Julius Ivanovitch (Petrograd, 1868–1909, do.). Russian conductor and composer, founder of popular orchestral concerts in Petrograd in 1893 and conductor of the Philharmonic Concerts in 1894–95. Wrote 2 operas, orchestral and chamber-music, etc.

Bleuer, Ludwig (Pest, 1863–1897, Berlin). Hungarian violinist, pupil of Grün and the Berlin Hochschule, in 1883–93 concertmaster of the Berlin Philharmonic and from 1894 leader of the Detroit (Mich.) Philharmonic Club.

Blewitt, Jonathan (London, 1782–1853, do.). English organist, pupil of his father and Battishill, active in England from about 1795, in Dublin from 1811 (St. Andrew's), becoming conductor at the Theatre Royal and organist to the Irish Grand Lodge, and from 1826 director at Sadler's Wells Theatre and later at Tivoli Gardens, Margate. Wrote various light operas, operettas, pantomimes and songs. *G.*

Bleyer, Georg. 17th C.

Bleyer, Nikolaus (1590–1658). 17th C.

Bleyle, Karl (Feldkirch, 1880). Important Tyrolean composer, pupil of Wehrle, S. de Lange, Singer and Thuille, living at Munich. Has written a symphony, the overture *Reineke*

Fuchs and a *Siegesouvertüre*, the choral works *An den Mistral*, *Lernt lachen*, *Mignons Beisetzung*, *Heilige Sendung*, *Die Höllenfahrt Christi*, *Chorus Mysticus*, *Ein Harfenklang* and *Prometheus*, the orchestral *Flagellantenzug* and *Gnomentanz*, a violin-concerto, songs, duets and piano-pieces.

Bliss, Arthur (London, 1891). English composer, trained at the Royal College, London, and now teacher there. Has written a symphony, an orchestral *Mêlée Fantastique*, a piano-concerto, an oboe-concertino, incidental music to Shakespeare's *Tempest*, *Conservations* for septet, several works for voices and small orchestra, etc.

Bloch, Ernest (Geneva, 1880). Gifted Jewish Swiss composer, trained by Jaques-Dalcroze, Ysaÿe, Rasse and Knorr, from 1904 working in Geneva, where in 1911–15 he was professor in the Conservatory, besides in 1909–10 conducting concerts at Lausanne and occasionally elsewhere. In 1916 he came as conductor with Maud Allen to the United States, and in 1917 began teaching at the Mannes School in New York. He has been represented on programs of most of the larger orchestras, and in 1917 the Society of the Friends of Music, New York, gave a special concert of his works. In 1919 he took the Coolidge (Berkshire) prize for composition. In 1920 he became director of the new Institute of Music in Cleveland. His works include symphonies in C-sharp min. 1903, and F (*Israël*, Hebrew themes), the symphonic poems *Vivre et Aimer*, 1900, and *Hiver-Printemps*, 1905, a string-quartet in B, a viola-suite (prize above), *Trois Poëmes Juifs* and *Orientale* for orchestra, the rhapsody *Schelomo* for 'cello and orchestra, 4 *Poëmes d'Autumne* and Psalms 22, 114 and 137 for voice and orchestra, the opera *Macbeth*, 1910, and an unfinished opera, *Jezebel*. See article in *La Critica Musicale*, 1920, by Gatti. *A.*

Bloch, Georg (Breslau, 1847–1910, Berlin). Silesian choral leader, pupil of Hainsch, J. Schubert, Taubert and F. Geyer, from 1879 founder and conductor of the Opernverein in Berlin, teacher in Breslaur's Music School and from 1894 director at the Alte Synagoge.

Bloch, Josef (Pest, 1862). Hungarian violinist and composer, pupil of K. Hubay, Volkmann and Dancla, from 1884 in the Hubay-Popper Quartet and in 1890–1900 teacher in the National Conservatory, Pest. Has written an overture, 2 suites and a rhapsody for orchestra, a violin-concerto, a string-quartet and 2 string-suites, pieces, études and a method for violin (1904).

Blockx, Jan (Antwerp, 1851–1912, do.). Eminent Belgian pianist and composer, pupil of Callaerts, Benoît, Brassin and the Leipzig Conservatory, early popular in Antwerp as composer of Flemish songs and cantatas, from 1886 teacher of harmony at the Conservatory and director of the Cercle Artistique, and from 1902 Benoît's successor as head of the Royal Flemish Conservatory. Wrote the operas *Jets vergeten*, 1877, *Maître Martin*, 1892, *Herbergprinses* [*Princesse d'Auberge*] 1896, *Tijl Uylenspiegel*, 1900, *De Bruid der Zee*, 1901, *De Capel*, 1903, and *Baldie*, 1908, the choral works with orchestra *Vredezang*, *Het Droom vant Paradies*, *De Klokke Roelandt*, *Op den Stroom* and *Scheldezang*, a *Rubens* overture, the ballet *Milenka*, 1887, a violin-romanza with orchestra, etc.

Blodek, Wilhelm (Prague, 1834–1874, do.). Bohemian composer, pupil of the Prague Conservatory, where from 1860 he was professor. Wrote the operas *V Studni* [*Im Brunnen*], 1867, and *Zidek* (not completed), an overture, a mass, men's quartets, songs and piano-pieces. Memoir by Jeřik, 1906.

Blon, Franz von (Berlin, 1861). Prussian conductor, trained at the Stern Conservatory and the Hochschule in Berlin, early concertmaster at the Hamburg Stadttheater, from 1898 conductor of the Philharmonic Blas-Orchester in Berlin, from 1900 of the Tonkünstler-Orchester there and from 1906 of the Warsaw Philharmonic. Has written the operettas *Sub Rosa*, 1887, *Die Amazone*, 1903, and *Die tolle Prinzess*, 1913, the ballet *In Afrika*, 1899, and various popular orchestral pieces, etc.

Blondeau, Pierre Auguste Louis (Paris, 1784–1865, do.). French violist, pupil of the Paris Conservatory (Prix de Rome, 1808), in 1810–42 in the orchestra at the Opéra. Wrote the operas *Così si fa ai Gelosi*, 1812, and *Alla Fontana* [1893], the ballet *Almanzor*, 1814, 3 overtures, chamber-music, a mass, 2 Te Deums and other church-music, etc., besides text-books and a music-history (2 vols. 1827).

Bloomfield-Zeisler. See Zeisler.

Blow, John (1649–1708). 17th C. *G.*

Blum, Karl Ludwig (Berlin, 1786–1844, do.). Prussian composer of varied accomplishments, pupil of H. Grossi, F. A. Hiller and Salieri, in court-service at Berlin from 1820, becoming stage-manager at the Opera. Wrote about 50 stage-pieces, mostly operettas (1810–37), introducing French vaudeville in Germany, besides a guitar-method.

Blumenfeld, Felix Michailovitch (Kovalevska, 1863). Russian pianist and conductor, pupil of Th. Stein, from 1885 teacher at the Petrograd Conservatory and in 1898–1912 conductor at the Imperial Opera. Has written a symphony, a string-quartet, several orchestral works, 'cello-pieces, songs, etc.

Blumenschein, William Leonard (Brensbach, 1849–1916, Dayton, O.). German organist and conductor, brought to America in childhood, trained at the Leipzig Conservatory, from 1877 organist and choral conductor at Dayton and in 1891–96 chorusmaster for the Cincinnati Festivals. Wrote effective piano-pieces, anthems, songs, etc. *A.*

Blumenthal, Jacob (Hamburg, 1829–1908, London). North German pianist, pupil of Grund, Bocklet, Sechter, Herz and Halévy, from 1848 a fashionable teacher in London

(pianist to the Queen) and composer of popular piano-pieces and songs, etc. *G.*

Blumenthal, Joseph von (Brussels, 1782–1850, Vienna). Belgian violinist, pupil of Vogler, from about 1803 choirmaster at the Piarist church, Vienna. Wrote the opera *Don Sylvio de Rosalba*, 1805, a ballet and other stage-music, symphonies and chamber-music, and a violin-method.

Blumenthal, Paul (Steinau, 1843). Silesian organist, trained at the Berlin Royal Academy, from 1870 organist and from 1899 cantor at Frankfort-on-Oder, becoming royal professor in 1905. Has written some orchestral music, masses and other church-music, etc., besides a music-history (5th ed. 1921).

Blumer, Theodor (Dresden, 1882). Saxon composer, trained by his father and at the Dresden Conservatory, from 1906 at the court-theater in Altenburg and since 1911 living in Dresden. Has written a light opera (1911), the symphonic poem *Erlösung*, a piano-quintet, sonatas for violin and for 'cello, etc.

Blumner, Martin (Fürstenberg, 1827–1901, Berlin). Prussian conductor and composer, pupil of Dehn, from 1853 second and from 1876 first conductor of the Berlin Singakademie. Wrote the oratorios *Abraham*, 1860, and *Der Fall Jerusalems*, 1874, the cantatas *Columbus*, 1853, *In Zeit und Ewigkeit*, 1885, and *Festival*, 1891, an 8-part Te Deum, motets, Psalms, songs, etc., all strongly written in strict style. Author of a history of the Singakademie (1891), which gained him a Ph.D. from Berlin Univ.

Blüthner, Julius Ferdinand (n. Merseburg, 1824–1910, Leipzig). Eminent Saxon piano-maker, founding a famous factory at Leipzig in 1853. Aside from the general excellence of his instruments, for which he won many prizes, he made the 'Aliquot-flügel,' a grand with sympathetic octave strings above the regular series. Author (with H. Gretschel) of *Der Pianofortebau*, 1872 (3d ed. 1909). *G.*

Bobinski, Henry Antonovitch (Warsaw, 1861). Polish pianist from 1887, teacher first in Moscow and from 1893 in Kiev. Has written an overture, a piano-concerto, string-variations, piano-pieces, etc.

Boccabadati, Luigia (Parma, ?1800–1850, Turin). Italian stage-soprano from 1817, singing throughout Italy, with most success in opera buffa, in London in 1833 and at Lisbon in 1840–42. *G.*

Boccherini, Luigi (Lucca, 1743–1805, Madrid). Gifted Italian 'cellist and composer, pupil of his father and Vannucci, from 1764 in the Lucca town-band, touring in 1768–69 with the violinist Manfredi in Italy and to Paris and Madrid, where he became chamber-musician to the Infante Luis (till 1785), and in 1787–94 court-composer in Prussia. In 1800–02 he was the protégé of Lucien Bonaparte at Madrid, but his final years were spent in much sorrow and poverty. His works were almost incredibly numerous, but, especially in the field of chamber-music, marked by delicacy, refinement and good workmanship. He was not only a worthy contemporary of Haydn, but counted by the latter as a compeer. His works include 2 octets, 16 sextets, 125 string-quintets, 12 with piano, 18 with flute or oboe, 91 string-quartets, 54 string-trios, over 40 pieces for violin, besides 20 symphonies, an orchestral suite, a 'cello-concerto, the opera *La Clementina*, 1765, 2 oratorios, considerable church-music, and the cantata *Inez de Castro* (his last work). Memoirs by Picquot, 1851, Cerù, 1864, Schletterer, 1882, and Malfatti, 1905. *G.*

Bochsa, Karl (?–1821, Paris). Bohemian oboist and clarinettist, first in Lyons and Bordeaux and from 1806 in Paris, where he had a music-store. Wrote much chamber-music with oboe or clarinet, a clarinet-concerto and methods for flute and clarinet.

Bochsa, Robert Nicolas Charles (Montmédy, 1789–1856, Sydney, N. S. W.), son of the above. French harpist and composer, pupil of his father and at the Paris Conservatory, appearing precociously as both player and composer, from 1813 was court-harpist, but in 1817, caught in forgery, fled to London, where he started Lenten 'oratorios' (with G. T. Smart) in 1822, taught at the Academy in 1822–27, conducted Italian opera in 1826–32, and in 1839 ran away with Bishop's wife, spending the rest of his life in tours all over the world (in America in 1847). Wrote several operas (1804–19), ballets, an oratorio (1823), a Requiem, some orchestral music, including overtures, and much harp-music, besides an excellent harp-method. Articles by Pougin in *Le Ménestrel*, 1907. *G.*

Bocklet, Karl Maria von (Prague, 1801–1881, Vienna). Brilliant Bohemian pianist and also violinist, pupil of Zawora, Hummel, D. Weber and Pixis, from 1820 violinist and teacher in Vienna (L. Köhler and Jacob Blumenthal his pupils).

Bockshorn, Samuel (?1629–1665). 17th C. *G.*

Bodanzky, Artur (Vienna, 1877). Distinguished Austrian conductor, trained at the Vienna Conservatory, from 1896 violinist at the Vienna Opera and from 1900 theater-conductor at Budweis, going in 1901 to Vienna, where in 1903 he assisted Mahler at the Opera and in 1904 was conductor at the Theater an der Wien, in 1905 at the Lortzing Theater, Berlin, in 1906–09 at Prague (theater and orchestra), in 1909–15 at the Grand Ducal Theater at Mannheim, often appearing elsewhere as guest-conductor. His striking success in 1912 with a Mahler festival at Mannheim and in 1914 with Parsifal at London prepared the way for his succession to Hertz at the Metropolitan in New York in 1915, where his place in the foremost rank has been made secure. In 1919 he added to his opera duties the leadership of the New Symphony Orchestra. He has edited (1918) a new version of Weber's *Oberon* with skill and insight. *A.*

Bodenschatz, Erhard (1576–1636). 17th C. *G.*

Boedecker, Louis (Hamburg, 1845–1899, do.). Pianist and critic at Hamburg, pupil of Marxsen, and composer of some music for orchestra, chamber-ensemble and chorus, a *Phantasie-Sonate* for violin, a *Trio-Phantasie* and piano-pieces.

Boehe, Ernst (Munich, 1880). Bavarian conductor and composer, pupil of R. Louis, Thuille and Schwartz, in 1907 assisting Courvoisier in popular orchestral concerts at Munich and in 1913–20 court-director at Oldenburg, going thence as conductor at Ludwigshafen. Has written the symphonic poem *Taormina*, a *Tragische Ouvertüre*, a *Symphonischer Epilog zu einer Tragödie*, a *Komödienouvertüre* (1914), a set of 4 episodes in the *Odyssens Fahrten* (' Setting Out and Shipwreck,' ' the Island of Circe,' ' the Lament of Nausicaa,' ' the Home-Coming '), songs with orchestra, etc.

Boekelman, Bernardus (Utrecht, 1838). Excellent Dutch pianist, pupil of his father, the Leipzig Conservatory, also of Von Bülow, Kiel and Weitzmann, from 1866 settled in New York, at first touring with Carl Formes and Jehin-Prume. He soon formed the New York Trio Club (with R. Richter and E. Schenck). From 1883 he was director of music at a school in Farmington, Conn., and from 1897 in another at Briarcliff, N. Y. besides teaching in New York. Has written several chamber-works and characteristic piano-pieces, including some studies, besides editing 16 of the fugues from Bach's *Wohltemperirtes Clavier* with the themes differentiated in color. *A.*

Boëllmann, Léon (Ensisheim, 1862–1897 Paris). Alsatian organist and composer, pupil of Gigout, from 1881 at St. Vincent-de-Paul, Paris, and teacher in Gigout's organ-school. Wrote with much finish a symphony, a piano-quartet and trio, a *Fantaisie Dialoguée* for orchestra and organ, *Variations Symphoniques* for 'cello and orchestra, a 'cello-sonata, a *Rhapsodie Carnavalesque* for piano (4-hands), 2 organ-suites, including a *Suite Gothique*, *Heures Mystiques* (100 organ-pieces) and many other works for organ. Memoir by Locard, 1901. *G.*

Boëly, Alexandre Pierre François (Versailles, 1785–1858, Paris). French pianist, trained at the Paris Conservatory (taking violin under Ladurner), from 1830 also organist at St.-Germain-l'Auxerrois. Wrote 3 string-trios, piano-and violin-sonatas, offertoires and other organ-pieces, and a mass for Christmas. *G.*

Boeppler, William (Pferdsfeld, 1863). German conductor, educated at Leipzig and Bonn Universities, pupil of Reinecke, Fiedler, Langer and A. Mendelssohn, coming in 1894 to Milwaukee, where in 1895 he organized an *a cappella* chorus, in 1899 the Wisconsin Conservatory and in 1902 the Symphony Orchestra, besides writing for two German papers in 1895–97. Since 1904 he has also been active as choral conductor in Chicago. *A.*

Boerresen, Hakon (Copenhagen, 1876). Talented Danish composer, pupil of Svendson, writing the operas *Der königliche Gast*, 1919, and *Kaddara*, 1921 (subject from Greenland), and various works for orchestra, chamber-ensemble, piano and voice.

Boers, Joseph Karel (Nymwegen, 1812–1896, Delft). Dutch violinist and conductor, pupil of Lübeck, from 1831 theater-conductor at The Hague, Paris and Metz, from 1841 teacher and conductor at Nymwegen, and from 1853 director at Delft. He led large festivals in 1848 at Arnheim and in 1861 at Nymwegen. Wrote a symphony, overtures, cantatas, songs, a history of medieval instruments and a bibliography of music-works produced in the Netherlands.

Boësset, Antoine (?1585–1643). 17th C. *G.*

Bohlmann, George Karl (Copenhagen, 1838–1920, do.). Danish organist and director at Copenhagen from 1858, pupil of K. Heinemann. Wrote many works for orchestra or chorus, including the overture *Die Vikingerfahrt.*

Böhm, George (Hohenkirchen, 1661–1733, Lüneburg). Thuringian organist, educated at Jena University, from 1698 organist at the Johanniskirche in Lüneburg, where in 1700–03 J. S. Bach came under his direct influence. Wrote notable clavier-suites, chorale-preludes, cantatas, a *Neujahrslied*, etc. See notice by Buchmayer, 1908 (in program of the 4th Bach Festival). *G.*

Böhm, Heinrich (Blatna, 1836). Composer of about 35 operas and operettas popular in Bohemia. *G.*

Böhm, Josef (Kühnitz, 1841–1893, Vienna). Moravian organist, pupil of Bocklet and Krenn, from 1865 organist and director at the Hofpfarrkirche in Vienna, teaching also at the school of the Ambrosius-Verein.

Böhm, Joseph (Pest, 1795–1876, Vienna). Fine Hungarian violinist, pupil of his father and P. Rode, appearing at Vienna in 1815 and touring in Italy, in 1819–48 professor at the Vienna Conservatory and in 1821–68 playing in the court-orchestra. Among his numerous strong pupils were Joachim, Ernst, Auer, the elder Hellmesberger, Singer, L. Strauss, Rappoldi, Hauser, etc. He excelled in breadth of tone and style. Wrote string-quartets and violin-pieces. *G.*

Böhm, Theobald (Munich, 1793–1881, do.). Bavarian flutist and eminent improver of his instrument and its playing, known first as a touring virtuoso, but from about 1831 as the inventor of both new methods of construction and new devices of fingering whereby purity and accuracy of tone and facility of performance were decidedly increased. For many years he was in the court-orchestra at Munich, with the title of Hofmusikus. Wrote brilliant pieces and a notable treatise (1847, Eng. ed. enlarged by D. C. Miller, 1922). See also works by Mahillon (1885) and Welch (1896). *G.*

Böhme, Franz Magnus (n. Weimar, 1827–1898, Dresden). Saxon teacher, pupil of Töpfer, Hauptmann and Rietz, in 1858–78 teacher at Dresden and again after 1885, in 1878–85

teaching counterpoint and history at the Hoch Conservatory, Frankfort. Author or editor of *Gesch. d. Oratoriums*, 1861 (2d ed. 1887), *Altdeutsches Liederbuch*, 1877 (folk-songs, 12th-17th Cs.), *Gesch. d. Tanzes in Deutschland*, 1886, *Volkstümliche Lieder in* 18. *u.* 19. *Jahrh.* 1895, *Deutsches Kinderlied u. Kinderspiel*, 1897, with a new edition of Erk's *Deutscher Liederhort*, 3 vols., 1893–94, 2 harmony text-books (1880–82) and collections of part-songs and choruses.

Böhme, Willy (Dessau, 1861). Saxon composer, pupil of the Berlin Hochschule, from1886 head of a music-school in Berlin. Has written the opera *Der Cid*, 1887, the cantata *Kaiser Wilhelms Meerfahrt*, 1893, men's choruses, a symphony and an overture.

Böhmer, Karl Hermann Ehrfried (The Hague, 1799–1884, Berlin). Dutch (German) violinist, pupil of Polledro, from 1835 in the court-orchestra at Berlin, composing much for the violin, some orchestral music and 2 short operas.

Bohn, Emil (n. Neisse, 1839–1909, Breslau). Silesian musicologist, pupil in music of J. Schäffer and Baumgart, from 1868 organist at the Kreuzkirche in Breslau, founder of a choral society giving historical concerts, lecturer at the University and leader of its choral society (Ph.D. in 1884), becoming professor in 1908. Author of a bibliography of music-works (to 1700) in the University library (1883), an account of the manuscripts of the 16th–17th centuries in the Breslau city library (1890) and *Die National-Hymnen der europäischen Völker*, 1908. He also edited piano-works of Mendelssohn and Chopin.

Bohn, Peter (n. Wittlich, 1833). Rhenish teacher, in 1866–1905 at the Treves Gymnasium. Translated several medieval works on music (Franco, Oddo, Glarean, Philippe de Vitry) in the *Monatshefte* or separate (1880–94).

Böhner, Johann Ludwig (n. Gotha, 1787–1860, do.). Gifted Saxon pianist and organist, pupil of Kluge, M. G. Fischer and Spohr, making a tour in 1810, living for a time at Nuremberg, soon drifting into dissipation. He is supposed to be the original of Hoffman's 'Kreisler' (in his *Phantasiestücke*), which in turn suggested Schumann's *Kreisleriana*. Wrote much for orchestra, ensemble, chorus and piano, with an opera. Anonymous memoir, 1898. *G.*

Bohnke, Emil (Zdunka Wola, 1888). Polish violist, pupil of the Leipzig Conservatory and of Gernsheim, for a time teaching at the Stern Conservatory in Berlin and playing in the Bandler Quartet and in 1919–20 in that of Ad. Busch. Has written an overture, orchestral variations, a violin-concerto, a string-quartet, a piano-trio, sonatas for violin, for 'cello and for piano, etc.

Bohrer, Anton (Munich, 1783–1852, Hanover), and **Bohrer, Max** (Mannheim, 1785–1867 Stuttgart), brothers, sons of the double-bassist Kaspar Bohrer (1744–1809), at Munich from 1778. Violinist and 'cellist respectively, from 1810 touring widely together. From 1834 Anton was concertmaster at Hanover and from 1832 Max was the same at Stuttgart. The latter visited America in 1842–43. *G.*

Boieldieu, François Adrien (Rouen, [Dec. 16] 1775–1834 [Oct. 8], n. Grosbois). Distinguished French composer, foremost in establishing the opéra comique. His early study was with the organist Broche, a pupil of Martini, but ceased at 12, when he ran away to Paris. There, while developing as a practical composer, he made serious private studies, aided somewhat by Cherubini, Méhul and others. From 1800 he was professor of piano at the Conservatory and in 1817 followed Méhul as professor of composition, besides entering the Académie and (in 1821) the Légion d'Honneur. After 1830 he ceased teaching. His pupils included Zimmerman, Fétis, Adam and Labarre. In 1803–11 he sojourned in Petrograd, where he was conductor of the court-opera. His last years were burdened with consumption, dating from this Russian experience, combined with disappointment over the unexpected failure of his last opera in 1829. He was twice married, to the dancer Mafleuroy in 1802 (separated in 1803) and to the singer Phillis in 1827. His operas were

La Fille Coupable, 1793, *Rosalie et Myrsa*, 1795, *Les Deux Lettres*, 1796, *La Famille Suisse*, 1797, *L'Heureuse Nouvelle*, 1797, *Le Pâri*, 1797, *Zoraïme et Zulnare*, 1798, *Le Dot de Suzette*, 1798, *Les Méprises Espagnoles*, 1799, *Le Prisonnière*, 1799 (with Cherubini), *Beniowski*, 1800, *Le Calife de Bagdad*, 1800, *Le Baiser et la Quittance*, 1802 (with Méhul et al.), *Ma Tante Aurore*, 1803, *Aline, Reine de Golconde*, 1804, *La Jeune Femme Colère*, 1805, *Amour et Mystère*, 1806, *Abderkahn*, 1806, *Télémaque*, 1806, *Un Tour de Soubrette*, 1807, *Les Voitures Versées*, 1808, *La Dame Invisible*, 1808, *Rien de Trop*, 1810, *Jean de Paris*, 1812, *Le Nouveau Seigneur de Village*, 1813, *Bayard à Mézières*, 1814 (with Cherubini, Catel and Isouard), *Les Béarnais*, 1814, *Angéla*, 1814, *La Fête du Village Voisin*, 1816, *Charles de France*, 1816 (with Hérold), *Le Petit Chaperon Rouge*, 1818, *Blanche de Provence*, 1821 (with Berton, Cherubini, Kreutzer and Paër), *La France et l'Espagne*, 1823, *Les Trois Genres*, 1824 (with Auber), *Pharamond*, 1825 (with Berton and Kreutzer), *La Dame Blanche*, 1825, *Les Deux Nuits*, 1829, and *La Marquise de Brinvilliers*, 1831 (with 8 others).

In early life he also wrote several favorite songs, a piano-concerto, piano-sonatas and duets for harp and piano.

In his gift of characteristic melody and in some points of dramatic instinct he was the French analogue of Weber, though without the latter's power in orchestration. In verve and piquancy he is akin to Auber and Adam. In finish and elegance of detail he successfully overcame the deficiencies of his early training by dint of faithful study and labor. His greatest triumphs were with *Jean de Paris*, *Le Petit Chaperon Rouge* and especially *La Dame Blanche*, the power of the last suggesting that he might have risen to greater heights if his life had been longer. Memoirs by Héquet, 1864, Pougin, 1875, Augé de Lassus, 1908, and letters edited by Robert, 1912. His son, **Adrien Louis Victor Boieldieu** (1816–1883), wrote several operas (from 1838), including *La Halte du Roi*, 1875, masses, cantatas and songs. *G.*

Boisdeffre, Charles Henri René de (Vesoul, 1838–1906, n. Nancy). French composer, pu-

pil of Ch. Wagner and Barbereau, winner in 1883 of the Prix Chartier for chamber-music. Wrote a symphony (1894), *Scènes Champêtres* for orchestra, a piano-sextet, 2 quintets, a quartet, 2 trios, piano-sonatas, a mass (1890), the Song of Songs (cantata), *Moïse Sauvé des Eaux* and other choral works of merit. See Imbert, *Nouveaux Profils*, 1892. *G.*

Boise, Otis Bardwell (Oberlin, O. 1844–1912, Baltimore). American organist and theory-teacher, trained at the Leipzig Conservatory and under Kullak, from 1865 working in Cleveland, from 1870 in New York (in the New York Conservatory and at the Fifth Ave. Pres. Church), from 1878, after a year abroad, again in New York (after 1881 in non-musical work), from 1888 teaching with much success in Berlin, and from 1901 at the Peabody Conservatory, Baltimore, and critic for the *News*. Among his pupils were Huss, Brockway, Hutcheson, A. Nevin and Atherton. Wrote symphonies, overtures, concertos, etc., a harmony text-book (1900) and *Music and its Masters*, 1901. *A.*

Boismortier, Joseph Bodin de (Perpignan, ?1691–1765?, Paris). French composer from 1724 of over 50 instrumental works (sonatas for flutes, violins, etc., in various combinations, many dances, and other pieces), several cantatas and 3 ballet-operas (1736–47).

Boisselot, Jean Louis (Montpellier, ?1785–1847, Marseilles). Originally a maker of stringed instruments at Montpellier, but after 1823 founder at Marseilles of a noted piano-making business, with his son **Louis** (1809–50) as manager and a grandson as successor. Another son, **Doménique François Xavier** (1811–1893), wrote 3 operas (1847–69), a cantata and an overture. In 1836 he took the Prix de Rome at the Conservatory.

Boito, Arrigo (Padua, 1842–1918, Milan). Eminent poet and composer, son of an Italian painter and a Polish countess. His early education was divided between literature and music, the latter pursued at the Milan Conservatory, mainly under Mazzucato, and he was known as a graceful poet before he essayed much composition. His graduation-cantata in 1862 (partly by Franco Faccio) attracted much attention and led to a medal from the government and a scholarship for two years of foreign travel, spent mostly in Paris and then in Germany. On his return he became absorbed in literary work—poems, a novel, essays for Italian and French reviews, including Mazzucato's important *Giornale della Società del Quartetto*, with its emphasis upon instrumental music. In 1866 he took part honorably in the war with Austria, and immediately after decided to enter journalistic work in Paris. But in 1867, while waiting for a suitable opening, he was recalled to Milan to oversee the production of his *Mefistofele* (then in its tentative form). Its first performance (1868) was extraordinarily successful, in spite of its unusual conception and form, but only after remodeling did it make its way elsewhere. His other works are but slightly known, as he did not choose to produce them. Besides his own librettos, he wrote also those of Faccio's *Amleto* (1865), Ponchielli's *La Gioconda* (1876) and notably Verdi's *Otello* (1888) and *Falstaff* (1893), besides others of less importance. He also translated the texts of Beethoven's 9th Symphony, works by Schumann and Rubinstein, and especially Wagner's *Tristan*, *Rienzi* and *Liebesmahl der Apostel*. His principal lyrics are included in *Il Libro dei Versi*, 1877 (under the pen-name 'Tobia Gorrio'). His short list of musical works includes only the cantatas *Il Quarto di Giugno*, 1860, and *Le Sorelle d'Italia*, 1862 (with Faccio), and the operas *Ero e Leandro* (lost), *Mefistofele*, 1868, *Nerone* and *Orestiade* (both unperformed). His claim to distinction rests on the unique originality and power of *Mefistofele*. His only official positions were those of director of the Parma Conservatory (1889–97) and inspector-general of conservatories (from 1892). From 1895 he was a member of the French Légion d'Honneur. In Italy he was advanced through several grades of title to that of Commendatore and Senatore (1912). In 1893 Cambridge University made him Mus.D. *G, A.*

Bolck, Oskar (Hohenstein, 1839–1888, Bremen). An East Prussian, pupil of the Leipzig Conservatory, who taught or was conductor or chorusmaster at Leipzig, Viborg, Liverpool, Würzburg, Aix-la-Chapelle, Riga, Hamburg and Bremen, writing 3 operas, including *Pierre Robin*, 1876, etc.

Bollinger, Samuel (Fort Smith, Ark. 1871). American composer, trained at the Leipzig Conservatory, also teaching there for a time and serving as organist of the American Church, from 1898 in San Francisco and since 1907 in St. Louis. Has written the orchestral suite *The Sphinx*, an overture, a violin-sonata, many piano-pieces and songs. *A.*

Bölsche, Franz (n. Magdeburg, 1869). Saxon theorist and composer, pupil of the Berlin Hochschule, since 1896 teacher at the Cologne Conservatory. Has written a symphony, the overtures *Tragödie der Menschen*, *Judith*, *Hero und Leander* and *Othello*, a piano-trio, 2 piano-sonatas, a motet and songs, and a harmony text-book (1911, 5th ed. 1919), besides editing Melchior Frank's instrumental works for the *Denkmäler deutsche Tonkuust*, xvi.

Bolzoni, Giovanni (Parma, 1841–1919, Turin). Italian violinist and composer, trained at the Parma Conservatory, working first at Savona, Perugia and Piacenza, and from 1887 concert-master at Turin and head of the Istituto Musicale. Wrote 3 operas (1870–81), a symphony, chamber-music, violin-pieces, etc.

Boman, Per Conrad (1804–1861). Swedish composer of the opera *Ljungby Horn och Pipa*, 1858, music for Kotzebue's *Dorf im Gebirge*, 1849, the cantata *Gustav Wasas Traum*, editor of two collections of Swedish folk-songs (from 1845) and author of a translation of Birch's

history of dramatic literature (1850) and of various articles on Swedish music.

Bomtempo, João Domingos (Lisbon, 1775–1842, do.). Able Portuguese pianist and composer, studying in Paris and living there till 1818, when he returned to Lisbon, in 1833 becoming director of the new Conservatory. Wrote 6 symphonies, 4 piano-concertos, much chamber-music with piano, piano-sonatas and a method (1816), Requiems for Camoëns, Maria I and Pedro IV, other masses and church-music, and an opera. For some years he conducted orchestral concerts at Lisbon. *G.*

Bona, Giovanni (1609-1674). 17th C.

Bona, Valerio (?1560 – ?). 16th C.

Bonaventura, Arnaldo (Leghorn, 1862). Italian musicologist, professor at the Royal Institute in Florence. Besides many articles in periodicals has written a *Manuale di Storia della Musica*, 1898 (4th ed. 1913), *Elementa di Estetica Musicale*, 1905, *Storia degli Stromenti Musicali*, 1908, *La Vita Musicale in Toscana*, 1910, and *Saggio Storico sul Teatro Musicale Italiano*, 1913.

Bonawitz, Johann Heinrich (Dürkheim 1839–1917, London). Rhenish pianist (of Polish descent), pupil of the Liège Conservatory, brought to the United States in 1852, from 1861 abroad, with some tours with Joachim, in 1872–76 again in America, leading symphony-concerts in New York, giving piano-recitals on tour and producing two operas in Philadelphia, from 1876 in Vienna and from 1887 in London, where he organized a Mozart Society, giving annual concerts largely of Mozart's works. Wrote the operas *Diogenes*, 1870, *The Bride of Messina*, 1874, *Ostrolenka*, 1875, *Irma*, 1885, and *Napoleon*, 1911 (parts given in concert), a Requiem, 1881, a Stabat Mater, a piano-concerto and one for two pianos, a piano-quartet, a trio, a violin-sonata, etc. *A.*

Bonci, Alessandro (Cesena, 1870). Fine Italian lyric tenor, trained at the Pesaro Conservatory, appearing first in 1896 in Italy, followed by many engagements all over Europe, in South America and Australia, from 1906 at the Manhattan, New York, in 1908–09 both at the Metropolitan and at Covent Garden, London, and in 1912–13 with the Chicago Opera Company. His voice and style enable him to excel in song-recital as well as in operas that are not of the heroic or intense order. *G.*

Bönicke, Hermann (Endorf, 1821–1879, Hermannstadt). Bavarian organist at Quedlinburg and from 1861 leader of the Musikverein at Hermannstadt in Transylvania. Wrote a useful text-book on choral singing, a *Kunst des freien Orgelspiels*, men's part-songs and an opera.

Boniforti, Carlo (Arona, 1818–1879, n. Bergamo). Italian organist, pupil of Bonazzi and from 1841 his successor at Milan Cathedral and director of the court-chapel, besides from 1852 teaching at the Conservatory. Wrote 2 operas, a symphony and church-music.

Bonini, Severo. 17th C.

Boniventi, Giuseppe (?1660– ?). 17th C.

Bonnet, Jacques (Paris, 1644–1724, do.). Author of a music-history (1715) which is said to be a completion of a work by Bourdelot, and a *Histoire de la danse*, 1723.

Bonnet, Joseph (Bordeaux, 1884). Eminent French organist, pupil of his father and of Guilmant, beginning to play in 1898 at St.-Nicolas in Paris and soon at St.-Michel, and winning the Grand Prix Guilmant. In 1906 he became organist at St.-Eustache (in competition), where he still remains. Since about 1900 his recitals have been increasingly famous, and he has toured all over Europe, everywhere making a profound impression, not only for his technical accomplishments, but for his sympathetic interpretation of the whole of organ-literature, supported by an extraordinary memory. In 1917 he came to the United States for an extended tour, including a set of five historical programs in New York and elsewhere. Has written nearly 50 original and striking organ-works, several motets and other vocal works, and has edited *Historical Organ Recitals*, 5 vols., containing the works played as above noted.

Bonno [Bono], Josef (Vienna, 1710–1788, do.). Educated at Naples as protégé of the Emperor Charles VI, from 1739 court-composer at Vienna and from 1774 court-director. He was long vice-president of the Tonkünstler-Societät. In 1781 and later he showed courtesy to the young Mozart. Wrote 20 operas (1732–62), 3 oratorios and some church-music. *G.*

Bononcini, Giovanni (Modena, ?1660–1750?, Venice?), son of Giov. Maria below. Eminent Italian composer, trained by his father, Colonna and Buoni, from 1685 active at Bologna, from 1690 court-'cellist at Vienna, continuing there, except for a sojourn at Berlin in 1703–05, till at least 1710, then in Italy, in 1716–33 at London in bitter rivalry with Handel (leaving in disgrace under the charge of plagiarism) and later working at various places (Paris, 1833, where he lost his fortune to an alchemist, Vienna, 1837 and 1848) and was in Venice about 1750. Wrote about 30 operas (from 1694), 5 oratorios (from 1687), masses and other church-music, much instrumental music, etc., often with decided ability. *G.*

Bononcini, Giovanni Maria (1640–1678). 17th C. *G.*

Bononcini, Marc' Antonio (Modena, ?1675–1726, do.), son of Giov. Maria above. From 1721 court-director at Modena. Wrote 19 operas (from 1696), 3 oratorios and many cantatas. He was probably the ablest of the family. *G.*

Bonporti, Francesco Antonio. About 1700 musician to the Emperor Joseph I at Vienna and in 1715–21 working at Trent. Wrote various concerti, partitas, trio-sonatas, motets, etc.

Bontempi [Angelini], Giovanni Andrea (1624–1705). 17th C. *G.*

Bonvin, Ludwig (Siders, 1850). Swiss Jesuit priest, since 1887 connected with Canisius College in Buffalo, N. Y. He is a specialist upon Gregorian music, with many articles in periodicals and several service-books, original or compiled. Has also written much church-music, including many masses, psalms, etc., a symphony and other orchestral music, several chamber-works, cantatas, choruses and songs. *A.*

Boom, Jan van (Utrecht, 1807–1872, Stockholm). Prominent Dutch pianist and composer, from 1825 in Stockholm, becoming professor at the Royal Academy in 1849–65. Wrote operas, symphonies, overtures, chamber-music and many piano-works. *G.*

Boosey & Company. A noted music-publishing business in London, established in 1816 by Thomas Boosey, at first to import foreign music. Later the house issued many original editions of works by Continental composers, especially the operas of Bellini, Donizetti and Verdi, but in 1854 a copyright ruling of Parliament destroyed the value of this business. The Company then turned to the publication of cheap and popular editions in great variety. From 1856 they also took up flute-making under the patents of Pratten, in 1868 bought the factory of Henry Distin, maker of brass instruments, and in 1879 undertook also the making of clarinets and other reed-instruments. *G.*

Boott, Francis (Boston, 1813–1904, do.). An American amateur who left a fund of $10,000 for an annual prize at Harvard University for a 4-part vocal work. Composed string-quartets, songs, etc. *A.*

Bopp, Wilhelm (Mannheim, 1863). After study with Jean Becker, F. Langer, at the Leipzig Conservatory and with Paur, followed by work as conductor, taught at the Mannheim Conservatory and in 1900 founded a new Hochschule there, and in 1907–19 Von Perger's successor as head of the Conservatorium der Musikfreunde in Vienna (from 1909 Imperial Academy).

Borch, Gaston Louis Christopher (n. Calais, 1871). French 'cellist, conductor and composer, pupil of Massenet and Delsart, from 1896 conductor at Christiania and Bergen in Norway, in 1899–1906 'cellist in the Thomas and Pittsburgh Orchestras in America, and since 1906 orchestral conductor at Lausanne, Switzerland. He has also made tours as 'cellist or conductor. Has written the short opera *Silvio*, 1898, a symphony, the symphonic poems *Genoveva*, *Quo Vadis* and *Frithjof*, many orchestral arrangements, a piano-concerto, arrangements of many works for piano-trio, much church-music, piano-pieces and songs.

Borchgrevinck, Melchior (? –1632). 17th C.

Bordes, Charles (n. Tours, 1863–1909, Toulon). French church-musician, pupil of Marmontel and C. Franck, from 1887 choirmaster at Nogent, and in 1890–1905 at St.-Gervais, Paris, where his choir became famous for its rendering of old music *a cappella*. In 1892 this led to a distinct organization of Chanteurs de St.-Gervais and in 1894 (with Guilmant and d'Indy) of the Schola Cantorum for the cultivation of Gregorian and Palestrina music. For both Bordes started publications of representative works. The Schola Cantorum rapidly developed into a large institution. His zeal in its duties broke down his health and brought on apoplexy. But while seeking recovery in the south he founded another Schola at Montpellier. In 1889–90 he collected Basque folksongs as agent of the French government (100 published in *Archives de la Tradition Basque*). Besides many articles in periodicals, he wrote an opera (incomplete), the Basque overture *Errege Juan*, the orchestral *Danses Béarnaises*, a *Rhapsodie Basque* for piano and orchestra, a *Suite Basque* for flute and strings, *a cappella* choruses, etc. *G*, *A.*

Bordese, Luigi (Naples, 1815–1886, Paris). Italian singing-teacher and composer, from about 1835 in Paris, becoming noted as a teacher. His 8 operas (1834–67) were unsuccessful, but he wrote vocalises and methods for singers, a large number of songs, 3 masses, a Requiem, motets, etc.

Bordier, Jules (Angers, 1846–1896, Paris). The founder in 1875 of the influential Association Artistique d'Angers, and from 1893 partner in a Paris publishing-house. Wrote the operas *Nadia* and *Le Fiancé de la Mer*, 1895, several symphonic poems, music to De Vigny's *Chatterton*, violin-pieces, choruses and songs. He was a promoter of interest in Wagner's music.

Bordogni, Giulio Marco (n. Bergamo, 1788–1856, Paris). Noted Italian operatic tenor, pupil of Mayr, appearing from 1813 in Italy and in 1819–33 at the Italiens at Paris, from 1820 professor at the Paris Conservatory, with many distinguished pupils. Wrote useful vocalises. *G.*

Borghi, Luigi. Fine Italian violinist, pupil of Pugnani, living in London from about 1774. Wrote a large quantity of violin-music, including concertos, sonatas, etc., and some church-music. In 1784 he led the second violins at the Handel Commemoration. *G.*

Borghi-Mamo, Adelaide (Bologna, 1826–1901, do.). Distinguished Italian operatic mezzo-soprano, making her début in 1846 at Urbino and other Italian cities, in 1853 at Vienna and Paris and in 1860 in England. She was both a musical and a dramatic artist. In 1849 she married Signor Mamo of Malta. Her daughter **Erminia** made her début as soprano in 1874 at Bologna, followed by successes elsewhere in Italy and at Paris, Madrid and Lisbon.

Borgström, Hjalmar (Christiania, 1864). Able Norwegian composer, trained by Svendsen and Lindeman and at the Leipzig Conservatory, since 1901 active in Christiania. Has written 2 operas, 2 symphonies, the symphonic poems *Der Gedanke* and *Hamlet* (with piano), concertos for piano and for violin, 2 string-quartets, vio-

lin-sonatas, an oratorio, songs and piano-pieces, besides being critic for the *Aftenposten*. Since 1914 he has held the title of composer from the government.

Bori, Lucrezia (Valencia, 1888). Spanish operatic soprano, pupil of Vidal, appearing first at Rome in 1908, also at Naples, Milan, Paris, Buenos Aires and since 1913 at the Metropolitan, New York. *A.*

Bornschein, Franz Carl (Baltimore, 1879). American violinist and composer, trained at the Peabody Conservatory, Baltimore, in 1905 becoming instructor there, and in 1910–13 critic for the *News*, besides other writing. Has written the orchestral suite *The Phantom Canoe*, the symphonic poems *The Rime of the Ancient Mariner*, *The Sea-God's Daughter* and *A Hero's Espousal*, the ballad *Louisiana*, the prize-cantata *Onowa*, 1915, the ballad *The Djinns*, 1912, for baritone, chorus and orchestra, a prize-madrigal (1906), a sextet for flute and strings, a piano-quintet, a string-quintet and quartet, violin-pieces, choruses and songs. *A.*

Borodin, Alexander Porfirievitch (Petrograd, 1834–1887, do.). Eminent Russian composer, educated at first in medicine and chemistry (in 1857–62 in governmental employ), and all his life active in scientific circles. From 1862, however, under Balakirev's influence and later that of Liszt, he not only became expert in composition, but one of the five promoters of the New-Russian movement. His early training had included some music, which he continued to pursue in his student-days, and contact with Mussorgsky, Balakirev and their intimates, brought to light intense latent aspirations. Progress was assisted by his marriage in 1863 with an accomplished pianist, by a visit to Liszt in 1877 and later by concert-trips with Cui to Belgium in 1885–86. The Oriental quality in much of his music was probably due to his descent, through his father, from a line of Georgian chieftains. His nationalism tends to the old heroic type, but its expression is not so much based upon folk-song suggestion as with some of his colleagues. The remarkable vigor of his mind was manifest in his ability to keep up production in science and in music simultaneously. His death was sudden (at a fancy ball), due to a ruptured aneurism. His works include symphonies in E-flat (1867), in B min. (1877) and in A min. (two movements, completed by Glazunov), the effective symphonic poem *Dans les Steppes* (1880), an orchestral scherzo in A-flat, a piano-quintet, string-quartets in A (1878), D min, and one movement of one on B-la-f (Belaiev), a string-trio (1860), a *Petite Suite* for piano (1886), part of a series of pieces and variations, *The Paraphrases*, for piano (jointly with others), a *Serenata Espagnola* for piano (4 hands), about 12–15 songs (some to original words), the finale to the ballet *Mlada*, and the remarkable opera *Prince Igor* (completed by Rimsky-Korsakov and Glazunov), 1891. Memoirs by Stassov, 1889, and Habets, 1895. *G.*

Boroni, Antonio (Rome, 1738–1792, do.). Italian composer, pupil of Martini and Abos, from 1765 theater-director in Dresden, in 1770–80 court-director at Stuttgart and from 1785 maestro at St. Peter's in Rome. Wrote about 20 operas (1760–78), mostly at Venice or Stuttgart, much church-music, symphonies, etc.

Borowski, Felix (Burton, 1872). Polish-English violinist and composer, pupil of Jacques Rosenthal, the Cologne Conservatory, Pollitzer and Pearce, from 1892 teacher at Aberdeen, Scotland, from 1897 teacher in the Chicago Musical College (president since 1916) and from 1906 critic for the *Evening Post* and in 1909–18 for the *Record-Herald*. Since 1908 he has been the able compiler of program-books for the Chicago Symphony Orchestra. Has written for orchestra a *Marche Triomphale*, 1899, the symphonic poem *Eugène Onégin*, *Valse Pathétique*, 1915, *Élégie Symphonique*, 1917, *Trois Peintures*, 1918, a piano-concerto (1914), an *Allegro de Concert* for organ and orchestra, the pantomine-ballet *Boudour*, 1920, a string-quartet (dedicated to Grieg), 2 organ-sonatas and a suite, a *Russian Sonata* for piano and many other piano-pieces, a 6-part chorus with organ and 'cello, and about 20 songs. *A.*

Bortkiewicz, Sergei Eduardovitch (Kharkov, 1877). Russian pianist, trained at Petrograd and under Reisenaur, Jadassohn and K. Piutti, on tour in 1902–04 then (till 1914) professor at the Klindworth-Scharwenka Conservatory, Berlin, going thence to Russia and in 1921 to Constantinople. Has written the symphonic poem *Othello*, a piano-concerto, a piano-sonata and piano-pieces.

Bortniansky, Dimitri Stepanovitch (Gluchov, 1751–1825, Petrograd). Important Ukrainian composer, pupil of Galuppi and others in Italy, from 1779 head of the Empress's Choir in Petrograd and from 1796 of the Imperial Choir. He instituted great reforms in the system of Russian church-music, establishing traditions that later bore significant fruit. Wrote a long list of elaborate church-works, including a mass and 'concertos' for double choir, etc. (complete edition, 10 vols. edited by Tchaikovsky), besides the Italian operas *Creonte*, 1776, and *Quinto Fabio*, 1778. *G.*

Borwick, Leonard (Walthamstow, 1868). Eminent English pianist, trained at the Frankfort Conservatory, appearing from 1890 in England, from 1895 in Germany, France and Scandinavia and in 1914 in America. His range of interpretation is extensive, including both classical masterpieces and the works of composers like Liszt and Saint-Saëns. *G.*

Bos, Coenraad van (Leyden, 1875). Excellent Dutch pianist, pupil of J. Röntgen, from 1901 forming a noted Trio (with J. van Veen and J. van Lier) and gaining high repute as a remarkable accompanist. In ensemble and accompaniment he is widely known both in Europe and America (from 1908).

Boschetti, Viktor (Frankfort, 1871). Hessian organist, pupil of Libensky and the Vienna

Conservatory, from 1886 at Vienna churches, in 1896–1921 organist at St. Stephen's, in 1900–03 and since 1914 chorusmaster at the Opera. Has written masses, a Te Deum, an oratorio, 5 operas, including *Die Brüder*, 1905, a piano-septet (with wind) and other chamber-music.

Boschot, Adolphe (n. Paris, 1871). Since 1910 critic for the *Echo de Paris* and frequent writer elsewhere. Author of a great biography of Berlioz (3 vols. 1906–13), a work on Berlioz' *Faust* (1910), *Carnet d'Art*, 1911, *Impressions, Chez les Musiciens*, 1922, etc.

Bose, Fritz von (Königstein, 1865). Saxon pianist, pupil of the Leipzig Conservatory and of Von Bülow, appearing as soloist from 1888, from 1893 teaching at the Karlsruhe Conservatory and from 1898 at that of Leipzig. He is noted for ensemble-playing and as accompanist (till 1897 often with Alice Barbi). Has written a piano-suite, sonatinas, études, etc., and choruses.

Bösendorfer, Ignaz (Vienna, 1796–1859, do.). Founder in 1828 of a piano-making business in Vienna which early acquired a world-wide reputation. He was succeeded by his son **Ludwig** (1835–1918). The firm has made a specialty of concert-grands. For a time they made one pattern with 8 octaves' compass. *G.*

Bosio, Angiolina (Turin, 1830–1859, Petrograd). Brilliant Italian operatic soprano, pupil of the Milan Conservatory, from 1846 singing successively at Milan, Verona, Copenhagen, Madrid, Paris (from 1848), Havana and the United States (1848), London (from 1852) and Russia (from 1855), where she succumbed to the rigorous climate. Her rapid rise into popularity was somewhat phenomenal. *G.*

Bossert, Gustav (Tübingen, 1841). Since 1869 Evangelical pastor in towns in Würtemberg (Ph. D. of Tübingen Univ. in 1894) and writer on Reformation history. Author of a history of the Stuttgart Hofkantorei (*Würtemb. Vierteljahrsschrift f. Landesgesch.* 1898–1916).

Bossi, Marco Enrico (Salè, 1861). Distinguished Italian organist and composer, trained at the Bologna Liceo and the Milan Conservatory, from 1881 organist at Como Cathedral, in 1891–95 professor at the Naples Conservatory, from 1896 director of the Liceo Marcello at Venice, and in 1902–12 director of the Bologna Liceo, then retiring to Como, but since 1916 head of the S. Cecilia school in Rome. In Venice he also conducted the Marcello Concerts. He is a member of the national commission on music, and holds conspicuous decorations from both Italy and Spain. His able and original works include a large number of organ-works, ranging from small pieces to a concerto in A min. and a *Concertstück* with orchestra, the *Res severa magnum gaudium*, 2 sonatas, the fugue *Fede a Bach*, an overture, *Inno Trionfale*, *Marche Héroïque*, *Étude Symphonique*, *Processional March*, etc., an orchestral overture, suite, impromptu and the *Intermezzi Goldoniani* (strings), a string-trio, a piano-trio and other chamber-music, the *Messa a S. Marco* (3 equal voices), 2 Requiems and much other sacred music, the cantatas or scenas *Mossa d'Averno*, *Tota Pulchra*, *Marinesca*, *Il Cieco* and *Giovanna d'Arco*, the operas *Paquita*, 1881, *Il Viandante*, 1890, and *L'Angelo della Notte* (melodrama), and the oratorio *Il Paradiso Perduto*, 1903. Besides these he is the author of a standard *Metodo di Studio per l'Organo Moderno*, 1893 (with Tebaldini). *G, A.*

Bossi, Renzo (Como, 1883), son of the above. Italian conductor and composer, trained at the Liceo Marcello in Venice and the Leipzig Conservatory, from 1905 opera-director at Altenburg, Lübeck, Milan (La Scala), Novara, Bologna, etc., and since 1913 organ-teacher at the Parma Conservatory. Has written the orchestral *Poema Eroico* and *Poema Umano*, a symphony, a violin-concerto, a violin-suite, *Ein Blumenmärchen* for chorus, etc.

Bote & Bock. Noted music-publishers in Berlin, the founders in 1838 being Eduard Bote (retired in 1847) and Gustav Bock (d. 1863). From 1863 the manager was Emil Bock (d. 1871), followed by Hugo Bock, the son of Gustav (b. 1848). The firm has issued both standard and popular editions of a great variety of music. From 1847 they also published the *Neue Berliner Musikzeitung* (till 1896). *G.*

Botstiber, Hugo (Vienna, 1875). Austrian musicologist, educated at Vienna University (Ph. D. 1895), from 1896 librarian at the Conservatory and from 1900 secretary of various learned societies. Editor of various organ- and piano-works for the *Denkmäler d. Tonkunst in Oesterreich* and of a *Musikbuch aus Oesterreich*, 1904–11, and author of a monograph on Pachelbel, *Jos. Haydn u. das Haus Artaria*, 1908, *Gesch. der Oüverture*, 1913, and a completion of Pohl's *Haydn.*

Bott, Jean Joseph (Kassel, 1826–1895, New York). Noted Hessian violinist, pupil of his father, Hauptmann and Spohr, taking the Mozart scholarship in 1841, from 1846 in the court-orchestra at Kassel, from 1857 director of that at Meiningen, in 1865–78 at Hanover, taught at Magdeburg and Hamburg, migrating to New York in 1885. Wrote symphonies, overtures, violin-concertos and other violin-works, the operas *Der Unbekannte*, 1854, and *Aktäa*, 1862, etc. *A.*

Botta, Luca (Amalfi, 1882–1917, New York). Italian operatic tenor from 1911, pupil of Vergine, known in Italy, at Buenos Aires and from 1915 at the Metropolitan, New York, in Italian works. *A.*

Bottée de Toulmon, Auguste (Paris, 1797–1850, do.). French lawyer, in 1831–48 librarian of the Paris Conservatory. Author of works on medieval French music (1836–39), on Guido (1837) and on Cherubini's manuscripts (1843). Memoir by Vincent, 1851.

Bottesini, Giovanni (Crema, 1821–1889, Parma). Italian double-bassist and composer, trained at the Milan Conservatory, famous as a

virtuoso from 1840, in Havana in 1846–48 (also New York in 1848), in London from 1849, in Paris in 1855–57 as conductor at the Italiens, toured throughout Europe, from 1861 was director at Palermo, in 1863 at Barcelona, founded the Società del Quartetto at Florence, was opera-conductor at Cairo and London, and finally became director of the Parma Conservatory. Wrote the operas *Cristoforo Colombo*, 1847, *L'Assedio di Firenze*, 1856, *Il Diavolo della Notte*, 1859, *Marion Delorme*, 1862, *Vinciguerra*, 1870, *Ali Baba*, 1871, *Ero e Leandro*, 1879, and *La Regina del Nepal*, 1880, the oratorio *The Garden of Olivet*, 1887, symphonies, overtures, quartets and many pieces for double-bass. Memoir by Warnecke, 1910.

Bottrigari, Ercole (1531–1612). 16th C.

Boucher, Alexandre Jean (Paris, 1778–1861, do.). Brilliant French violinist, first appearing at six, in 1787–1805 court-player at Madrid and then known all over Europe as almost Paganini's rival in virtuosity. Wrote 2 violin-concertos. Memoir by Vallat, 1890. *G.*

Boughton, Rutland (Aylesbury, 1878). English dramatic organizer and composer, pupil of Stanford, in 1904–11 teacher at the Birmingham School of Music, and since 1914 director of a unique enterprise at Glastonbury for producing music-dramas of a highly poetic quality. Has written many choral dramas or poems with orchestra, including *The Immortal Hour*, *The Birth of Arthur*, *Bethlehem*, *The Skeleton in Armor*, *The Invincible Armada*, *Midnight*, *The City* (a cappella), several ballets and some works for orchestra or ensemble. See article in *Musical Quarterly*, Jan. 1918. *A.*

Bouhy, Jacques Joseph André (Pepinster, 1848). Eminent Belgian baritone and teacher, pupil of the Liège and Paris Conservatories, making his début at Paris in 1871 with great success, taught in New York in 1885–89 (director of the New York Conservatory) and in 1904–07, and has since been a leading teacher in Paris. He sang at the premières of Massenet's *Don César de Bazan* (1872), of *Carmen* (1875) and of *Samson et Dalila* (1892). Many able singers are his pupils. *G.*

Bouichère, Émile (?1860–1895, Paris). Brilliant but short-lived French composer of notable church-music and chamber-works. He was choirmaster at La Trinité, Paris, and from 1892 directed a vocal school.

Boulanger, Lilli (Paris, 1893–1918, do.). Gifted but short-lived French composer, trained at the Paris Conservatory (Prix de Rome, 1913), writing the opera *La Princesse Maleine* (incomplete), various choral works, including the cantata *Faust et Hélène*, 1913, *Hymne au Soleil*, *Les Sirènes*, Psalm 129, *Prière Hindoue*, etc., the symphonic poems *D'un Soir Triste*, *D'un Matin de Printemps*, a string-quartet and 13 songs on poems by Jammes.

Boulanger, Marie Julie, née Halligner (1786–1850). Able French opéra-comique singer in 1811–45, excelling in soubrette parts. *G.*

Bouman, Martin J. (Bois-le-Duc, 1858). Dutch composer, town-director at Gouda. Has written 2 operas, a dramatic overture, masses. etc.

Bourdelot, Pierre (1610–1685). 17th C.

Bourgault-Ducoudray, Louis Albert (Nantes, 1840–1910, Paris). French composer and author, first trained as a lawyer, then at the Paris Conservatory (Prix de Rome, 1862), from 1878 lecturer on music-history there. In 1868 he started an amateur choral society. He traveled in Greece and in Brittany for musical research, publishing several monographs on modern Greek music (from 1876) and a collection of 30 songs, also 30 from Brittany (1885). Wrote 4 operas, including *Thamara*, 1891, and *Myrdhin*, 1912, an orchestral fantaisie, gavotte, *Marche Athénienne*, *L'Enterrement d'Ophélie*, *Rhapsodie Cambogienne*, the choral *La Conjuration des Fleurs* (women's voices), a Stabat Mater, 1868, a cantata, and many songs. Elogy by Emmanuel, 1911. *G.*

Bourgeois, Loys. 16th C. *G.*

Bourgeois, Louis Thomas (Hainault, 1676–1750, Paris). Belgian composer of about 15 operas, ballets, etc. (from 1713), many cantatas, etc. He was tenor at the Paris Opéra from 1708, having been in 1703–05 director at Strasburg Cathedral. *G.*

Bourges, Jean Maurice (Bordeaux, 1812–1881 Paris). Eminent French editor of the *Revue et Gazette Musicale* (from 1839). Wrote the opera *Sultana*, 1846, a Stabat Mater, 2 piano-trios, 2 piano-sonatas and other pieces, romances, etc., besides a French version of the text of Mendelssohn's *Elijah*. *G.*

Bousquet, Georges (Perpignan, 1818–1854, Paris). French violinist and critic, pupil of the Paris Conservatory (Prix de Rome, 1838), connected with several journals, besides being leader of the orchestras at the Opéra and the Italiens for brief times. Wrote 2 masses, a Miserere, a cantata, chamber-music and 3 operas, including *Tabarin*, 1852. *G.*

Bovery, Jules [Antoine Nicolas Joseph Bovy] (Liège, 1808–1868, Paris). Belgian violinist, self-taught, leader of theater-orchestras in various places in Belgium, Holland and France. Wrote 12 operas and operettas (from 1830).

Bovy-Lysberg, Charles Samuel (n. Geneva, 1821–1873, do.). Swiss pianist, teacher in the Geneva Conservatory and composer of much showy piano-music, with the opera *La Fille du Carillonneur*, 1854. *G* (Lysberg).

Bowen, York (London, 1884). English composer, pupil of the Royal Academy, London, and from 1905 piano-teacher there. Has written 2 symphonies, the symphonic poem *Tasso*, an overture, 2 orchestral suites, a *Symphonic Fantasia*, 3 piano-concertos, a violin-suite, 2 viola-sonatas, a *Phantasy-Trio* for viola, 'cello and piano, a viola-quartet, a *Phantasy-Septet* for wood-wind, strings and piano, a string-quartet, a *Poem* for viola, harp and organ, and piano-pieces. *G, A.*

Bowman, Edward Morris (Barnard, Vt. 1848–1913, Brooklyn). American organist, pupil of W. Mason, J. P. Morgan, Bendel, Haupt, Rohde, Weitzmann, Guilmant and others, in 1867–72 at St. Louis and again in 1877–87 (2d Baptist Church), in 1887–94 in Newark, N. J., from 1895 at the Baptist Temple, Brooklyn, and from 1906 at Calvary Baptist Church, New York, besides in 1891–95 being professor at Vassar College, following Ritter. He was the first American to be enrolled in the Royal College of Organists in England, and from 1884 sought diligently to build up a similar organization in the United States. He was five times president of the Music Teachers' National Association (1883–1905). *A.*

Boyce, William (London, 1710–1779, do.). Noted English organist and composer, pupil of Greene and Pepusch, from 1734 organist at various London churches, from 1758 at the Chapel Royal, and from 1757 master of the Royal Band. From 1737 he was for some years conductor of the Three Choirs festivals in West England, and from 1757 of the annual festivals at St. Paul's Cathedral. Cambridge University made him Mus.D. in 1749. His great work was the collection *Cathedral Music*, 3 vols. 1760–68 (begun by Greene), containing church-works of English composers from the 16th century. Wrote several chamber-symphonies, overtures, a violin-concerto, violin-sonatas, an organ-concerto, the oratorios *David's Lamentation*, 1736, and *Noah*, the serenata *Solomon*, 1743, many odes, the masques *Peleus and Thetis* and *The Tempest*, about 25 anthems and a service, besides many songs, duets, etc. *G.*

Boyd, Charles N. (n. Greensburg, Pa. 1875). American organist and conductor, trained in Pittsburgh and since 1894 organist of the North Avenue (M. E.) Church and also music-director at the Western Theological Seminary. Since 1915 he has been one of the directors of the Musical Institute and since 1918 conductor of the Musical Club (women's chorus). Author of *Lectures on Church Music*, 1912, musical editor of *The United Presbyterian Psalter*, 1912, associate-editor of the American Supplement to *Grove's Dictionary* (vol. vi), and in 1910–12 program-editor for the Pittsburgh Symphony Orchestra. In 1918–19 and '23 he was president of the Music Teachers' National Association. *A.*

Boyer, Louis Joseph Victor Georges (Paris, 1850). French librettist of many lyric operas (such as Chaumet's *Hérode*, 1892, Massenet's *Portrait de Manon*, 1894) and music-critic for several Paris papers.

Boyle, George Frederick (Sydney, N. S. W. 1886). Australian pianist, appearing first as a child, later pupil of Busoni, from 1901 touring in Australia, Tasmania and New Zealand, in 1906–10 in Germany, Holland and England. Since 1910 he has been professor at the Peabody Conservatory in Baltimore, with several concert-tours. Has written a piano-concerto in D min. 1911, a 'cello-concerto, 1918, a *Symphonic Fantasie*, 1916, 2 string-trios, a piano-sonata (1916), a 'cello-sonata (1909), the cantatas *The Pied Piper of Hamelin* and *Don Ramiro*, other shorter orchestral works, many piano-pieces and songs. *A.*

Brade, William (1560–1630). 16th C. *G.*

Bradford, Jacob (London, 1842). English organist, pupil of Goss and Steggall, since 1868 at various London churches, from 1892 at St. Mary's (Newington), also conducting a choral society. Mus.D. of Oxford Univ. in 1878. Has written the oratorio *Judith*, cantatas and church-music.

Bradsky, Wenzel Theodor (Rakonitz, 1833–1881, do.). Bohemian composer, pupil of Caboun and Pischek, member of the Berlin Domchor and from 1874 musician to Prince George of Prussia. Wrote 8 operas (from 1859), including *Roswitha*, 1860, *Jarmila*, 1879, and *Der Rattenfanger von Hämeln*, 1881, besides 2 on texts by his patron (1872).

Braga, Gaetano (Giulianova, 1829–1907, Milan). Italian 'cellist, trained at the Naples Conservatory, for many years from 1852 touring in all parts of Europe, later working mostly at Paris and London. Wrote 8 operas (from 1857), including especially *La Reginella*, 1871, pieces and a method for 'cello, a 'cello-concerto, a cantata, a mass and other vocal music.

Brah-Müller, Karl Friedrich Gustav (n. Oels, 1839–1878, Berlin). Silesian singing-teacher at Pleschen and later at Berlin. Wrote the singspiel *Ein Matrose von der Nymphe*, 1864, an operetta, a Te Deum, songs, violin-quartets (prize at Milan, 1875), etc.

Braham, John [properly **Abraham**] (London, 1774–1856, do.). Famous English (Jewish) tenor, pupil of Leoni, Rauzzini and Isola, appearing as a boy in farces and from 1796 in opera in London and again, after several seasons in Italy, in 1801, then beginning a remarkable career of success lasting almost 40 years. His voice had a range of nearly three octaves and his versatility enabled him to shine in both light and serious parts, including oratorio. After 1831 he embarked on ill-starred ventures, losing his whole fortune. In 1840 he visited the United States, but with small success, his voice having almost failed. Wrote many ballads, some extremely popular, songs and other incidental music for various plays. *G.*

Brahms, Johannes (Hamburg, [May 7] 1833–1897 [April 3], Vienna). One of the masters of German music in the 19th century, eminent both as pianist and as composer in all styles except opera. His father was double-bassist in the Stadttheater at Hamburg and was the boy's first teacher, followed by O. Cossel and after 1843 by Marxsen of Altona. In 1847–49 he appeared four times as pianist, introducing variations of his own. The accent of his early training was on the piano, but his strong impulse to composition was also diligently disciplined, both by his teacher and by his own maturing habits of self-development. In 1853 he made a concert-tour with the

violinist Reményi, who at Hanover introduced him to Joachim. The latter sent him to Liszt at Weimar and to Schumann at Düsseldorf, both of whom welcomed him warmly, Liszt hoping to enlist the young genius as one of the revolutionary Weimar group and Schumann hailing him as a sort of musical Messiah and writing about him the famous article ' Neue Bahnen ' in the *Neue Zeitschrift* (Oct. 28, 1853). He also appeared at the Gewandhaus in Leipzig and settled at Hanover for a time. From 1854 his relation to Mme. Schumann became almost like that of a son, and in 1856 he took over some of her pupils. This led to his acting for a time as court-musician at Detmold, but with duties only in the winter months. A position at the Cologne Conservatory he declined, preferring to be relatively free for study and composition, mostly at Hamburg. In 1856 he played at Cologne, in 1857 twice at Leipzig and again in 1859, the last time bringing out his 1st piano-concerto (badly received). In 1860–62 he was chiefly at Winterthur with Th. Kirchner. But he still kept some connection with Hamburg, where he conducted a women's chorus for a time. In 1860 he joined in a protest (with Joachim, Scholz and J. O. Grimm) against the so-called ' Music of the Future,' which linked him with the conservative party in current debates. But he had already become an admirer of Wagner.

In 1862 he went to Vienna, which presently became his headquarters for the rest of his life, though with many tours and sojourns elsewhere. In 1863–64 he was conductor of the Singakademie, and in 1872–75 led the orchestral concerts of the Gesellschaft für Musikfreunde. He kept up relations with Joachim and Mme. Schumann, besides others in his increasing circle of admirers. His hold upon the general musical public grew slowly, since as a performer he made little use of ordinary means of impression and as composer he seemed at first overintricate and later heedless of the tendency to ' program ' and impressionistic effects which was characteristic of the time. Hanslick, indeed, exalted him as the apostle of ' absolute ' music, though Brahms himself did not deign to become a partisan. More and more it became clear that his development was governed by independent forces within himself. His *Requiem* (1868) made him known as a choral composer of the first rank, and the series of symphonies (from 1877) set him firmly in the succession to Beethoven. Various other works, especially his quartets and other chamber-music and his steadily growing list of beautiful songs, commended him to different classes of music-lovers. His unique grasp of rhythmic invention, of harmonic structure and contrapuntal development, and his original sense of instrumental color were seen to be marks of a great creative artist. There was obvious charm, also, in his sympathy with lyric poetry, in his use of Hungarian themes and figures, in his dexterity in avoiding slavish adherence to existing patterns, and in his manifest sincerity and sturdiness. The difficulty of reducing his genius to easy classification arose partly from his having characteristics that made him seem akin to masters as dissimilar as Bach, Beethoven and Schumann, combined with others that set him quite apart from Berlioz, Liszt and Wagner without thereby seeming of an inferior order. Among the signs of the acknowledgment of his greatness were a Mus.D. from Cambridge University in 1877 (declined), a Ph.D. from Breslau University in 1881 and honors from the Prussian Government in 1886 and from the city of Hamburg in 1889. He was happily spared the pecuniary and other struggles of many musical careers, but his last years were made painful by the pitiless advance of disease (cancer of the liver).

Personally, he was stout and even massive in figure, with a large, expressive and kindly face. Though thoroughly genial with his friends, he often gave the impression of a recluse or even a misanthrope because he hated the emptiness and insincerity of social formality. He was a prodigious reader, had a widely cultivated mind and in his sympathies reached out eagerly toward whatever was noble and ideal.

The list of his works includes 122 bearing an opus-number, but many of these, especially sets of songs, contain several distinct items. The grand total of separate compositions approaches 500. Below is a classified summary (opus-numbers in brackets):

Orchestral Works

Symphonies—
1 [68] C min. (1877) 3 [90] F (1884)
2 [73] D (1878) 4 [98] E min. (1886)

Akademische Fest-Ouvertüre [80], in acknowledgement of degree at Breslau (1881), *Tragische Ouvertüre* [81] (1881).

Concertos—
Piano: 1 [15] D min. (1861); 2 [83] B-flat (1882).
Violin: [77] D 1879.)
Violin and 'cello: [102] A min. (1888).

Serenades—
1 [11] D (1860); 2 [16] A (1875).

Orchestration of some of Schubert's songs.

Chamber-Works

Sextets for strings in B-flat [18] (1862) and G [36] (1866).

Quintets for strings in F [88] (1883) and G [111] (1891), for piano and strings in F min. [34] (1865), for clarinet and strings in B min. [115] (1892).

Quartets for strings in C min [51] (1873) and B-flat [67] (1876), for piano and strings in G min. [25] (1863), A [26] (1863) and C min. [60] (1875).

Trios for piano and strings in B [8] (1854), C [87] (1883) and C min. [101] (1887), for piano, violin and horn in E-flat [40] (1868), for piano, clarinet and 'cello in A min. [114] (1892).

Sonatas for violin in G [78] (1880), A [100] (1887) and D min. [108] (1889), for 'cello in E min. [38] (1866) and F [99] (1887), and for clarinet in F min., E-flat [120] (1895). Also scherzo in C min. (in sonata for violin with Schumann and Dietrich, 1853), and figured bass filled in for 2 violin-sonatas of K. P. E. Bach.

Among early works, apparently lost, are string-quartets, a string-trio, a violin-sonata and a duet for piano and 'cello.

Piano-Works

Sonatas in C [1] (1853), F-sharp min. [2] (1853), and F min. [5] (1854). Also 2-piano version of Quintet in F min. [34bis] (1872).

Scherzo in E-flat min. [4] (1854).

Variations, Schumann theme [9] (1854), original and

Hungarian themes [21] (1861), Schumann theme (4-hands) [23] (1866), Handel theme, with fugue [24] (1862), Paganini theme (studies) [35] (1866), Haydn theme (2 pianos) [56] (1873, for orchestra, 1874).
4 Balladen [10] (1856); 2 Rhapsodies [79] (1880); 7 Fantasien [116] (1892); 3 Intermezzi [117] (1892).
Waltzes (4-hands or solo) [39] (1867), *Liebeslieder* (4-hands, with vocal quartet) [52] (1869) and *Neue Liebeslieder* (do.) [65] (1875).
Hungarian Dances, 4 books (1869, '80).
18 Pieces [76, 118, 119] (1879, '93).
51 Studies (1893). Also arrangements from Bach, Weber and Chopin (1869), of a Gluck gavotte (1871) and of Schumann's piano-quartet (for 4-hands).
Also organ-fugue in A-flat min. (1864), a chorale-prelude and fugue for organ (1881), and 11 chorale-preludes for organ [122] (1902).

Choral Works

Ein deutsches Requiem [45] (1868), partly in memory of his mother.
Schicksalslied [54] (1871).
Triumphlied (8-part) [55] (1872), celebrating victory in the Franco-Prussian War.
Cantata, *Rinaldo* [50] (1869).
Rhapsodie [53] (1870).
Nänie [82] (1881)
Gesang der Parzen [89] (1883).
Ave Maria [12] (1861).
Begräbnissgesang [13] (1861).
Psalm 13 [27] (1864).
Geistliches Lied [30] (1864).
A cappella motets, 13 in all [29, 37, 42, 74, 110] (1864-90), and *Fest- u. Gedenksprüche* [109] (1890).

Songs and Part-Songs

About 230 songs [3, 6, 7] (1853-54), [14, 19, 32] (1861-64) [33, 43, 46-9] (1865-68), [57, 58] (1871), [59, 62, 63] (1873-74), [69-72] (1877), [84-6] (1882), [91, 94, 95] (1884), [96, 97] (1886), [103, 106, 107] (1888-89), [121] (1896). Also 14 *Volkskinderlieder* for Schumann's children (1858), *Mondnacht* (1872), *Deutsche Volkslieder*, 7 books (1894) and some early works, now lost.
20 duets [20, 28, 61, 66, 75] (1861-78); 4 trios [17] (1862); 7 *Marienlieder* [22] (1862); 40 quartets or part-songs [31, 44, 64, 92, 93, 104, 112] (1864-91). Also canons, etc.
He also prepared editions of Handel's chamber-works and of the works of Schumann, Chopin and Couperin.

Memoirs by Deiters, 2 vols. 1880, '98, Köhler, 1888, Mesnard, 1888, Reimann, 1897 (4th ed. 1911), Dietrich, 1898, Widmann, 1898 (3d ed. 1910), Kalbeck, 8 vols. 1904–14 (the chief biography), May, 2 vols. 1905, Erb, 1905, Antcliff, 1905, Jenner, 1905, Imbert, 1905, Henschel, 1907, Pauli, 1907 Leyen, 1908, Von Perger, 1908, Colles, 1908, Fuller-Maitland, 1911, Thomas-San Galli, 1912, Evans, 1912, Lee, 1915, and Niemann, 1920. His letters have been published by the Deutsche Brahms-Gesellschaft, 13 vols. 1906–18. A thematic catalogue of his works was prepared by Simrock (1897, 2d. ed. 1902). For further data and list of critical works, see various memoirs above and Baker, *Dict. of Musicians*, 1919, p. 112. *G.*

Brambach, Kaspar Joseph (Bonn, 1833–1902, do.). Rhenish composer, trained at the Cologne Conservatory (Mozart Scholarship) and by Ferd. Hiller, from 1858 teacher at the Cologne Conservatory and in 1861–69 director at Bonn, continuing as private teacher there. Wrote the opera *Ariadne*, a long list of effective secular cantatas and other choral works, the overture *Tasso*, a piano-concerto, 2 sextets, 2 piano-quartets, songs, etc.

Brambach, Wilhelm (Bonn, 1841). Rhenish philologist (professor at Freiburg Univ. 1866–72) and in 1872–1904 librarian at Karlsruhe. Author of works on the medieval tone-system (1881), on musical literature to the 11th C. (1883), on Hermannus Contractus (1884), on the Reichenau singing-school (1888), and on the origin of Gregorian music (1895, 2d ed. 1901).

Brambilla, Marietta (n. Milan, 1807–1875, do.). Eminent Italian operatic contralto, pupil of the Milan Conservatory, making her début in 1827 at London, remaining a favorite there, at Vienna and Paris, and in Italy for many years, becoming then a noted teacher at Milan. Wrote songs and vocalises. *G.*

Brambilla, Paolo (Milan, 1786–1838, do.), father of the above. Italian composer of 4 operas (1816–19) and several ballets (1819–33), mostly for Milan.

Brambilla, Teresa (n. Milan, 1813–1895, do.), sister of Marietta above. Noted Italian operatic soprano, trained at the Milan Conservatory, from 1831 rapidly rising to eminence at Milan, Paris and Venice, besides visiting Spain in 1844–46.

Branberger, Johann (Prague, 1877). Bohemian student of music-history, educated at Prague University (Ph.D. 1905), since 1906 on the staff of the Conservatory, besides editing the *Dalibor*. Author of *Katechismus d. allgem. Musikgeschichte*, *Ueber d. Musik d. Juden*, *Rhythmus u. Ton*, *Wie soll man d. Musik anhoren?* *Gesch. d. Konservatoriums zu Prag*, 1911, and *Musikgeschichtliches aus Böhmen*, 1906.

Branca, Guglielmo (Bologna, 1849). Italian composer of the operas *La Catalana*, 1876, *Hermosa*, 1883, and *La Figlia di Jorio*, 1897.

Brancaccio, Antonio (Naples, 1813–1846, do.). Italian composer, trained at the Naples Conservatory, writing 10 operas (?1830–48) for Naples and Venice.

Brancour, René (Paris, 1862). French writer, since 1904 curator of the museum of the Paris Conservatory and from 1906 also lecturer on æsthetics at the Sorbonne. Author of biographies of Félicien David (1911), Méhul (1912), Bizet (1913) and Ambr. Thomas, besides important articles. Has written a violin-sonata, songs, etc.

Brandeis, Frederic (Vienna, 1835–1899, New York). Austrian pianist and organist, pupil of Czerny and W. Meyerhofer, brought to New York at 14 and making his début in 1851 as pianist, toured for several seasons, and from 1865 was organist at large R. C. churches or synagogues in Brooklyn or New York. Wrote various orchestral pieces, including a suite for strings, a piano-trio, sextets for flute and strings, 3 ballades with orchestra, and many shorter works. *A.*

Brandes, Friedrich (Aschersleben, 1864). Saxon editor and conductor, pupil of Spitta, Bellermann and Kretzschmar, from 1895 critic and conductor at Dresden, and from 1909 director at Leipzig University, succeeding

Reger, besides in 1911–19 editing the *Neue Zeitschrift für Musik.*

Brandl, Johann (n. Ratisbon, 1760–1837, Karlsruhe). Bavarian composer, from 1784 court-director at Bartenstein, from 1789 at Bruchsal and from 1806 at Karlsruhe. Wrote symphonies, much chamber-music, the operas *Germania*, 1810, and *Hermann*, 1814, the monodrama *Hero und Leander*, and many songs, besides some church-music. *G.*

Brandl, Johann (Kirchenbirk, 1835–1913, Vienna). Bohemian composer of 9 operettas at Vienna (from 1869), with incidental music to about 100 plays.

Brandt, Marianne [Marie Bischof] (Vienna, 1842–1921, do.). Able Austrian operatic contralto, pupil of Frau Marschner and Mme. Viardot-Garcia, appearing first in 1867 at Graz, in 1868–86 engaged at the Berlin Opera, with visits elsewhere, in 1886–90 at the Metropolitan, New York, and after that teaching in Vienna. Her range was so extensive that she often took mezzo-soprano rôles. In 1882 she sang at the première of *Parsifal* at Bayreuth. Her vocal and dramatic versatility gave her command of works of many schools. *G.*

Brandts-Buys, Henry (Deventer, 1851–1905, Amsterdam). Dutch conductor from 1878 of a men's chorus in Amsterdam, composing the opera *Albrecht Beyling*, 1891, and men's choruses.

Brandts-Buys, Jan (Zutphen, 1868), nephew of the above. Dutch composer, pupil of the Frankfort Conservatory, long working in Vienna and since 1910 near Bozen. Has written a piano-concerto (Bösendorfer prize, 1897), chamber-music, the operas *Das Veilchenfest*, 1909, *Das Glockenspiel*, 1913, *Die drei Schneider von Schönau*, 1916, *Der Eroberer*, 1918, and songs.

Brandukov, Anatole Andreievitch (Moscow, 1859). Russian 'cellist, trained at the Moscow Conservatory, in 1881–89 active in Paris and London, in 1886 starting a quartet with Marsick, but in 1890 returning to Moscow. Has written various 'cello-pieces.

Branscombe, Gena (Picton, Ont. 1881). Canadian composer, pupil of the Chicago Musical College and of Ganz, Von Fielitz and Humperdinck, since 1910 living in New York (Mrs. J. F. Tenney). Has written about 70 effective songs, many part-songs, pieces for piano or violin and a *Festival Prelude* for orchestra, 1914. *A.*

Brant, Jobst vom. 16th C.

Brasart, Johannes. 15th C. *G.*

Brassin, Gerhard (Aix-la-Chapelle, 1844), brother and pupil of Louis below. Gifted Belgian violinist, from 1863 teacher at Bern, then concertmaster at Gothenburg (Sweden), in 1875–80, after a year in Berlin, conductor at Breslau, and then in Petrograd and later Constantinople. Has written good violin-music.

Brassin, Leopold (Strasburg, 1843–1890, Constantinople), brother and pupil of Louis below. Good pianist, for a time in court-service at Coburg, then with his brothers at Bern, Petrograd and Constantinople. Wrote concertos for one or two pianos and many piano-pieces.

Brassin, Louis (Aix-la-Chapelle, 1840–1884, Petrograd), brother of the two preceding. Noted Belgian pianist, pupil of Moscheles, early on tour with his brothers, then teacher at the Stern Conservatory, Berlin, in 1869–79 at the Brussels Conservatory and finally at the Petrograd Conservatory. Wrote an important *École Moderne du Piano*, 12 concert-études, brilliant transcriptions (as of the Fire-Music from *Die Walküre*) and pieces, and songs, besides 2 operettas. *G.*

Brauer, Max (Mannheim, 1855–1918, Karlsruhe). Badenese composer, pupil of V. Lachner and the Cologne Conservatory, from 1880 director at Kaiserslautern and from 1888 court-director at Karlsruhe, where in 1905 he founded a Bachverein. Wrote a serenade for wood and brass, a string-suite, a violin-sonata, works for violin, 'cello or organ as well as piano, besides the operas *Der Lotse*, 1895 (rewritten, 1913), and *Morgiane*, 1899.

Braun, Anton (Kassel, 1729–1785, do.). Hessian violinist in the court-band at Kassel and composer of trio- and flute-sonatas and a flute-concerto. His sons were **Johann** (1753–1795), an expert violinist and writer of concertos for violin, 'cello and horn, etc., also in the Kassel band and from 1785 in court-service at Berlin, and **Johann Friedrich** (1759–1824), an able oboist. Two sons of the latter were also oboists, both in the court-band at Stockholm.

Braunfels, Walter (Frankfort, 1882). Hessian pianist and composer, pupil of Kwast, Leschetizky, Navrátil and Thuille, since 1903 working in Munich. Has written the operas *Prinzessin Brambilla*, 1909, *Ulenspiegel*, 1913, and *Die Vögel*, 1920, for orchestra *Ariels Gesang*, variations and a serenade, a choral setting of Rev.vi, and ultramodern songs and piano-pieces.

Brecher, Gustav (n. Teplitz, 1879). Able Bohemian conductor and composer, pupil of Jadassohn, R. Hofmann and Schlemüller, appearing first as conductor in 1899 at Leipzig, in 1900 at the Vienna Court Opera, in 1902–03 at the Stadttheaters of Olmütz and Hamburg, from 1911 head of the Opera at Cologne and since 1916 of that at Frankfort. Has written the symphonic poem *Rosmersholm*, 1896, the fantasia *Aus unserer Zeit*, a revision of Auber's *Masaniello*, several sets of valuable songs, and essays on the veristic opera, Richard Strauss, and opera-texts and translations.

Bree, Jean Bernard van (Amsterdam, 1801–1857, do.). Important Dutch conductor and composer, pupil of Bertelmann, from 1819 in a theater-orchestra in Amsterdam, from 1829 conductor of the Felix Meritis, in 1840 founder of the Cecilia and head of the school of the Society for the Promotion of Music. Wrote the operas *Sappho*, 1834, *Le Bandit*, 1840, and *Nimm dich in Acht*, 1845?, a symphony, an

overture with chorus, 3 string-quartets, 5 masses, cantatas, ballads, melodramas, etc. *G* (Van Bree.)

Breil, Joseph Carl (Pittsburgh, 1870). American theater-musician from 1891, since 1909 writing many comic operas and music for plays and photo-plays. His *The Legend* was given in 1919 at the Metropolitan, New York. *A.*

Breithaupt, Rudolf Maria (Brunswick, 1873). Famous Prussian piano-teacher, trained at the Leipzig Conservatory, working since 1897 at Berlin, in 1918 becoming professor at the Stern Conservatory. Author of important text-books on piano-technique (1904–19), *Musikalische Zeit- und Streitfragen*, 1906, articles in the *Neue Zeitschrift*, etc., and composer of songs.

Breitkopf & Härtel. This famous and influential business-firm in Leipzig, now the most extensive music-publishers in the world, began as a mere printing-office founded in 1719 by Bernhard Christoph Breitkopf (1695–1777), who in 1745 was succeeded by his son, Joh. Gottlob Emmanuel Breitkopf (1719–1794). The latter promptly turned to reviving and developing the use of movable types in printing music, as well as building up a sales-center for music of all countries, combined with the issue (from 1760) of music-catalogues of unprecedented elaboration—not to speak of other activities in Leipzig and elsewhere. In 1795 the entire business passed into the hands of Gottfried Christoph Härtel (1763–1827), remaining in his family ever since. He vastly extended the firm's business by publishing the complete works of masters like Haydn, Mozart, Clementi and Dussek, introduced the invaluable processes of engraving music on soft-metal plates or stone, in 1798 started the significant *Allgemeine musikalische Zeitung* and, with workmen from Vienna, set up the first piano-factory in central Germany. All through these early stages, as later, the firm, though becoming foremost in musical publication, was also active in the field of general literature. Härtel was followed in 1827–35 by his nephew Florenz and he by Gottfried's sons, Hermann (1803–1875) and Raimund (1810–1888). To them succeeded their brothers-in-law, Wilhelm Volkmann (1837–1896) and Oskar von Hase (1846–1921), with the latter of whom a son was associated since 1904.

Besides issuing an enormous list of detached works, the firm has been liberal in undertaking complete critical editions of Bach, Beethoven, Berlioz, Chopin, Froberger, Gluck, Grétry, Handel, Haydn, Lassus, Liszt, Mendelssohn, Mozart, Palestrina, Schein, Schubert, Schumann, Schütz, Sweelinck, Vittoria and Wagner, besides having a more or less central responsibility for the several historical collections under the title of *Denkmäler* and for the publications of the Internationale Musik-Gesellschaft (1899–1914). They have also put forth a multitude of historical, biographical, critical and theoretical works. The extension of this manifold publishing activity caused their withdrawal in 1871 from instrument-making. See Otto von Hase's history of the firm (2 vols. 4th ed. 1917–19). *G.*

Brema, Maria [Marie Fehrmann] (Liverpool, 1856), her father being German and her mother American. Distinguished English operatic mezzo-soprano, pupil of Henschel, Mme. Cox and Blume, making her début in concert and opera in 1891, almost immediately being recognized as an artist of the first rank, not only in England, but from 1894 at Bayreuth, in 1895–96 at New York, from 1898 at Paris, etc. She has often been selected for the premières of important works, as of Elgar's *Dream of Gerontius* (1900) and Stanford's *Much Ado about Nothing* (1901). For many years she has been professor in the Manchester College of Music. In 1874 she married Arthur Braun of Liverpool. *G.*

Bremmer, Robert (? –1789, London). From 1754 music-publisher in Edinburgh and from 1762 in London, issuing many excellent editions, especially of Scottish songs. At his death the business was acquired by Preston. *G.*

Brendel, Karl Franz (Stolberg, 1811–1868, Leipzig). Noted Saxon critic and editor, educated at Leipzig and Berlin Universities, pupil in music of Anacker and Wieck, in 1843 lecturer on music-history at Freiberg and Dresden, from 1844 proprietor and editor of the *Neue Zeitschrift für Musik* at Leipzig, as well as in 1856–61 of the *Anregungen für Kunst, Leben und Wissenschaft*. From 1846 he also lectured on history and æsthetics at the new Conservatory. He became an ardent partisan of Wagner and Liszt, but from 1861, through the starting of the Allgemeiner deutscher Musikverein, sought to amalgamate the conservative and the New-German groups. Author of *Grundzüge d. Geschichte d. Musik*, 1848 (5th ed. 1861), *Geschichte d. Musik in Italien, Deutschland u. Frankreich*, 1852 (revised by Kienzl, 1888, by Hövker, 1902), *Die Musik d. Gegenwart u. d. Gesammtkunst d. Zukunft*, 1854, *Liszt als Symphoniker*, 1859, *Die Organisation d. Musikwesens durch den Staat*, 1865, *Geist u. Technik im Klavierunterricht*, 1867, and the posthumous collection of essays, *Gesammelte Aufsätze zur Geschichte u. Kritik d. neueren Musik*, 1888. *G.*

Brenet, Michel [Marie Bobillier] (Lunéville, 1858–1918, Paris). Gifted and prolific French music-historian, from 1871 resident in Paris. Author of biographical works on Grétry (1884), Berlioz (1889), Okeghem (1893), De Brossard (1896), Goudimel (1898), Rameau (1903), Palestrina (1906), Haydn (1909) and Handel (1913) with a history of the symphony [to Beethoven] (1882), *La Musique dans les Processions*, 1896, *La Musique dans les Couvents des Femmes*, 1898, *Notes sur l' Histoire du Luth en France*, 1899, *Les Concerts en France sous L' Ancien Régime*, 1900, *Additions Inédites de Dom Jumilhac à son Traité*, 1902, *La Plus Ancienne Méthode Française de Musique*, 1907, *Les Musiciens de la Sainte-Chapelle*, 1910, and *Musique et Musiciens de la Vielle France*, 1911,

besides many periodical and dictionary articles. *G.*

Brenner, Ludwig von (Leipzig, 1833–1902, Berlin). Saxon violinist and conductor, trained at the Leipzig Conservatory, (after tours) from 1857 in the court-orchestra at Petrograd, from 1872 director of the Berlin Symphony Orchestra, from 1876 of the Neue Berliner Symphoniekapelle, and from 1897 Meyder's successor at Breslau. Wrote symphonic poems, overtures and other orchestral pieces, 4 masses and 2 Te Deums.

Brent, Charlotte (? –1802, London). English soprano, appearing from 1755 in light opera and from 1764 in oratorio and at Covent Garden. She continued active till 1785. In 1762 she sang at the première of Arne's *Artaxerxes*. In 1766 she married the violinist Pinto. *G.*

Brescianello, Giuseppe Antonio. Director at Stuttgart in 1717–57, writing symphonies, trio-sonatas, violin-concertos, pieces for the colascione, a mass, cantatas, etc.

Breslaur, Emil (Kottbus, 1836–1899, Berlin). Able Prussian piano-teacher, trained at the Stern Conservatory, Berlin, from 1868 teacher at the Kullak Academy, and from 1879 head of various enterprises for training or organizing teachers. Author of *Die technische Grundlage d. Klavierspiels*, 1874, and many other valuable pedagogical books, with a *Melodiebildungslehre*, 1896.

Bressler-Gianoli, Clotilde (Geneva, 1875–1912, do.). Brilliant Italian-Swiss operatic contralto (also precocious pianist, pupil of the Geneva Conservatory), trained by Sangiovanni, Giacosa and Ronconi, appearing at Geneva from 1894, at Milan in 1896, then at Brussels, Bordeaux, Lyons and Paris, after 1900 in New Orleans and New York, at the Manhattan, New York, in 1906–08, at the Metropolitan in 1909–10, and then with the Philadelphia-Chicago Opera Company. Her large répertoire included all the chief Wagner rôles and modern French operas. She sang at the premières of many works, including Charpentier's *Louise* (1900) and Saint-Saëns' *Les Barbares* (1901). *A.*

Bretón y Hernández, Tomás (Salamanca, 1850). Eminent Spanish composer, trained at the Madrid Conservatory, from 1875 producing a long line of original and effective works, including especially the zarzuelas or operas *Los Amantes de Teruel*, 1889, *Juan Garín*, 1892, *Dolores*, 1895, *El Domingo de Ramos*, 1896, *Raquel*, 1900, *Farinelli*, 1903, and *Taboré*, 1913, besides many orchestral and chamber-works and the oratorio *Apocalipsis*, 1882. In 1921 he became head of the Madrid Conservatory. *G.*

Breuer, Hans (Cologne, 1869). Rhenish operatic tenor, pupil of the Cologne Conservatory and of Kniese at Bayreuth, where he made his début in 1896, going thence to Breslau, New York (1897), London, etc. He sang at all the Bayreuth festivals in 1896–1914, in 1906 at the Salzburg festival and in 1907–08 at those at Munich. His greatest success has been in works of Mozart and of Wagner.

Breuning, Stephan von (Bonn, 1774–1827, Vienna), son of Mme. Hélène von Breuning, Beethoven's early friend. Fellow-pupil with Beethoven under Ries at Bonn and from 1801 his friend at Vienna. His son, **Moritz Gerhard von Breuning** (1813–1892), a leading physician of Vienna, wrote *Aus dem Schwarzspanierhaus*, 1874 (new ed. 1907), valuable for its personal reminiscences of Beethoven's last years. *G.*

Breunung, Ferdinand (Brotterode, 1830–1883, Aix-la-Chapelle). Saxon pianist, from 1855 Reinecke's successor as teacher at the Cologne Conservatory and city-director at Aix.

Bréval, Jean Baptiste (n. Laon, 1756–1825, do.). French 'cellist and composer, pupil of Cupis, in 1781–1806 at the Paris Opéra and in 1796–1802 professor at the Conservatory. Wrote an opera, 8 symphonies, 7 'cello-concertos, much chamber-music and a 'cello-method.

Bréval, Lucienne (Männedorf, 1870). Eminent Swiss operatic soprano, trained at the Paris Conservatory, appearing first in 1892 and since then leading singer at the Opéra, with visits to America in 1900–02 and to London. Besides regularly taking chief Wagnerian rôles, she has sung at many premières, as of Guiraud's *Frédégonde* (1895), Massenet's *Grisélidis* (1901), Dukas' *Ariane et Barbe-Bleu* (1907), Bloch's *Macbeth* (1910), etc.

Bréville, Pierre Onfroy de (Bar-le-Duc, 1861). French composer, pupil of Dubois and Franck, since 1889 professor of counterpoint at the Schola Cantorum and examiner for the Conservatory, besides considerable critical work. Has written the opera *Eros Vainqueur*, 1910, an overture for Maeterlinck's *La Princesse Maleine* and incidental music to other plays, *Une Overture pour un Drame*, the choral ' scène mystique ' *Sainte-Rose de Lima*, the orchestral suites *Nuit de Décembre* and *Stamboul*, the choral works *Médeia*, *La Tête de Kenware'h*, *L'Ondine et le Pecheur* and *Bernadette*, a mass, motets and other church-music, an organ-suite, etc., besides joining in the completion of Franck's *Ghiselle* (1896) and writing *Sur les Chansons Populaires Françaises*, 1901. His close association with Franck in style is notable. *G.*

Brewer, Alfred Herbert (Gloucester, 1865). English organist, pupil of Lloyd and the Royal College, London, in 1881–82 at St. Catherine's, Gloucester, then at Oxford, in 1885–86 at Bristol Cathedral, from 1886 at St. Michael's, Coventry, in 1892–96 at Tunbridge School, and since then at Gloucester Cathedral, also conducting choral societies and festivals there. Mus.D. from the Archbishop of Canterbury in 1905. Has written several cantatas, including *The Holy Innocents*, 1904, orchestral pieces, a choral suite, organ-pieces, church-music, etc. *G.*

Brewer, John Hyatt (Brooklyn, 1856). American organist, pupil of Buck, from 1871 organist in Brooklyn, since 1881 at the Lafayette Ave. Presbyterian Church, and from 1878 accom-

panist under Buck of the Apollo Club and in 1903 his successor as conductor. Mus.D. of New York Univ. in 1914. Has written a string-quartet, an orchestral suite, the fantasie *April Winds*, several chamber-pieces, *The Lady of the Lake* for organ, piano and 'cello, the cantata *Lord of the Dunderberg*, 1905, the *a cappella* chorus *Bedouin Love-Song*, 1906, and many shorter vocal and instrumental works, several of which have won prizes from different organizations. *A.*

Briard, Étienne. 16th C. *G.*

Briccialdi, Giulio (Terni, 1818–1881, Florence). Noted Italian flutist, from 1834 in service of the Prince of Syracuse, from 1836 in Naples and Milan, in 1841 toured in Europe and America, and from 1842 lived mostly in London. Wrote the opera *Leonora de' Medici*, 1855, flute-concertos, pieces and a method.

Bridge, Frank (Brighton, 1879). Able English violist and composer, trained at the Royal College of Music, London, since 1899 playing in various ensemble-groups, especially the Grimson and Motto Quartets, and since 1910 more or less active as opera-conductor, as at the Savoy in 1910–11 and at Covent Garden in 1913. Has written for orchestra the symphonic poem *Isabella*, 1907, the suite *The Sea*, 1912, a *Rhapsody*, a *Dance-Rhapsody*, 1909, and a *Dance-Poem*, 1914, string-quartets, a piano-trio and many other chamber-works. *G, A.*

Bridge, John Frederick (n. Birmingham, 1844). Distinguished English organist, pupil of John Hopkins as a choirboy at Rochester and of Goss, beginning organ-duties in 1861, from 1865 at Windsor, from 1869 at Manchester Cathedral and in 1872–75 also professor at Owens College there, and from 1875 second and in 1882–1918 first organist at Westminster Abbey, London, succeeding Turle. Since 1890 he has been professor at Gresham College, since 1903 professor at the University of London, besides teaching at the Royal Academy of Music and acting as examiner for various Universities. In 1896 he followed Barnby as conductor of the Royal Choral Society and has led several other choral and orchestral organizations, including the Madrigal Society. Among many occasions of note in which he has participated were Queen Victoria's Jubilee in 1887 and Edward VII's Coronation in 1902. He received a Mus.D. from Oxford in 1874 and was knighted in 1897. Has written the overture *Morte d'Arthur*, 1886, the oratorios *Mount Moriah*, 1874, and *The Repentance of Nineveh*, 1890, the cantatas *Boadicea*, 1880, *Rock of Ages* (Latin text by Gladstone), 1885, *Callirhoë*, 1888, *The Lord's Prayer* (after Dante), 1892, and *The Cradle of Christ* (Stabat Mater Speciosa), 1894, the choral ballades or motets *Hymn to the Creator*, 1883, *The Festival*, *Inchcape Rock*, *The Flag of England*, 1897, *The Ballad of the Camperdown*, 1899, *The Forging of the Anchor*, 1901, an organ-sonata and other organ-pieces, much church-music, part-songs and songs, besides text-books in harmony, counterpoint and organ-accompaniment, *Samuel Pepys, Lover of Musique*, 1903, and an edition of motets by Gibbons (1907). Autobiography, 1918. *G.*

Bridge, Joseph Cox (Rochester, 1853), brother of the above. Noted English organist, pupil of John Hopkins and his brother, from 1871 organist and student at Oxford, and since 1877 organist at Chester Cathedral, in 1879–1900 reviving and conducting triennial festivals, in 1883 founding the Chester Musical Society and in 1886–89 directing the Bradford Choral Society. Since 1908 he has also been professor at Durham University and is examiner for other institutions. Oxford made him Mus.D. in 1884. He is also active in archæological circles. Has written the oratorio *Daniel*, 1884, the cantatas *Rudel*, 1891, and *Resurgam*, 1897, a Requiem, 1900, the operetta *The Belle of the Area*, a symphony (1894), a string-quartet, a 'cello-sonata, much church- and organ-music, songs, etc. *G.*

Briegel, Wolfgang Karl (1626-1712). 17th C. *G.*

Briesemeister, Otto (Arnswalde, 1866–1910, n. Berlin). Prussian operatic tenor, pupil of Wiedemann, in 1893 making his début at Detmold, singing then at Aix and Breslau and making a reputation that took him all over Europe. He was especially noted in the rôles of Loge and of Herod (in *Salome*).

Brighenti, Maria, née Giorgi (Bologna, 1792– ?). Italian operatic contralto, first appearing in 1814 and retiring in 1836. She sang at the premières of *Il Barbiere* (1816) and *La Cenerentola* (1817), and wrote reminiscences of Rossini (1823). *G.*

Bright, Dora Estella (Sheffield, 1863). English pianist, pupil of the Royal Academy, London, notable from 1882 for annual series of recitals in London and from 1889 appeared widely on the Continent. In 1892 she married Capt. Knatchbull. Has written 2 piano-concertos (1891–92), variations (1890) and a fantasia for piano and orchestra (1892), a piano-quartet (1893), a suite for piano and violin, a 2-piano duo, a ballet-scene (1907), songs, etc.

Brignoli, Pasqualino (? –1884, New York). Able Italian operatic tenor, appearing in the United States from 1855 with much success, especially with Patti. He also became a useful teacher. *A.*

Brink, Jules ten (Amsterdam, 1838–1889, Paris). Dutch composer, pupil of Heinze, Dupont and E. F. Richter, in 1860–68 director at Lyons and then in Paris. Wrote the comic opera *Calonice*, 1870, a symphony, a symphonic poem, an orchestral suite, a violin-concerto, etc.

Brinsmead & Sons. A piano-making firm in London, founded in 1836 by John Brinsmead (1814– ?), who in 1863 was joined by his sons Thomas and Edgar. In 1878 the father was admitted to the Légion d'Honneur in recognition of his excellent work, especially his repeating action. Edgar Brinsmead is author of a *History of the Pianoforte*, 1868 (revised, 1879). *G.*

Bristow, George Frederick (Brooklyn, 1825–1898, New York). American violinist, organist and composer, from 1842 for over forty years in the New York Philharmonic Society and organist in several churches, besides in 1851–62 conducting the Harmonic Society and later the Mendelssohn Union. Wrote the operas *Rip van Winkle*, 1855, and *Columbus* (incomplete), the oratorios *Praise to God*, 1860, and *Daniel*, 1867, the cantatas *The Great Republic*, 1880, and *Niagara*, 5 symphonies, including the *Arcadian*, 1874, 2 overtures, 2 string-quartets and many lesser works. *A.*

Britton, Thomas (1651-1714). 17th C. *G.*

Brixel, Franz (Vienna, 1852–1914, do.). Austrian piano-teacher, pupil of Willmers and Horák, from 1870 teaching in the latter's Institute in Vienna and from 1892 succeeding him as director, besides from 1890 conducting the choral club Haydn. Wrote several text-books.

Brixi, Franz Xaver (Prague, 1732–1771, do.). Bohemian composer, from 1756 director at Prague Cathedral. Wrote about 75 masses, a Requiem and much other church-music in a fine contrapuntal style, besides a comic opera and an operetta.

Broadwood & Sons. A famous London piano-making firm, the oldest in the world in continuous existence. The business was founded about 1730 by Burkhard Tschudi [Shudi] (d. 1773), a Swiss harpsichord-maker, whom John Broadwood (1732–1812) joined in 1761, in 1769 marrying his daughter and soon succeeding to proprietorship. The making of pianos began in 1773, at first after Zumpe's models, but in 1780 Broadwood devised his own square and grand, gradually adding improvements that affected progress everywhere. In 1795 his son, James Shudi Broadwood (1772–1851), became a partner and in 1807 another son, Thomas. They were succeeded by James' son, Henry Fowler Broadwood (1811–1893), and his son, Henry John Tschudi Broadwood. Not only have the Broadwoods been the leading English makers, but they have ranked as one of the famous exponents of the industry in the world, developing the distinctively 'English' type of action. *G.*

Brockway, Howard A. (Brooklyn, 1870). Able American pianist and composer, pupil of Barth and Boise, from 1895 appearing in Berlin and New York, in 1903–10 professor at the Peabody Conservatory, Baltimore, and since then again in New York. Has written a symphony (1895), an orchestral suite (1903), ballade (1895) and Scherzino, a Cavatina and Romanza for violin and orchestra, a violin-sonata (1895), 2 'cello-suites, a piano-quintet, a piano-concerto and many sets of piano-pieces, the cantata *Sir Oluf*, 3 8-part choruses *a cappella*, including *Des Sängers Fluch*, etc. He has made special studies of the folk-songs of the Kentucky highlands, published as *Lonesome Tunes*, 1916. *A.*

Brod, Henri (Paris, 1801–1839, do.). Noted French oboist, pupil of Vogt and from 1819 his colleague at the Opéra, from 1832 also professor at the Conservatory. He gained admission to the Légion d'Honneur in 1838. Wrote 3 wood-quintets, oboe-pieces and a good method. *G.*

Brode, Max (Berlin, 1850–1917, Königsberg). Prussian violinist, trained by Gans and Zimmermann and at the Stern and Leipzig Conservatories, as well as by Joachim, for a time leader of a Quartet at Mitau, in 1874–76 taught at the Augsburg Conservatory, was then concertmaster till 1879 at Königsberg, besides promoting symphony-concerts, from 1891 led the Philharmonic there, from 1894 lectured at the University and from 1898 conducted the Singakademie. He held the title of professor from 1897.

Brodsky, Adolf (Taganrog, 1851). Eminent Russian violinist, trained at the Vienna Conservatory and by Laub, from 1868 playing in the Hellmesberger Quartet and for a time also at the Opera, from 1873 in Moscow, becoming in 1875 professor at the Conservatory there, from 1879 orchestral conductor at Kiev, after 1881 making long tours (introduced Tchaikowsky's concerto), from 1883 professor at the Leipzig Conservatory, following Schradieck, and forming the Brodsky Quartet (with Hans Becker, Sitt [later Nováček] and J. Klengel), in 1891–94 concertmaster of the New York Symphony Society, with tours as soloist, and since 1895 Hallé's successor as head of the Royal College of Music in Manchester, England, there forming a second Quartet of high order. In 1902 Victoria Univ. (Manchester) made him Mus.D. He was a close friend of Grieg, Tchaikovsky and Brahms. His playing is marked by nobility of tone and conception. *G.*

Brömme, Adolf (Petrograd, 1826–1905, Wiesbaden). German-Russian singing-teacher, pupil of Schletterer, Grell, Battaille and Bordogni, in 1855–69 active in Petrograd, in 1870–78 teacher at the Dresden Conservatory and from 1879 living at Wiesbaden. Wrote a good method (1893).

Bronner, Georg (in Holstein, 1666–1724, Hamburg). In 1693–1702 composer for the Hamburg Opera (7 singspiele) and then organist at the Heilige-Geist-Kirche.

Bronsart [von Schellendorf], Hans von (Berlin, 1830–1913, Munich). Able Prussian pianist, conductor and composer, educated at Berlin University, pupil of Dehn, Kullak and especially Liszt, touring widely from 1857, in 1860–62 conductor of the Leipzig Euterpe and in 1865–66 of the Berlin Gesellschaft der Musikfreunde, following Von Bülow, from 1867 opera-director at Hanover and in 1887–95 at Weimar, then retired with the title Geheimrat. Wrote an opera, the symphonies (with chorus) *In den Alpen* and *Schicksalsgewalten*, the 8-part cantata *Christnacht*, the tone-poem *Manfred*, 1901, a *Frühlingsfantasie* for orchestra, a piano-concerto, a string-sextet, a piano-trio and many other piano-works, besides the pamphlet *Musikalische Pflichten*. *G.*

Bronsart, Ingeborg von, née Starck (Petrograd, 1840–1913, Munich). Swedish-Russian pianist, pupil of Liszt, from 1862 wife of Hans von Bronsart. Wrote the operas *Die Göttin zu*

Saïs, Jery und Bäteli, 1873, *König Hjarne*, 1891, and *Die Sühne*, 1909, piano-concertos, sonatas, fugues and pieces, some chamber-music and songs. *G* (Starck).

Broome, William Edward (Manchester, 1868). English organist, in 1883–90 at Bangor, Wales, settling in America after a visit in 1893 as conductor of the Penrhyn Male Chorus, in Montreal from 1894 and since 1907 at Toronto, where he is organist and from 1910 conductor of the Oratorio Society. Mus.D. of Toronto Univ. Has written the cantata *A Hymn of Trust*, the dramatic *The Siege of Cardiff Castle*, 1908, the chorus *Sea-Song*, and a large number of other vocal works, several of which have won prizes in Welsh competitions. *A.*

Brosig, Moritz (Fuchswinkel, 1815–1887, Breslau). Silesian organist, pupil and in 1842 successor of Franz Wolf at Breslau Cathedral, as well as vice-director of the Inst. for Church Music and lecturer at the University. Ph.D. of the Univ. and member of the Accademia S. Cecilia, Rome. Wrote several masses and much other church-music, many organ-pieces, several instruction-books, including a *Harmonielehre*, 1874 (4th ed. 1899), and *Ueber die alten Kirchenkompositionen u. ihre Wiedereinführung*, 1880.

Brossard, Sébastien de (1654-1730). 17th C. *G.*

Brounoff, Platon G. (Elizabethgrad, 1863). Russian teacher, trained at the Warsaw and Petrograd Conservatories, since 1892 in New York, often lecturing on Russian subjects. Has written the dramas *Ramona* and *Xilona*, an oratorio, symphonies, suites for piano and for violin, an overture and songs. *A.*

Broustet, Édouard (Toulouse, 1836). French pianist, pupil of Stamaty, Litolff and Ravina, for a time touring with Litolff and from 1871 settling in Toulouse. Has written a *Symphonie Concertante*, a piano-concerto, 3 piano-trios, a piano-quintet, etc.

Brown, Eddy (Chicago, 1895). American violinist of Polish-Russian descent, pupil of Hubay and Auer, appearing from 1910 in Berlin and with leading orchestras elsewhere and since 1916 in America. Besides much success as soloist, he has written considerably for his instrument. *A.*

Brown, James Duff (Edinburgh, 1862). Scottish lexicographer, since 1888 librarian of the Clerkenwell Library, London. Author of a *Dictionary of Musicians*, 1886, *Guide to the Formation of a Musical Library*, 1893, *British Musical Biography* (with S. S. Stratton), 1897, *Characteristic Songs and Dances of All Nations*, 1901, and *Subject-Classification*, 1908. *G.*

Brown, John (1715–1766). English clergyman, author of a dissertation on the *Power of Music*, 1763, with *Remarks* on the same, 1764.

Browne, John Lewis (London, 1866). English organist, brought to the United States in 1873 and pupil there of S. P. Warren and Archer, from 1888 at Chicago (R. C.) Cathedral, from 1892 in San Francisco, from 1899 at Atlanta, in 1908–10 at Wanamaker's in Philadelphia, and since 1912 at St. Patrick's, Chicago, and teacher in the Metropolitan Conservatory. He has appeared extensively in recital, and at Atlanta for three years led the Symphony Orchestra. Mus.D. of the Grand Conservatory, New York, in 1902, and since 1914 member of the Philharmonic Academy, Rome. Has written the opera *La Corsicana*, 1903, a mass (1913), the motet *Ecce Sacerdos Magnus*, 1912 (Rome), an orchestral suite, an organ-sonata, etc. *A.*

Bruch, Max (Cologne, 1838–1920, n. Berlin). Distinguished Rhenish composer, pupil of his mother (daughter of Karl Almenräder and a gifted singer), Breidenstein and the Frankfort Conservatory, with varied sojourns from 1861 in leading musical cities in Germany. He occupied but few official positions in early life—director at Coblenz in 1865–67 and at Sondershausen in 1867–70, conductor of the Stern Chorus in Berlin in 1878–80, of the Liverpool Philharmonic in 1880–83 and of the Breslau Orchestra in 1883–90. From 1892 he was professor at the Berlin Hochschule, retiring in 1910. Mus.D. of Cambridge Univ. in 1893 and of Breslau Univ. in 1896, corresponding member of the French Académie from 1898, decorated with the Prussian Order of Merit in 1908, etc. In 1881 he married the singer Klara Tuczek. In 1883 he visited America.

His compositions covered a very wide range, including every principal form. The vocal works predominate in number over the instrumental, with a strong emphasis upon choral effects. But the abundant melodic and harmonic inspiration, the masterly craftmanship and a singularly warm and genial spirit are conspicuous in all. In many ways he stood akin to Mendelssohn in his adherence to classical methods, but, on the other hand, in general tone and color he is slightly affiliated with Brahms, though without the latter's profundity of conception. In richness of picturesque and romantic imagination he resembled Schumann.

His works with opus-number run to about 90, besides a few others. It is possible that others may yet appear. The list includes the following (opus-numbers in brackets):

Instrumental Works

Symphonies: 1 [28] E-flat; 2 [36] F min.; 3 [51] E (1887).
Concertos: for violin in G min. [26], D min. [44] and D min. [58]; for two pianos [88].
String-quartets in C min. [9] and E [10].
Piano-trio in C min. [5] and set of 8 [83] (or for 3 clarinets).
Violin and orchestra: Fantasie [46] (with harp), *In Memoriam* [65], Serenade [75], Konzertstück [84] (1911, Norfolk Festival) and Romanze [85]. Violin and piano: Swedish Dances [63] and Songs and Dances (Russian and Swedish) [79].
'Cello and orchestra: *Kol Nidrei* (Hebrew melody) [47] (with harp), Canzone [55], Adagio (Celtic themes) [56], Adagio appassionato [57] and *Ave Maria* [61]. 'Cello and piano: 4 Pieces [70].
Phantasie in D min. for 2 pianos [11] and Capriccio for piano, 4 hands [2]. Also 8 Piano-Pieces [12, 14].

Vocal Works

Operas: *Die Loreley* [16], 1863 (Mannheim), and *Hermione* [40], 1872 (Berlin). Singspiel, *Scherz, List und Rache* [1], 1858 (Cologne).

Oratorios: *Arminius* [43], 1875, *Achilleus* [50], 1885, and *Moses* [67].
Kyrie, Sanctus and Agnus Dei [35] (soli and double chorus).
Cantatas, etc.: *Jubilate, Amen* [3], *Die Birken und die Erlen* [8], *Die Flucht der heiligen Familie* [20], *Gesang der heiligen drei Könige* [21], *Frithjof* [23], *Schön Ellen* [24], *Salamis* [25], *Frithjof auf seines Vaters Grabhügel* [27], *Rorate Coeli* [29], *Die Priesterin der Isis in Rom* [30], *Die Flucht nach Egypten* [31], *Normannenzug* [32], *Römische Leichenfeier* [34], *Das Lied vom deutschen Kaiser* [37], *Dithyrambe* [39], *Odysseus* [41], *Das Lied von der Glocke* [45], *Das Feuerkreuz* [52], *Gruss an die heilige Nacht* [62], *Leonidas* [66], *Sei getreu bis in den Tod* [69], *Gustav Adolf* [73], *Der Letzte Abschied des Volkes* [76] (1888), *Damajanti* [78], *Szene der Marfa* [80], *Osterkantate* [81], *Das Wessobrunner Gebet* [82, from 19], *Die Macht des Gesanges* [87] and *Heldenfeier* [89]. Also various choruses and part-songs [6, 19, 38, 48, 53, 60, 64, 68, 71, 72, 74, 86, with several without opus-no.].
Over 40 Songs [7, 15, 17, 18, 49, 54, 59] and 3 duets [4].
G, A.

Bruch, Wilhelm (Mayence, 1864), distantly related to the above. Rhenish conductor, trained at the Leipzig Conservatory, at first theater-conductor at Strasburg, in 1898–1900 director of the Scottish Orchestra at Edinburgh, and latterly conductor of the Nuremberg Philharmonic. Has written the operas *Hirlanda*, 1886, and *Das Winterzeit am Rhein*, 1903.

Brocken-Fock, Gerard E. von (Koudekerk, 1859). Able Dutch composer, pupil of Hol, Kiel and Bargiel, long on tour in the Low Countries, France and Germany, and then living at Laren. Has written notable piano-pieces (preludes, *Moments Musicaux, Spanish Dances*), besides symphonies, a violin-sonata, oratorios, cantatas, choruses and songs.

Brückler, Hugo (Dresden, 1845–1871, do.). Gifted but short-lived Saxon composer of songs. Memoir by Musiol. *G.*

Bruckner, Anton (n. Linz, 1824–1896, Vienna). Distinguished Austrian organist and composer, at first self-taught, but later pupil of Sechter and Kitzler, from 1855 organist at Linz Cathedral and from 1867 court-organist at Vienna, succeeding Sechter, and professor in the Conservatory, also from 1875 lecturing at the University. In 1869 and 1871 he made notable tours to France and England respectively. His playing was that of a true virtuoso. His style as composer was marked by intense earnestness and much real power, though lacking in contrast and tending to imitate Wagner. His works include

Symphonies—1, C min. (1868), 2, C min. (1873), 3, D min. (1877), 4, E-flat, *Romantic* (1881), 5, B-flat (1894), 6, A (1899), 7, E (1884), 8, C min. (1892), 9, incomplete (1903).
String-quintet in F (1881).
Grand Masses in D min. (1867), E min. (1869) and F min. (1872); a strong Te Deum (1885); a Requiem, motets, Psalms and much other church-music.
Germanenzug and other works for men's chorus.

Memoirs by Brunner, 1895, Louis, 1905, Funtek, 1910, Gräflinger, 1911, Morold, 1912, Halm, 1914, Krug, 1918, and Grunsky, 1922, besides a large work by Göllerich not yet published. *G.*

Brückner, Oscar (Erfurt, 1857). Able Saxon 'cellist, pupil of the elder Grützmacher and Draeseke, after touring in Germany, Russia, Poland and Holland, court-musician at Strelitz and since 1889 in the court-orchestra at Wiesbaden and professor in the Conservatory there.

Bruhns, Nikolaus (1665-1697). 17th C. *G.*

Brüll, Ignaz (Prossnitz, 1846–1907, Vienna). Noted Moravian pianist and composer, pupil of J. Epstein, Rufinatscha and Dessoff, appearing as composer in 1861 and as player from 1865, with tours, finally settling in Vienna (in 1872–78 at the Horák Inst.). In 1878 he visited England as pianist. Wrote the operas *Die Bettler von Samarkand*, 1864, *Das goldene Kreuz*, 1875, *Der Landfriede*, 1877, *Bianca*, 1879, *Königin Mariette*, 1883, *Gloria*, 1886, *Das steinerne Herz*, 1888, *Gringoire*, 1892, *Schach dem König*, 1893, and *Der Husar*, 1898, the ballet *Ein Märchen aus der Champagne*, 1896, the overtures *Im Walde*, *Pathétique* and *Macbeth*, 3 orchestral serenades and a *Tanz-Suite*, 2 piano-concertos, a *Konzertstück* and a *Rhapsodie*, a violin-concerto, a trio, a violin-suite, violin- and 'cello-sonatas, 4 piano-suites, etc. *G.*

Brumel, Anton. 16th C. *G.*

Brun, Fritz (Lucerne, 1878). Swiss composer, trained by Breitenbach, Mengelberg and Fassbänder and at the Cologne Conservatory, from 1901 teaching at Berlin, London and Dortmund, and since 1903 at Bern, where from 1909 he has been conductor of the subscription-concerts, the Cäcilienverein and the Liedertafel. Has written 2 symphonies, the symphonic poem, *Aus dem Buche Hiob*, a violin-sonata, the choral *Verheissung*, 1917, and songs.

Brune, Adolf, Gerhard (n. Hanover, 1870). North German composer, pupil of his father and of Brennecke, from 1889 organist at Peoria, Ill., and since 1894 in Chicago, in 1898–1917 teaching at the Chicago Musical College, with helpful contacts with Liebling and Ziehn. Has written symphonies in E, E min. and D, the symphonic poems *Lied des Singschwans*, *Evangeline* and *Ein Dämmerungsbild*, a symphonic fantasy in C, variations on a Beethoven theme, 4 overtures, including the *Overture to a Drama*, piano-concertos in C min. and F min., an organ-concerto, 2 string-quintets, 5 string-quartets, a piano-quartet, a piano-trio, a violin-sonata, many organ-works, some of large dimensions, many piano-pieces, the cantata *Jerusalem*, a 6-part mass, a 10-part setting of Psalm 84, the men's choruses *Des Sängers Fluch* and *Saxons' War-Song*, besides other choral pieces, about 50 songs, etc. *A.*

Bruneau, Louis Charles Bonaventure Alfred (Paris, 1857). Distinguished French composer and critic, trained at the Paris Conservatory (just failed of the Prix de Rome in 1881), writer in 1892–95 for *Gil Blas*, then for *Figaro* and latterly for *Le Matin*, from 1900 on the staff of the Conservatory, succeeding Reyer as inspector in 1909, and in 1903–04 conductor at the Opéra-Comique, besides making long tours throughout Europe. Highly original and in many ways a daring innovator, his skill and persistence in

carrying out his harmonic, thematic and dramatic ideas has won for him respect and often admiration. He is certainly one of the notable forces in the impressionistic French school. His works include

Operas: *Kérim*, 1887, *Le Rêve*, 1891, *L'Attaque du Moulin*, 1893, *Messidor*, 1897, *L'Ouragan*, 1901, *L'Enfant Roi*, 1905, *Nats Nicoulin*, 1907, *La Faute de l'Abbé Mouret*, 1907, *Le Roi Candaule*, 1920, *Le Jardin du Paradis*, 1921.
Ballets: *Les Bacchants*, 1912, *L'Amoureuse Leçon*, 1913, *Le Tambour* (épisode lyrique), 1916.
Symphonic poems: *La Belle au Bois Dormant*, *Penthésilée*.
Overtures: *Héroïque*, *Léda*.
A Requiem and the cantata *Sainte-Geneviève* (1881).
Songs: *Lieds de France*, *Chansons à Danser*, *Les Chants de la Vie*.
Various works for strings and wind.

He is also author of *Musique d'Hier et de Demain*, 1900, *La Musique Française*, 1901, and *Musique de Russie et Musiciens de France*, 1903. He entered the Légion d'Honneur in 1895, becoming officier in 1904. Sketches by Hervey, 1907, and Séré, *Musiciens d'Aujourd'hui*, 1911. G.

Brunelli, Antonio. 17th C.

Brunetti, Gaetano (Pisa, ?1740–1808, Madrid). Italian violinist and composer, pupil of his father and Nardini, apparently before 1770 in court-service at Madrid, where he was associated with Boccherini and finally supplanted him. Wrote a large amount of orchestral and chamber-music. *G.*

Bruni, Antonio Bartolommeo (Coni, 1759–1823, do.). Piedmontese violinist and composer, pupil of Pugnani and Spezzani, from 1781 playing in a theater-orchestra in Paris and from 1789 conductor at the Opéra-Comique. Wrote 21 operas (1786–1815) and much for the violin in both large and small forms. *G.*

Bruns-Molar, Paul (Werden, 1867). Prussian tenor-baritone and teacher, educated as a lawyer but with musical study at Leipzig and in Italy. In 1895–1900 he edited at Leipzig (with L. Schultze-Strelitz) the journal *Der Kunstgesang* and in 1900–02 at Berlin *Deutsche Gesangskunst*. From 1902 he taught at the Eichelberg Conservatory and since 1906 at the Stern Conservatory. He has published a method (1906) and essays.

Bruyck, Karl Debrois van (Brünn, 1828–1902, n. Amstetten). Moravian critic in Vienna from 1850, settling finally at Waidhofen-an-der-Ybbs. Author of an analysis of Bach's *Wohltemperiertes Clavier* (1867, 2d ed. 1889), a life of Schumann (1868) and *Die Entwickelung der Klaviermusik von Bach bis Schumann*, 1880.

Bryennios, Manuel. 14th C.

Brzezinsky, Franciszek (Warsaw, 1867). Polish composer, till 1903 a practicing lawyer in Warsaw, then studied music in Paris and at the Leipzig Conservatory, living till 1916 in Leipzig and then at Warsaw, where he is critic for the *Kuryer*. Has written a piano-concerto, a *Polnisch Suite*, a toccata, a *Polonaise-Ballade*, *Stimmungsbilder in Variationenform*, etc.

Buchhalter, Simon (Kiev, 1881). Russian pianist, brought up in New York, pupil of Gallico, L. Kramer, J. Epstein and Stocker, appearing in the United States from 1905, since 1913 from Chicago. Has written the opera *A Lovers' Knot*, 1916 (Chicago Opera), the oratorio *A Drama of Exile*, Psalm 142, a *Sonata Heroic*, Prelude and Fugue, *Étude de Concert* and other works for piano, and songs. *A.*

Buchholz. A famous organ-making firm in Berlin, started in 1799 by Johann Simon Buchholz (1758–1825), to whom succeeded his son Karl August (1796–1884) and his grandson Karl Friedrich (1821–1885). The chief instrument of the founder was that for the Berlin Domkirche. Karl August introduced a large number of valuable improvements in mechanism and greatly extended the business.

Buchmayer, Richard (Zittau, 1857). Saxon pianist and musicologist, pupil of the Dresden Conservatory and then spending four years in Russia, taught for a time in the Dresden Conservatory and Music School, but has worked chiefly in historical recitals of old clavier-music and in research concerning it. In 1903 he found valuable manuscripts at Lüneburg. Author of important essays in various periodicals.

Buchner, Philipp Friedrich (1614–1669). 17th C.

Büchner, Adolf Emil (n. Naumburg, 1826–1908, Erfurt). Saxon composer, trained at the Leipzig Conservatory, working at first mostly at Leipzig and from 1865 director at Meiningen. Wrote the operas *Dame Kobold*, 1860?, and *Launcelot*, a cantata, the overtures *Wallenstein* and *Wittekind* (with chorus), besides much other instrumental music.

Buck, Dudley (Hartford, Conn. 1839–1909, Orange, N. J.). Eminent American organist and composer, trained mostly at the Leipzig Conservatory and under Rietz and Joh. Schneider, from 1862 organist in Hartford, from 1869 in Chicago, from 1871 in Boston, from 1875 Thomas' assistant in conducting concerts in New York, and in 1877–1903 organist at Holy Trinity, Brooklyn, and director of the Apollo Club. His early tours as concert-player were notably successful and his steady contribution to church-music influential. His solid workmanship and sympathetic imagination gave his works interest as well as popularity. Wrote the operas *Deseret*, 1880, and *Serapis*, the oratorio *The Light of Asia*, 1885, many cantatas, including *Hymn to Music*, *The Legend of Don Munio*, *The Golden Legend*, Psalm 46, *The Christian Year* (5 works), etc., the overture *Marmion*, 1880, 2 organ-sonatas and many pieces, much piano-music, a large amount of music for the Episcopal service, etc. Author of a valuable work on choir-accompaniment (1877), *The Influence of the Organ in History*, 1882, and a dictionary of terms, and editor (with S. P. Warren) of *The Organist's Répertoire*. His son, **Dudley Buck, Jr.** (b. 1869), since 1895 has been a concert-singer in England and America, from 1902 living in New York. *G, A.*

Buck, Percy Carter (London, 1871). English organist and composer, trained at the Royal College, London, from 1891 organist at Worcester College, Oxford, from 1896 at Wells Cathedral, from 1899 at Bristol Cathedral and since 1901 director at Harrow School. In 1910 he also followed Prout as professor at Trinity College, Dublin. Mus.D. of Oxford Univ. in 1893. Has written the overture *Cœur de Lion*, a piano-quintet, a string-quartet, an organ-sonata, a violin-sonata, church-music and songs, besides instruction-books in harmony and organ-playing and (with Mee and Woods) *Ten Years of University Music at Oxford*, 1894. He has been president of the R. C. O. and the Union of Graduates in Music. *G*, *A*.

Buck, Zechariah (Norwich, 1798–1879, Newport [Essex]). English organist at Norwich from 1818, in 1819–77 at the Cathedral, excelling in boy-training. Mus.D. in 1853 from the Archbishop of Canterbury. *G*.

Buhl, Joseph David (n. Amboise, 1781– ?). German-French trumpeter, at first in military employ and in 1816–25 at the Opéra and the Italiens, Paris. In 1823 he introduced the slide-trumpet in France. From 1814 he became leader of the Gardes du Corps and a member of the Légion d'Honneur. Wrote trumpet-pieces and a method. *G*.

Buhle, Eduard (Leipzig, 1875–1913, n. Berlin). Graduate of the Leipzig University in 1901 and author of *Die Blasinstrumente in d. Miniaturen d. frühen Mittelalters*, 1903, and *Verzeichnis alter Musikinstrumente im Bach-Hause zu Eisenach*, 1913, besides editing Sperontes' *Singende Muse* for the *Denkmäler deutscher Tonkunst*, 35–36.

Bühler, Franz Gregor (n. Nördlingen, 1760–1824, Augsburg). Bavarian Benedictine, from 1778 at Donauwörth, from 1794 director at Botzen and from 1801 at Augsburg Cathedral. Wrote masses and much other church-music, organ-sonatas and preludes, an opera and the oratorio *Jesus der göttliche Erlöser*, 1816, besides making a collection of German songs.

Buhlig, Richard (Chicago, 1880). American pianist, pupil of Hyllested and Leschetizky, appearing in Europe extensively from 1901, visited America in 1907–08 and returned in 1916, becoming in 1918 teacher at the Institute of Musical Art, New York. *A*.

Bulant, Jean. A French bassoonist at the Petrograd Opera who in 1772–92 brought out ten operas there, with another in 1811 and a festival cantata for the Jubilee of the Empress in 1787.

Bull, John (1563–1628). 16th C. *G*.

Bull, Ole Borneman (Bergen, 1810–1880, n. do.). Noted Norwegian violinist, pupil of Paulsen, but largely self-taught, appearing first at Paris in 1832 and then famous throughout Europe and America (5 trips, 1843–45, '52–57, '67–71, '72–73, '79–80). He was a peculiar artist, skillful in effects and often powerful in melodic delivery, but lacking in broad musicianship. Wrote 2 violin-concertos and many pieces in characteristic style. In 1852 he bought a large tract of land in Pennsylvania, planning to found a Norwegian colony, but the enterprise ended in disaster. In 1855 for two months he was lessee of the Academy of Music, New York, and offered a prize of $1000 for an American opera. Memoirs by his wife, Sara C. Bull (married 1868 in Wisconsin, d. 1911), 1883, and by Vik, 1890. *G*, *A*.

Bullard, Frederick Field (Boston, 1864–1904, do.). American song-writer, pupil of Rheinberger, working in Boston. Besides many effective songs, wrote choruses and church-music. *A*.

Bullerian, Rudolf (Berlin, 1858–1910, Moscow). Prussian conductor, trained at the Stern Conservatory, Berlin, from 1874 playing in orchestras in Berlin and Sondershausen, from 1884 town-director at Göttingen and from 1890 extensively active in Russia, where he made many concert-tours from Moscow as a center.

Bülow, Hans Guido von (Dresden, 1830–1894, Cairo). Distinguished Saxon pianist and conductor, pupil of Wieck, Eberwein and Hauptmann, besides being much with Wagner and Liszt, appearing from 1853, from 1855 teacher in the Stern Conservatory, Berlin, from 1864 court-pianist at Munich and soon head of the Conservatory, from 1872 living in Florence, from 1878 director at Hanover, in 1880–85 at Meiningen, and after that teacher at Frankfort and Berlin and conductor in Berlin, Petrograd and (from 1888) Hamburg. He visited America in 1875–76. His first wife was Cosima Liszt, whom he married in 1857 (separated, 1869), and his second the actress Marie Schanzer (from 1882).

His ability, both as player and as conductor, was of the first order, including the most minute attention to detail, absolute self-command, an extraordinary memory and grasp of proportion, and an acute intellectual power of interpretation. His readings of a large range of musical literature became authoritative. He knew how to use his virtuosity with a strongly educative effect, often arranging historical series of notable value. His sympathies were at once conservative and progressive. His compositions were few, but his transcriptions of Berlioz and Wagner and his critical editions, especially of Beethoven, were many and strong. His letters have been collected by his widow, 8 vols, 1895–1908, La Mara, 1898, C. Bache, 1896, and others. Memoirs by Zabel, 1894, Pfeiffer, 1894 (6th ed. 1909), Sternfeld, 1894, Da Motta, 1895, G. Fischer, 1902, in Altmann's *Chronik* of the Berlin Philharmonic, 1902, Steiner 1906, Reimann, 1908, and Du Moulin-Eckart, 1921. *G*.

Bulsz, Paul (Priegnitz, 1847–1902, Temesvar). Prussian operatic baritone, pupil of G. Engel, appearing variously in Germany from 1876 and from 1889 at the Berlin Opera.

Bulthaupt, Heinrich Alfred (Bremen, 1849–1905, do.). From 1879 city-librarian at Bremen. Author of *Dramaturgie der Oper*, 2 vols. 1887

(2d ed. 1902), a memoir of Loewe (1898) and *Wagner als Klassiker*, 1899, besides many opera-librettos, etc.

Bungert, August (n. Cologne, 1846–1915, Leutesdorf). Rhenish composer, pupil of H. F. Kufferath and of the Cologne and Paris Conservatories, as well as of Kiel. Except in 1869–73, when he was director at Kreuznach and then at Karlsruhe, he held no official position, living from 1873 at Berlin, from 1882 near Genoa and later again in Germany. Wrote the comic opera *Die Studenten von Salamanca*, 1884, the double cyclus *Die homerische Welt*, including (under *Die Ilias*) *Achilleus* and *Klytemnestra* (other divisions not completed), and (under *Die Odyssee*) *Kirke*, 1898, *Nausikaa*, 1901, *Odysseus' Heimkehr*, 1896, and *Odysseus' Tod*, 1903, the symphony *Zeppelins erste grosse Fahrt*, the symphonic poem *Auf der Wartburg*, orchestral variations and fugue, the overture *Tasso*, incidental music to *Faust*, a piano-quartet, *Ein deutsches Requiem*, 1907, the 'mystery' *Warum, woher, wohin?*, 1908, many songs, etc. His style was distinctly Wagnerian, but without large power. Memoir by Chop, 1916. *G.*

Bunnett, Edward (n. Norwich, 1834–1923, do.). English organist, pupil of Z. Buck and in 1855–77 his deputy at Norwich Cathedral, from 1880 borough-organist, also from 1872 of the triennial festivals and in 1871–92 conductor of the Musical Union. Mus.D. of Cambridge Univ. in 1869. Wrote the cantatas *Rhineland*, 1872, and *Lora*, 1876, Psalm 130, 1880, the comedy *Incognita*, 1892, much church-music, organ-pieces, a piano-trio, etc.

Bunning, Herbert (London, 1863). English composer, pupil of Ferroni, in 1892–96 theater-conductor in London. Has written the opera *Princess Osra*, 1902, the scenas *Ludovico il Moro*, 1892, and *Launcelot and Guinevere*, 1905, incidental music for *Robin Hood*, 1906, the overtures *Mistral*, 1897, and *Spring and Youth*, 1897, a *Village Suite* for orchestra, 1896, an intermezzo for horn and strings (1893), part-songs and songs. *G.*

Bunting, Edward (Armagh, 1773–1843, Belfast). Industrious collector of Irish music, particularly that of the harpers, publishing valuable volumes in 1796, 1809 and 1840, the last with a striking dissertation. *G.*

Buonamente, Giovanni Battista. 17th C.

Buonamici, Giuseppe (Florence, 1846–1914, do.). Eminent Italian pianist, pupil of Von Bülow and Rheinberger, from 1870 teacher at the Munich Conservatory and from 1873 active at Florence, both as conductor of the Cherubini Society, the founder of the Trio Society and teacher in the Conservatory. Wrote an overture, a string-quartet, valuable studies for the piano, and songs, and edited Beethoven's sonatas and many works of Bach. His son, **Carlo Buonamici** (1875–1920), from 1908 was a prominent concert-pianist in Boston. *G.*

Buongiorno, Crescenzo (n. Avellino, 1864–1903, Dresden). Italian composer, pupil of Serrao, living mostly at Dresden. Wrote the operas *Etelka*, 1887, *Das Erntefest*, 1896, *Das Mädchenherz*, 1901, and *Michel Angelo und Rolla*, 1903, and a dozen Italian operettas, including *Abukadabar*, 1889, *Circe e Calipso*, 1892, and *La Nuova Saltarella*, 1894.

Burbure de Wesembeck, Léon Philippe Marie, Chevalier de (Termonde, 1812–1889, Antwerp). Noted Belgian amateur and investigator. He early became a promoter of musical societies, was industrious in researches at Termonde and elsewhere of local archives and wrote much vocal and instrumental music, sacred and secular, that was popular not only in Belgium, but in Germany. Author of several monographs (1862–70) about music and musicians in Antwerp, about Okeghem, Hanssens, Bosselet and others, about instrument-making, etc., and the more general *Les Œuvres des Anciens Musiciens Belges*.

Bürde-Ney, Jenny (Gratz, 1826–1886, Dresden). Styrian operatic soprano (probably of French descent), pupil of her mother, appearing from 1847 in Austrian cities, at Vienna, Dresden and London (1855–56) and then in Germany, retiring in 1867. In 1855 she married the actor E. Bürde. *G.*

Burette, Pierre Jean (Paris, 1665–1747, do.). French savant, professor of medicine at the Paris University and author of many learned dissertations on Greek music (in the *Mémoires* of the Academy of Inscriptions).

Burgk, Joachim a [Joachim Moller] (?1541–1610). 16th C.

Burgmüller, Norbert (Düsseldorf, 1810–1836, Aix-la-Chapelle). Rhenish composer, pupil of Spohr and Hauptmann. Wrote 2 symphonies (one completed by Schumann), quartets, a piano-concerto, etc., of great promise. *G.*

Burgstaller, Alois (Holzkirchen, 1871). Bavarian operatic tenor, pupil of Kniese, appearing at Bayreuth from 1894, in 1902–09 at the Metropolitan, New York (American première of *Parsifal*, 1903), then mostly in retirement for study, but resuming brilliantly from 1916.

Burkhardt, Max (Löbau, 1871). Prussian composer, educated at Leipzig (Ph.D. 1897), from 1899 conductor of the Cologne Liederkranz and since 1906 critic and lecturer at Berlin. Has written the operas *König Drosselbart*, 1904, and *Das Moselgretchen*, 1912, the symphony *Aus den Bergen der Heimat*, the choral *Die Mittagsgöttin* and other vocal works, and author of several valuable *Führer*, as to Wagner's dramas (1909, 3d ed. 1913), 1500 concert-works (1911) and Brahms' works (1912).

Burleigh, Cecil (Wyoming, N. Y. 1885). American violinist and composer, pupil of Witek, Leichtentritt, Sauret, Auer and Borowski, appearing from 1907, teaching in Denver from 1909, in Sioux City, Ia., from 1911 and at Montana University in 1914–19, then settling in New York. Has written the tone-poem *Evangeline* and 3 *Mountain Pictures* for orchestra, 2 violin-concertos, opp. 25, 43, the violin-sonatas *The*

Ascension and *The Life of St. Paul*, the violin-suite *Jack and the Beanstalk*, a large number of characteristic violin-pieces, including *Skeleton Dance*, *Plantation Sketches*, *Nature's Voices*, etc., piano-pieces and effective songs. *A.*

Burlin, Natalie, née Curtis (d. 1921). American investigator of the music of the American Indians and of the Negroes of both America and Africa. Author of *Songs of Ancient America*, 1905, *The Indian's Book* (200 songs from 18 tribes), 1907, *Negro Folk-Songs*, 4 vols. 1918, and *African Folk-Songs*. In 1917 she married the painter Paul Burlin of New York. *A.*

Burmeister, Richard (Hamburg, 1860). German pianist, pupil of Liszt, from 1883 teacher in the Hamburg Conservatory, from 1885 at the Peabody Conservatory, Baltimore, from 1898 head of the Scharwenka Conservatory, New York, from 1903 at the Dresden Conservatory and since 1907 at the Klindworth-Scharwenka Conservatory, Berlin. He has made many tours in Europe and America. Has written the symphonic fantasy *The Chase after Fortune*, a piano-concerto, a violin-romanza with orchestra, a piano-capriccio, a rescoring of Chopin's F min. concerto and added an orchestral part to Liszt's *Concerto Pathétique*. *A.*

Burmester, Willy (Hamburg, 1869). Famous German violinist, pupil at first of Joachim, but later independent, appearing from 1885 throughout Europe and in America. His technical facility was for a time pushed into the foreground, but he steadily ripened into artistic power. *G.*

Burney, Charles (Shrewsbury, 1726–1814, London). Famous English critic and historian, pupil of Edmund Baker and Arne, from 1749 organist in London and in 1751–60 at Lynn-Regis, in 1770–73 made two extended trips on the Continent, first in France and Italy and later in Germany, Austria and the Low Countries, to gather facts and impressions for the *History* which he had been preparing since about 1750. Besides this work he had other literary interests. He was also somewhat engaged at times with composition. Mus.D. of Oxford Univ. in 1769. Author of *The Present State of Music in France and Italy*, 1771 (diary), *The Present State of Music in Germany, the Netherlands and United Provinces*, 2 vols. 1773, *A Plan for a Music-School*, 1774, *General History of Music*, 4 vols. 1776–89, a pamphlet on the Holy Week music at Rome (1784), an account of the Handel Commemoration (1785), *Life and Writings of Metastasio*, 3 vols. 1796, besides an essay on Crotch as a musical prodigy (1779). His musical works included the plays *Alfred*, *Robin Hood*, *Queen Mab*, 1750, and *The Cunning Man* (from Rousseau), 1766, 6 violin-concertos, 2 violin-sonatas, 3 piano-trios, etc. His *History*, appearing at the same time as that of Hawkins, marks an epoch in English musical literature. Memoir by his daughter, Mme. d'Arblay, 3 vols. 1832, and see also Hill, *The House in St. Martin Street*, 1906. *G.*

Burnham, Thuel (Vinton, Ia. 1885). American pianist, appearing first as a child, later pupil of W. Mason, Bowman and Leschetizky, touring in England in 1900, from 1904 throughout Europe and since 1915 from New York as a center. *A.*

Burr, Willard, Jr. (Ravenna, O. 1852). American composer, pupil of the Oberlin Conservatory and of Haupt, from 1880 working at Boston. Has written string-quartets, piano-trios, a violin-sonata, piano-pieces, church-music and songs. *A.*

Burrian, Karl (Prague, 1870). Noted Bohemian operatic tenor, pupil of Piwoda, appearing from 1892 in Russia and Germany (Bayreuth, 1898), from 1898 at the Dresden Opera (première of *Salome*, 1905), in 1907–12 at the Metropolitan, New York, and since 1911 at the Vienna Opera, besides often singing at London. Though emphasizing Wagnerian rôles, he has a large répertoire otherwise.

Burrowes, John Freckleton (London, 1787–1852, do.). English pianist, pupil of Horsley, from about 1815 organist at St. James', Piccadilly, London. Wrote an overture, sonatas for violin, for 'cello and for flute, and piano-pieces, besides popular text-books in harmony and piano-playing. *G.*

Burrowes, Katherine. Canadian teacher, pupil of Batchelder, from 1895 teaching at the Detroit Conservatory and from 1903 head of her own school there. She has specialized in the teaching of children, publishing many text-books (1895–1917). *A.*

Burtius, Nicolaus (1450-1518). 15th C.

Burton, Frederick Russell (Jonesville, Mich. 1861–1909, Lake Hopatcong, N.J.) American student of Indian music, graduating at Harvard University in 1882 with high honor and then spending much of his life among the tribes of the West. In 1896 he organized a choral society in Yonkers, N. Y. For some years he wrote criticisms for the New York *Sun*. His few compositions include the cantatas *Hiawatha*, 1882, and *The Legend of Sleepy Hollow*, 1900, and an *Inauguration Ode*, 1901 (for President McKinley). His main study was expressed in *Songs of the Ojibway Indians*, 1903, later developed into *American Primitive Music*, 1909. He also wrote several novels. *A.*

Busby, Thomas (London, 1755–1838, do.). English organist, pupil of Battishill, from about 1786 located in or near London. Wrote the oratorio *The Prophecy*, 1799, odes, incidental stage-music and songs, and a musical dictionary (1786), a music-history (2 vols. 1819), a *Grammar of Music*, 1818, *Concert-Room and Orchestra Anecdotes*, 3 vols. 1825, a *Musical Manual*, 1828, besides *The Divine Harmonist*, 1792, a collection of church-music. Mus.D. of Cambridge Univ. in 1800. *G.*

Busch, Adolf (Siegen, 1891), brother of Fritz below. Able Westphalian violinist, trained by his father, Anders, Eldering, Grüters and the Cologne Conservatory, after extended concert-tours Marteau's successor as teacher at the Ber-

lin Hochschule, where in 1919 he formed a Quartet (with Reitz, Bohnke and Grümmer). Has written a symphony, the overture *König Œdipus*, orchestral variations on the Radetzky March, variations on a Mozart theme for small orchestra, a *Konzertstück* for violin and orchestra, a quartet-serenade, a passacaglia for two violins and piano, a prelude and fugue for violin and 'cello, sonatas for violin and for 'cello, variations for one and for two pianos, the choral work *Darthulas Grabgesang*, songs and piano-pieces.

Busch, Carl (Bjerre, 1862). Danish conductor, pupil of the Copenhagen Conservatory, playing there as violinist under Gade, Svendsen and Dahl, as later under Godard. Since 1887 he has been at Kansas City, Mo., organizing a series of orchestral enterprises, among them since 1912 the Symphony Orchestra, besides activity in choral and church-music. In 1912 he was knighted by the King of Denmark for services to Scandinavian music. Has written the orchestral *The Passing of Arthur* and *Minnehaha's Vision*, an *Elegy* for strings, many cantatas, including the prize-works *The Four Winds*, *May*, *America*, *Quivera*, *The Song of a Star*, *Alexander's Feast* and *Ode to Breckenridge*, besides a symphony, a string-quartet, 2 orchestral suites and various part-songs, anthems and songs. *A.*

Busch, Fritz (Siegen, 1890), brother of Adolf above. Able Westphalian pianist and conductor, pupil of the Cologne Conservatory, from 1909 conductor at the Riga Opera, in 1911–12 chorus-leader for the Gotha Musikverein and in 1910–12 also in charge of the summer-concerts at Bad Pyrmont, from 1912 city-director at Aix-la-Chapelle (following Schwickerath), from 1918 Schilling's successor as director at Stuttgart (from 1919 conducting the opera), in 1922 going thence to Dresden.

Buschop, Jules Auguste Guillaume (Paris, 1810–1896, Bruges). Self-taught Belgian composer of many cantatas (especially *Le Drapeau Belge*, 1834), motets, choruses, etc., besides a symphony, overtures, an opera and a mass.

Busi, Alessandro (Bologna, 1833–1895, do.). Italian 'cellist and composer, pupil of his father, Giuseppe Busi (1808–1871), whom from 1865 he assisted in the Bologna Liceo and in 1871 succeeded as professor of counterpoint. From 1884 he was also head of the School of Singing. Wrote the choral symphony *Excelsior*, a mass, a Requiem, an *Elegia Funebre* for Rossini, the choral capriccio *In Alto Mare*, many songs and some piano-pieces. His brother **Leonida** wrote biographies of Marcello (1844) and Martini (1 vol. only, 1891).

Busnois, Antoine (? –1492). 15th C. *G.*

Busoni, Ferruccio Benvenuto (n. Florence, 1866). Distinguished Italian pianist and composer, pupil of his parents and Wilhelm Mayer, appearing as a child and from 1881 with notable success in various parts of Europe and after 1890 also in America. In 1888–89 he taught at the Helsingfors Conservatory, in 1890–91 at the Moscow Conservatory, in 1891–93 at the New England Conservatory, Boston, in 1895–1909 in Berlin and in 1913–15 as head of the Bologna Liceo, settling then in Zurich, but moving to Berlin in 1919. In 1913 he was elected to the Légion d'Honneur. He was already acknowledged as in the first rank of players before his power as composer began to be felt. Has written the operas *Die Brautwahl*, 1912, and *Arlecchino*, 1918, the orchestral *Symphonische Suite*, *Geharnische Suite*, *Symphonisches Tongedicht*, *Lustspiel-ouvertüre* and *Symphonische Nocturne*, 2 piano-concertos (one choral, the other, *The New World*), an *Indianische Fantasie* for piano and orchestra, 2 violin-concertos, 2 string-quartets, 2 violin-sonatas, a 'cello-suite, incidental music to Gozzi's *Turandot*, a piano-sonata, Variations and Fugue for piano, various piano-pieces 'in the antique style,' etc., besides fine transcriptions of Bach's organ-works, and editions of his *Wohltemperiertes Clavier* (with notes and technical studies) and of Liszt's piano-works. Author of an *Entwurf einer neuen Aesthetik der Tonkunst*, 1907, and *Versuch einer organischen Klaviernotenschrift*, 1910. *G.*

Büsser, Paul Henri (Toulouse, 1872). Eminent French organist and composer, trained at the Niedermeyer School and the Paris Conservatory, as well as under Widor, Gounod and Franck (Prix de Rome, 1893). Has written the ballets *Colomba*, 1921, and *Les Noces Corinthiennes*, 1922, the pastoral *Daphnis et Chloé*, 1897, the cantatas *Amadis de Gaule*, 1892 (2d Prix de Rome), and *Antigone*, 1893 (1st), the symphonic poem *Hercule au Jardin des Hespérides*, the orchestral suite *À la Villa Médicis*, the overture *Minerva*, 2 suites for small orchestra, a *Marche de Fête* for orchestra, *Le Sommeil de l'Enfant Jésus* for violin and orchestra, 2 pieces for harp and orchestra, organ-preludes and fugues, a *Messe de Noël*, etc.

Bussler, Ludwig (Berlin, 1838–1901, do.). Eminent Prussian theorist, pupil of Dehn, Grell and Wieprecht, from 1865 teaching at the Ganz School in Berlin and from 1879 at the Stern Conservatory, besides from 1883 writing for the *National-Zeitung*. Author of a long list of valuable text-books (1867–89) in harmony, counterpoint, form, composition, orchestration, etc., and lectures on music-history (1882).

Bussmeyer, Hans (Brunswick, 1853). German pianist, trained at the Munich Conservatory and by Liszt, in 1872–74 touring in South America, then teacher at the Munich Conservatory and since 1904 director, besides in 1879–84 founding and conducting the Munich Choral Society. Has written a piano-concerto, *Germanenzug* for men's chorus, etc. His brother **Hugo** (b. 1842), also a pianist, in 1860–67 toured in South America, then visited New York and Paris and finally settled in Rio de Janeiro. Author of *Das Heidentum in der Musik*, 1871.

Buths, Julius (Wiesbaden, 1851–1920, Düsseldorf). Noted Hessian pianist, pupil of Ferd. Hiller, Gernsheim and Kiel in 1871–72 director

of the Wiesbaden Cäcilia, in 1875–79 at Breslau, in 1879–90 of the Elberfeld Musical Society, in 1890–08 city-director at Düsseldorf, in 1902 becoming head of the Conservatory. Wrote a piano-concerto, a piano-quintet, a string-quartet, apiano-suite, etc., and translated Elgar's *Dream of Gerontius* and *The Apostles*.

Butler, O'Brien (Cahersiveen, ?1870–1915, on the 'Lusitania'). Irish composer, studying in Italy and with Stanford and Parratt, traveled widely and while in India wrote the Irish opera *Muirgheis*, 1913 (Dublin). Wrote also a violin-sonata (Irish themes) and songs.

Butt, Clara (Southwick, 1873). Famous English contralto, pupil of the Royal College, London, and of Bouhy and Mme. Gerster, making her début in concert in 1892 and becoming at once a favorite singer at festivals and in oratorio. Works written for her include Elgar's *Sea-Pictures* (1899), Cliffe's *Triumph of Alcestis* and Bedford's *Romeo and Juliet* (both 1902). She visited America in 1899 and 1913, and in 1913–14 made a world-tour with her husband, the baritone R. K. Rumford (married 1900). *G.*

Butting, Max (Berlin, 1888). Prussian composer, pupil of Dreyer and the Munich Conservatory. Has written a *Kammersinfonie*, a 'cello-concerto, a string-quintet, a quintet for oboe, clarinet and strings, 4 string-quartets, a piano-quartet, a string-trio, a violin-sonata, a mass (incomplete) and songs with orchestra.

Büttner, Paul (Dresden, 1870). Saxon composer, trained at the Dresden Conservatory, in 1896–1907 teaching there. Has written 4 symphonies, 2 symphonic fantasies, the overture *Napoleon*, a *Saturnalia* for wind and drums, violin-sonatas, the short opera *Anka* and men's choruses.

Buttstedt, Franz Vollrath (Erfurt, 1735–1814, Rotenburg). Thuringian organist, at first at Weikersheim and from 1784 at the Jacobikirche in Rotenburg. Wrote a Passion, a cycle of cantatas, clavier-sonatas and other instrumental works.

Buttstedt, Johann Heinrich (1666–1727). 17th C. *G.*

Buus, Jachet de. 16th C. *G* (Jachet).

Buxtehude, Dietrich (1637–1707). 17th C. *G.*

Buzzola, Antonio (Adria, 1815–1871, Venice). Italian composer, pupil of his father and of Donizetti, from 1855 director at St. Mark's, Venice. Wrote 6 operas (1836–50) for Venice and much church-music.

Byrd, William (1538–1623). 16th C. *G.*

Byström, Oskar Fredrik Bernadotte (Stockholm, 1821–1909, do.). Swedish pianist (also in military service till 1857), appearing from 1848, from 1867 inspector at the Stockholm Conservatory, in 1872 becoming professor, and also in 1872–76 conducting concerts at Åbo (Finland). Author of *Luthers Kirchenlieder*, 1897, and *Ur Medeltidens Kyrkosång i Sverige*, 1900 (enlarged 1903).

C

Cabel [Cabu], Marie Joseph, née Dreulette (Liège, 1827–1885, n. Paris). Belgian operatic soprano, pupil of Cabu (whom she married), appearing from 1847 at Paris, from 1849 at Brussels, from 1854 in England and from 1861 at Petrograd, etc., singing at many premières, as of Adam's *Le Bijou Perdu* (1853), Clapisson's *La Promise* (1854), Halévy's *Jaguarita d'Indienne* (1855), Auber's *Manon Lescaut* (1856), Meyerbeer's *Le Pardon de Ploërmel* (1859), Grisar's *La Chatte Merveilleuse* (1862), Thomas' *Mignon* (1866), etc. In 1878 she had a stroke of paralysis. Her voice, though not large, was highly flexible and sympathetic. *G.*

Cabezon, Antonio de (1510–1566). 16th C. *G.*

Cabo, Francisco Javier (n. Valencia, 1768–1832, do.). Important Spanish church-musician, long organist at Naguera and from 1810 successively singer, organist and maestro at Valencia Cathedral, where he wrote much in the Palestrina style.

Caccini, Guilio (?1546–1618). 16th C. *G.*

Cadeac, Pierre. 16th C. *G.*

Cadman, Charles Wakefield (Johnstown, Pa. 1881). American composer, pupil of various teachers in Pittsburgh, where for a time he was organist and music-critic, removing in 1910 to Los Angeles. Since 1906 he has been specially interested in the music of the Indians, making original investigations among the Omahas and Winnebagos, lecturing on the subject (assisted by the Indian soprano Tsianina Redfeather) and making use of native themes in many works. Has written the operas *The Land of Misty Water* (or *Daoma*), *The Garden of Mystery* and *Shanewis*, 1918 (Metropolitan, New York), a piano-trio in D, the *Thunderbird* suite for orchestra, the cantata for men's voices *The Vision of Sir Launfal*, 1909 (prize, Pittsburgh), the song-cycles *Four American Indian Songs, From Wigwam and Tepee, Idyls of the South Sea, Three Songs to Odysseus, and The Morning of the Year* (4 voices soli), with many other songs and part-songs, including the Japanese romance *Sayonara*, numerous pieces or cycles for piano, and works for violin, organ, etc. *A.*

Cady, Calvin Brainerd (Barry, Ill. 1851). Able American teacher, trained at the Oberlin and Leipzig Conservatories, from 1874 teacher at Oberlin, from 1880 at the University of Michigan, in 1888–94 at the Chicago Conservatory, where in 1892–94 he also edited *The Music Review*, from 1901 in Boston, from 1907 at Teachers College in New York, from 1908 at the Institute of Musical Art there, and since 1913 in Portland, Ore., where he conducts the Music-Education School. He has devoted himself to careful studies of the theory of music-teaching, with emphasis upon psychology and the relation of music to spiritual development. Author of *Music-Education*, 3 vols. 1902–07, articles in the *Encyclopedia of Education* and magazines, etc. *A.*

Cafaro, Pasquale (n. Lecce, 1706–1787, Naples). Italian composer, pupil of Leo in Naples and his successor as head of the Conservatorio della Pietà in 1745, besides being for a time maestro at the court. Wrote 8 operas (1751–75), several oratorios and sacred cantatas, masses, motets, including a Stabat Mater, and other church-music. *G.*

Caffarelli [properly **Gaetano Majorano**] (Bari, 1703–1783, n. Naples). Famous Italian artificial soprano, pupil at Naples of Porpora, who thought him the greatest singer living (as did Caffarelli himself). From his début at Rome in 1724 his eminence was promptly recognized throughout Italy and for some years after 1730 in Spain, France, England (from 1737) and Austria, but his chief triumphs were at Rome, Naples and Venice. He excelled both in sustained cantabile and in brilliant coloratura, and his vocal virtuosity was supported by a handsome face and good dramatic sense. Becoming very wealthy, he bought the dukedom of Santo Dorato and built a palace. He continued singing till about 1770. *G.*

Caffi, Francesco (Venice, 1780–1874, Padua). Italian music-historian, author of a notable history of music at S. Marco, Venice, from 1313 to 1797 (2 vols. 1854–55), besides biographies of Furlanetto (1820), Marcello (1830), Lotti (1835), Zarlino (1836), Dragonetti (1846) and Asola (1862). He also left incomplete a history of the theater.

Cagnoni, Antonio (n. Voghera, 1828–1896, Bergamo). Italian composer, trained at the Milan Conservatory, where he produced two operas as a student in 1845–46, followed by the successful opera buffa *Don Bucefalo*, 1847. From 1852 he was maestro at Vigevano Cathedral, from 1873 at Novara Cathedral, and 1887 at S. Maria Maggiore in Bergamo. Wrote over 20 operas (1845–93), including *Francesca da Rimini*, 1878, and *Re Lear* (unperformed). *G.*

Cahen, Albert (Paris, 1846–1903, Cap d'Ail). French composer, pupil of Mme. Szarvady and Franck. Wrote the operas *Le Bois*, 1880, *La Belle au Bois Dormant* (fairy-story), 1886, *Le Vénitien*, 1890, and *La Femme de Claude*, 1896, the ballet *Fleur des Neiges*, 1888, the biblical drama *Jean le Précurseur*, 1874, and the mythological poem *Endymion*, 1875, besides the song-cycle *Marines*. *G.*

Cahen, Ernest (Paris, 1828–1893, do.). French pianist, trained at the Paris Conservatory and long an adjunct-teacher there. Wrote the operettas *Le Califat*, 1853, and *Le Souper de Mezzetin*, 1859.

Cahn-Speyer, Rudolf (Vienna, 1881). Austrian student of chemistry, also highly trained in

music, especially at Vienna, Leipzig and Munich, becoming conductor at Kiel in 1908 and at Hamburg in 1909, and since 1911 teaching at the Klindworth-Scharwenka Conservatory in Berlin. Author of *Franz Seydelmann als dramatischer Komponist*, 1909, *Das Wesen der Oper u. ihre Entwicklung in der Gegenwart*, 1913, and a manual of conducting (1919).

Caimo, Joseffo. 16th C.

Caland, Elisabeth (Rotterdam, 1862). Dutch piano-teacher, pupil of Deppe and Rebiček, in 1898–1915 working in Berlin and then at Gehlsdorf. Has written a series of important textbooks after the Deppe system (from 1897).

Caldara, Antonio (1670–1736). 17th C. *G.*

Caldicott, Alfred James (Worcester, 1842–1897, n. Gloucester). English composer, a choirboy at Worcester Cathedral, trained there and at the Leipzig Conservatory, from 1864 organist at St. Stephen's, Worcester, and also for the city, from 1883 teacher at the Royal College of Music, London, and from 1894 its director, besides activity as conductor of light opera in London and also with a traveling troupe in America (1890–91). Wrote several cantatas, including *The Widow of Nain*, 1881 (Worcester Festival), 13 operettas, many glees and part-songs, including *Humpty-Dumpty*, 1878 (prize at Manchester), and some songs.

Calegari, Antonio (Padua, 1757–1828, do.). Italian composer and author, pupil of Bertoni, from 1801 organist at S. Antonio in Padua and from 1814 maestro there. Wrote 3 operas at Venice (1784–89), several theoretical works (1801–29), and a vocal method (1836).

Calegari, Francesco Antonio (Venice, ? –1740?) A Franciscan, in 1703–27 maestro at S. Antonio in Padua, and then connected with the Church of the Frari in Venice, writing church-music, some organ-music and a treatise on harmony (1732, but not published).

Calegari, Luigi (Padua, ?1780–1849, Venice), nephew of Antonio above. Italian composer of 8 operas (1804–11) for Padua, Venice, Rome and Parma, a ballet and a cantata (1832).

Calkin, John Baptiste (London, 1827–1905, do.). English organist, pupil of his father, from 1846 at St. Columba's College in Ireland, from 1853 at Woburn, and from 1863 in London, becoming in 1899 professor at the Guildhall School. Wrote several services, many anthems, effective glees and part-songs, organ- and piano-pieces, etc., of considerable originality, besides a string-quartet, a string-quintet, a piano-trio and a 'cello-sonata.

Callaerts, Joseph (Antwerp, 1838–1901, do.). Belgian organist, pupil of Lemmens, in 1851–56 at the Jesuit College in Antwerp and long at the Cathedral there, besides teaching at the Music-School from 1876. Wrote a prize symphony (1879), a prize piano-trio (1882), the comic opera *Le Retour Imprévu*, 1889, organ- and piano-pieces, cantatas and church-music.

Callcott, John Wall (London, 1766–1821, Bristol). Noted English composer of glees, mostly self-taught, but with help from Arnold, Cooke and (in 1790) Haydn. In 1783–1802 he was organist at various churches in London. In 1807 he was appointed to lecture at the Royal Institution, but was soon laid aside by mental disorder. Mus.D. of Oxford in 1800. From 1785 he became famous for a succession of fine glees, part-songs, catches and canons, winning many prizes and becoming one of the leading promoters of the Glee Club (from 1787) and every similar enterprise. From about 1795 he projected an extensive musical dictionary, for which he collected much material. Author of a *Musical Grammar*, 1806, which became popular. From his many works Horsley edited a *Collection of Glees, Canons and Catches*, 2 vols. 1824, with a biography. Of his many children, his son, **William Hutchins Callcott** (1807–1882), attained a good reputation as organist, pianist and composer of popular music. *G.*

Calmus, Georgy (Berlin, 1874). Prussian violinist, pupil of Joachim, besides musicological study at Berlin University. Has written *Die ersten deutschen Singspiele*, 1908, and edited afresh Lesage's parody-opera *Télémaque* and Gay's *Beggar's Opera*.

Calori, Angiola (Milan, 1732–1790?). Italian soprano of ability, appearing in England in 1758–61, at Dresden in 1770 and in Italy in 1774–83. She sang at the premières of three operas of Cocchi in 1758–60. *G.*

Calvé [Roquer], Emma (n. Aveyron, 1866). Eminent French operatic soprano, pupil of Puget, Mme. Marchesi and Laborde, appearing first at Brussels in 1882–83, at the Opéra-Comique, Paris, in 1885–87, '91–95, in England from 1892, in New York from 1893, and from 1895 widely throughout Europe. She sang at the premières of Dubois' *Aben Hamet* (1884), Mascagni's *Cavalleria Rusticana* (1890), Massenet's *La Navarraise* (1894) and *Sapho* (1897), but secured her greatest fame in Bizet's *Carmen*, to which she brought peculiar gifts of temperament. Her répertoire is mainly confined to works by French composers. Since 1910 she has been heard almost exclusively in concert. Monograph by Wisner, 1902. *G.*

Calvisius, Sethus (1556–1615). 16th C. *G.*

Calvocoressi, Michel D. (Marseilles, 1877). Greek-French critic and author, pupil of Leroux, since 1905 professor at the École des Hautes Études Sociales, correspondent for various periodicals, French, English, German and Russian, and widely known also as lecturer, especially upon Russian and French music. With Vallas he has edited the *Revue Française de Musique*, and has made many fine translations of librettos and song-texts. Officer in the Order of St. Anna from 1908. Author of *La Musique Russe*, 1907, lives of Liszt (1907), Mussorgsky (1908), Glinka (1913) and Schumann (1913), and translator of Rimsky-Korsakov's *Instrumentation* (1914).

Calzabigi, Raniero da (Leghorn, 1714–1795, Naples). Italian man of letters, the librettist

of Gluck's *Orfeo* (1762), *Alceste* (1767) and *Paride ed Elena* (1769), thus contributing largely to the transformation of his style. Also wrote a dissertation on Metastasio's dramatic poetry (1775). Memoir by Lazzeri, 1907.

Cambert, Robert (?1628–1677). 17th C. *G.*

Cambini, Giovanni Giuseppe (Leghorn, 1746–1825, Paris). Italian composer, pupil of Martini, from 1770 in Paris, writing about 20 operas (1776–95), an oratorio, 60 symphonies, over 140 string-quartets, etc.

Camerloher, Placidus von (Murnau ?1710–1776, Freising). Bavarian ecclesiastic, from 1748 at St. Veit and later at Freising. Wrote notable sinfonie da camera (1760–62), trio- and violin-sonatas, oratorios and several singspiele, including *Melissa*, 1739.

Cametti, Alberto (Rome, 1871). Able Italian musicologist, trained at the Accademia S. Cecilia in Rome, maestro at S. Luigi de'Francesi and member of the Papal Commission on Church Music. Author of monographs on Palestrina (1895, 1903), Queen Christina (1911) and Rossi (1912), and articles in the *Rivista Musicale* about the Roman activities of Bellini (1900), Donizetti (1904–07), Mozart (1907), Frescobaldi (1908), etc.

Camidge, John (York, 1735–1803, do.). English organist, pupil of Nares, Greene and Handel, from 1756 organist at York Minster, where he was followed in 1803–44 by his son **Matthew** (1764–1844) and he in 1844–59 by his son **John** (1790–1859), the last being Mus.D. of Lambeth in 1855. All wrote church-music, glees, etc. *G.*

Camp, John Spencer (Middletown, Conn. 1858). American organist and composer, pupil of E. A. Parsons, Shelley, Buck, S. P. Warren and Dvořák, in 1882–1918 organist at churches in Hartford, Conn., and in 1902–11 conductor of the Philharmonic Society there. Mus.D. of Trinity College in 1921. Has written the overture *Der Zeitgeist*, the orchestral suite *Pilgrim* (based on Bunyan's allegory), a string-quartet, other works for orchestra or chamber-ensemble, Psalm 46 and *The Song of the Winds* for soli, chorus and orchestra, the church-cantatas *The Morning Star*, *The Prince of Peace* and *The Prince of Life*, anthems, songs and piano-pieces. *A.*

Campagnoli, Bartolommeo (n. Bologna, 1751–1827, Neustrelitz). Noted Italian violinist, pupil of Dall'Ocha, Guastarobba and Nardini, playing first in opera-orchestras at Florence and Rome, in 1777–79 in the service of the Bishop of Freising, in 1780–83 in that of the Duke of Courland at Dresden, from 1783 made tours in northern Europe, in 1788 and again in 1816–18 visited Italy, from 1797 was concertmaster at the Gewandhaus at Leipzig and finally became court-director at Neustrelitz. Wrote a violin-concerto, a flute-concerto, quartets, many violin-pieces and caprices for the viola, etc., and a violin-method. *G.*

Campana, Fabio (Leghorn, 1819–1882, London). Italian composer and vocal teacher, trained at the Bologna Liceo. Several early operas in Italy (1838–50) had little or no success, and from about 1850 he lived in London as teacher and prolific song-writer, producing also the operas *Almina*, 1860 (Piccolomini's last appearance) and *Esmeralda*, 1869 (made notable in London and Homburg by Patti). *G.*

Campanari, Giuseppe (Venice, 1858). Able Italian 'cellist and operatic baritone, after playing in the La Scala orchestra at Milan and beginning to cultivate his voice, in 1884–93 was in the Boston Symphony Orchestra, besides playing in the Adamowski Quartet in 1888–90. In 1893 he entered the operatic field with Hinrichs' Opera Company in New York, and soon made a hit with the rôle of Tonio in *I Pagliacci*. Besides engagements with the Juch and Grau troupes, in 1895–98 he sang regularly at the Metropolitan in New York and has since appeared in many places in America and abroad, chiefly in concert. *A.*

Campanari, Leandro (Rovigo, 1857), brother of the above. Italian violinist and conductor, trained at the Milan Conservatory, from 1877 on tour in Europe and from 1881 in America, where he settled in Boston, in 1883 forming a Quartet and becoming professor at the New England Conservatory and choirmaster at the Jesuit Church. After a European tour in 1887–90, in 1890–97 he was professor at the Cincinnati Conservatory, in 1897–1905 conducted an orchestra in Milan and elsewhere, in 1906 was conductor at the Manhattan, New York, besides substituting for Scheel in the Philadelphia Orchestra, and since 1907 has taught in San Francisco. Has written many songs and a violin-method. *A.*

Campanini, Cleofonte (Parma, 1860–1919, Chicago). Distinguished Italian conductor, pupil of Ferrarini and Bazzini on the violin, made his début as conductor in 1883 at Parma and in that year was one of the leaders at the new Metropolitan in New York. In 1887 he was again at the Metropolitan, introducing Verdi's *Otello*. Among constant engagements later the chief was at Covent Garden, London, 1900–12, besides duties at La Scala, Milan, in 1903–06, at San Carlo, Naples, for one season and visits to Spain, Portugal and South America. In 1906–09 he was the leading conductor at the Manhattan, New York, which he raised to distinction. From 1910 he held a similar position with the new Chicago Opera Company, where his brilliant success led to his becoming general director in 1913. He directed the first American performances of about 25 works, mostly French or Italian. In him were united the qualities of culture, experience, sympathy, artistic and masterly leadership that mark a conductor of the first order. *A.*

Campanini, Italo (Parma, 1846–1896, Villa Vigatto), brother of the above. Eminent Italian operatic tenor, pupil of the Parma Conservatory and of Lamperti, appearing first in 1869 at Odessa, in 1871 at Florence, in 1872 in

London and in 1873 in New York, being at once recognized as an artist of magnetic power and zeal, though uneven as an interpreter. He sang at the premières of Balfe's last opera, *Il Talismano* (1874), and (in England) of *Carmen* (1878), *Aida* (1879) and *Mefistofele* (1880). His répertoire is said to have included about 100 operas. In 1879–80 he toured in America with Nilsson and in 1892 with Patti. After 1883 he lived mostly in New York. *G, A.*

Campardon, Émile (Paris, 1834). Author of monographs on the time of the French Revolution, including *Les Spectacles des Foires*, 1877, *Les Comédiens du Roi de la Troupe Italienne*, 1880, and *L'Académie Royale de Musique*, 1884 (in the biographical dictionary of the Opéra).

Campbell, Francis Joseph (Winchester, Tenn. 1832–1914, London). American educator, blind from early childhood, who from 1871 built up a remarkable College for the Blind at Upper Norwood, in the suburbs of London. He was knighted in 1909 and was also Officier de l'Académie. *A.*

Campbell-Tipton, Louis (Chicago, 1877–1921, Paris). Able American composer, trained at the Leipzig Conservatory; from 1901 living in Paris. Wrote in various forms, including two operas and orchestral works (unpublished), a *Suite Pastorale* for violin and other violin-pieces, a *Sonata Heroic* for piano, a piano-suite and other piano-pieces, and about 30 songs. *A.*

Campenhout, François van (Brussels, 1779–1848, do.). Belgian violinist and operatic tenor, pupil of Pauwels (violin) and of Plantade and Saint-Armand (singing), from about 1800 appearing extensively in Belgium, Holland and France until 1827. Wrote 17 operas (1808–19), ballets, cantatas, choruses, masses and other sacred music, many songs and especially *La Brabançonne* (1830), which became the Belgian national air. *G.*

Campion, François. French theorbist, playing in 1703–19 at Paris Opéra and publishing guitar-pieces (1705), manuals of theorbo-playing (1710) and of simple harmony (1716), and extensions of the latter (1739).

Campion, Thomas (1575–1620). 17th C. *G.*

Campioni, Carlo Antonio (Leghorn, ?1720–1793, Florence). Italian composer of numerous string-trios and duets, with some clavier-pieces and church-music, including a Te Deum and Requiems for Francis I (1766) and Maria Theresa (1781). From 1764 he was court-director at Florence.

Campo y Zabaleta, Conrado del (Madrid, 1879). Fertile Spanish composer and violist, trained at the Madrid Conservatory, where he now teaches. He founded the Quarteto Francés and is a member of the Quinteto Madrid. Has written 6 operas (3 given in Madrid), the symphonic poems *La Divina Comedia*, *Granada* and *Airiños*, the Oriental suite *Kacida*, 8 string-quartets (including the effective *Caprichos Románticos*), church-music, etc. His style is not marked by the prevalent impressionism.

Camporese, Violante (Rome, 1785–1839, do.). Italian stage-soprano, appearing first as an amateur, but later pupil of Crescentini at Paris, where for a time she sang in Napoleon's court-concerts. From about 1815 she was increasingly popular in opera at Paris, Milan and London (1817), continuing in high esteem for perfection of voice and style till about 1830. *G.*

Campos, João Ribeiro de Almeida de. Portuguese church-musician, trained as a priest and from 1800 director at Lamego. Wrote a well-known manual on Plain-Song (1800) and one on musical elements (1786).

Campra, André (1660–1744). 17th C. *G.*

Camps y Soler, Oscar (Alexandria, Egypt, 1837). Spanish pianist, pupil of Döhler and Mercadante, appearing as early as 1850 and later touring throughout Europe, settling finally in Madrid. Has written piano-pieces, a cantata and songs, besides text-books in harmony, *Estudios Filisóficos sobre la Música* and a translation of Berlioz' *Instrumentation.*

Camussi, Ezio (Florence, 1883). Italian composer of the operas *La Du Barry*, 1912, *I Fuochi di S. Giovanni*, 1920, and *Il Donzello*, besides orchestral works, etc.

Canal, Pietro (n. Bassano, 1807–1883, do.). Italian abbate, professor of ancient languages at Padua. He collected a library of valuable books on music (catalogue, 1885) and wrote *Della Musica in Mantova*, 1881.

Canali, Floriano. 16th C. *G.*

Candeille, Amélie Julie (Paris, 1767–1834, do.), daughter of the following. French operatic soprano and actress, making her début in 1782 in Gluck's *Iphigénie en Aulide*, but in 1783–96 mainly occupied in spoken drama, though in 1792 making a hit with the operetta *La Belle Fermière* (her own text and music). In 1798–1802 she was the wife of Simons, a Brussels manufacturer, and then became a music-teacher till 1821, when she married Piérié, a French painter. Wrote an opera (1807), 3 piano-trios, 4 piano-sonatas, a 2-piano sonata, piano-fantasias and songs.

Candeille, Pierre Joseph (n. Lille, 1744-1827, Chantilly). French composer of motets and operas, many of the latter arrangements or new versions of old works (1778–93), the most successful being *Castor et Pollux*, 1791 (utilizing some of Rameau's music).

Cange, Charles Dufresne, Sieur du (1610-1688). 17th C.

Cannabich, Christian (Mannheim, 1731–1798, Frankfort). Important Badenese violinist and conductor, pupil of Stamitz and Jomelli (as protégé of the Elector Palatine), from 1757 concertmaster of the Electoral Orchestra at Mannheim and from 1775 its conductor (after 1778 at Munich). Besides being a superior violin-teacher he became famous for his skill in introducing unheard-of refinements and effects of ensemble-playing in the Mannheim orchestra, making it a model for later times. He became a

warm friend of the young Mozart. Wrote some operas and ballets (from 1778), about 100 symphonies, large and small, concertos for violin, flute, etc., much chamber-music, including string-quartets, and many lesser instrumental works (notable examples in the *Denkmäler d. Tonkunst in Bayern*, viii, xv, xvi. *G.*

Cannabich, Karl (Mannheim, 1764–1806, Munich), son of the above (but see Eitner, who makes him son of Martin Friedrich C.). Violinist and conductor, pupil of Eck and Gratz, developing precociously and early entering the Electoral Orchestra at Munich, becoming concertmaster in 1798 and court-director in 1800. Wrote several operas, many ballets, a symphony, an overture, string-quartets, piano-sonatas and pieces, part-songs, etc. *G.*

Canniciari, Pompeo (? –1744, Rome). Italian church-composer, in 1709–44 maestro at S. Maria Maggiore in Rome. Wrote many masses, motets, etc., in the Palestrina style. *G.*

Capellen, Georg (n. Detmold, 1869). Able German theorist, educated at Tübingen, Göttingen and Berlin Universities. Author of *Die musikal. Akustik als Grundlage d. Harmonik u. Melodik*, 1903, *Die Freiheit oder Unfreiheit d. Töne u. Intervalle als Kriterium d. Stimmführung*, 1904, *Die Zukunft d. Musiktheorie*, 1905, *Fortschrittliche Harmonie u. Melodielehre*, 1908, an article against Riemann's theory of harmonic dualism (*Neue Zeitschrift*, 1901), etc.

Capet, Lucien (Paris, 1873). Noted French violinist, trained at the Paris Conservatory, where since 1907 he has taught ensemble-playing. He was early soloist for the Lamoureux Orchestra, in 1899–1903 taught at the Bordeaux Conservatory, in 1903 established a Quartet which gained international fame and in 1919 resumed activity with it (other members being C. Delobelle, H. Benoit and M. Hewit). Has written 3 string-quartets.

Capocci, Filippo (Rome, 1840–1911, do.), son of the following. Famous Italian organist, pupil of his father and the Accademia S. Cecilia, from 1873 organist at the Lateran and in 1898 his father's successor as maestro. Wrote 6 organ-sonatas and many other organ-works (11 vols.), and the oratorio *S. Atanasio*, 1863. As a player he was counted the finest in Italy. *G.*

Capocci, Gaetano (Rome, 1811–1898, do.). Noted Italian organist, director and church-composer, pupil of Pascoli, Fioravanti and Cianciarelli and of the Accademia S. Cecilia, from about 1835 organist at S. Maria in Vallicella, from 1839 at S. Maria Maggiore, and from 1855 maestro at the Lateran, following Meluzzi. Wrote many masses, motets, psalms, offertories, etc., in a pure and flowing style, besides the oratorios *Battista*, 1833, and *Assalonne*, 1842. He was also an able teacher. *G.*

Capoul, Joseph Amédée Victor (Toulouse, 1839). Distinguished French operatic tenor, pupil of Révial and Mocker, appearing first in 1861 and then engaged at the Opéra-Comique till 1872, from 1871 becoming known in London and elsewhere, including New York (1873), where in 1892–97 he taught at the National Conservatory. After 1897 he became stage-manager at the Paris Opéra. Among premières at which he assisted are those of Poise's *Les Absents* (1864), Gounod's *La Colombe* (1866), Massenet's *La Grand'Tante* (1867), d'Ivry's *Les Amants de Vérone* (1867), Auber's *Le Premier Jour de Bonheur* (1868), Offenbach's *Vert-Vert* (1869), Massé's *Paul et Virginie* (1876), Flotow's *Alma l'Incantatrice* (1878), and Godard's *Jocelyn* (1888, in Paris). His répertoire was chiefly confined to French works, especially to opéras comiques. *G.*

Capra, Marcello (Turin, 1862). Founder in 1896 of a music-publishing business in Turin, now incorporated as the Società Tipografica Editrice Nazionale. Since 1899 the firm has published the journal *Santa Cecilia*.

Caprioli, Carlo. 17th C.

Capuzzi, Giuseppe Antonio (Brescia, 1753–1818, Bergamo). Italian violinist, pupil of Nazari and Bertoni, writing 5 operas, many ballets and considerable chamber-music.

Carabella, Ezio (Rome, 1891). Italian composer of music for Fraschetti's *Fortunello* (1921), an orchestral *Preludio*, 1916, symphonic variations (1921) and *Impressione Sinfonica* for small orchestra, 1913.

Caraccioli, Luigi (Andria, 1849–1887, London). Italian composer and singing-teacher, trained by Cesi, Conti and Mercadante, from 1878 head of the vocal department of the Dublin Academy of Music and from 1881 in London. Wrote the opera *Maso il Montanaro*, 1874, and numerous effective songs.

Caradori-Allan, Maria Caterina Rosalbina, née De Munck (Milan, 1800–1865, Surbiton). French-Italian soprano, pupil of her mother (née Caradori), appearing about 1820 in Italy, France and Germany, at first in concert, but soon in opera, in 1822–27 very popular in England and again after 1835 (with a visit to the United States in 1837), becoming noted as a superior soloist at festivals. She was an artist of refinement and perfection of style. *G, A.*

Carafa de Colobrano, Michele Enrico (Naples, 1787–1872, Paris). Brought up for a military career, first under Murat in Italy and later under Napoleon, he also had musical training under Ruggi, Feneroli and Cherubini, and began ambitious composition, which he resumed after Napoleon's defeat at Waterloo (1815), at first in Italy, but from 1828 mostly at Paris. In 1837 he succeeded Lesueur in the Académie and from 1840 was professor in the Conservatory. Wrote over 35 operas (1802–38), including *Adele di Lusignano*, 1817, *Le Solitaire*, 1822, *Masaniello*, 1827, and *La Violette* (with Leborne), 1828, some ballets, cantatas, several masses and other church-music. *Masaniello*, his best work, was written to compete with Auber's *La Muette de Portici* and was produced just two months before the latter. Memoir by Bazin, 1873. *G.*

Cardon, Louis (Paris, ?1747–1805?, Russia). Noted Italian-French harpist, who fled from Paris to Russia when the Revolution of 1792 broke out. Wrote 2 harp-concertos (with strings), harp-sonatas, trios and duos, etc., and an important method (1785). *G.*

Cardoso, Manuel (1569–1650). 17th C. *G.*

Caresana, Cristoforo (1655–1730?). 17th C. *G.*

Carestini, Giovanni [stage-name **Cusanino**] (n. Ancona, ?1705–1760, do.). Famous Italian artificial contralto, first appearing at Rome in 1721 and then at various Italian cities, in 1733–35 was with Handel at London, followed by more than twenty years of brilliant success on the Continent, retiring in 1758. His voice is said to have been one of the most perfect of its kind, used with great artistic skill. *G.*

Carey, Bruce Anderson (Hamilton, 1877). Canadian baritone and conductor, trained at Hamilton and under Vessetti, Braggrotte, Carrobbi and Neidhardt, since 1905 director of the Elgar Choir at Hamilton and since 1910 teacher in the Hamilton Conservatory. Under his guidance the Choir has secured a wide renown for perfection, especially in *a cappella* singing. *A.*

Carey, Henry (?1685–1743, London). English composer, mostly self-taught, from 1715 employed in writing for the London theaters, producing plays and poems as well as music. Wrote 9 ballad-operas (1715–39), the most successful of which was *A Wonder*, 1735, many cantatas (1724, '32) *The Musical Century* (100 ballads and songs), 2 vols, 1737 (also '40, '43), besides poems (1713) and dramatic pieces (1743). He is often held to have been the author of both words and music of 'God save the King' in 1740, but without satisfactory reason. *G.*

Carissimi, Giacomo (?1604–1674). 17th C. *G.*

Carl, William Crane (Bloomfield, N. J. 1865). Eminent American organist, pupil of S. P. Warren and Guilmant, from 1882 at the 1st Presbyterian Church, Newark, and since 1892 at the 1st Presbyterian Church, New York, with many recitals in both cities and elsewhere. Mus.D. of New York University in 1911 and Officier de l'Instruction Publique since 1909. In 1899 he founded the Guilmant Organ School in New York, which has had notable success under his direction. Has published many fine collections of organ-works. *A.*

Carlez, Jules Alexis (Caen, 1836). French organist at Caen, author of many historical and biographical essays, including *Les Musiciens Paysagistes*, 1870, *La Musique à Caen*, 1876, and on Auber, (1874, '75), Choron (1882), Catel (1895), etc., as well as on various older composers.

Carlheim-Gyllensköld, Sigrid (Vexlö, 1863). Able Swedish pianist, trained at the Stockholm Conservatory and by Leschetizky, in 1889 founding the Stockholm Music Institute.

Carlsen, Camillo Alphonzo Johannes Peter (Copenhagen, 1876). Danish organist, pupil of the Copenhagen Conservatory, from 1900 in churches there and since 1911 at Roeskilde Cathedral. Has written a piano-quintet, 3 string-quartets, Psalm 80, cantatas, motets, organ-and piano-pieces, etc.

Carmichael, Mary Grant. English pianist, pupil of Beringer, W. Bache, Hartvigson and Prout, much in request as accompanist. Composer of the operettas *The Snow-Queen* and *The Frozen Heart* (from Hans Andersen), a mass, 2 marches for military band, a piano-suite (4-hands), many piano-pieces and songs, including the cycle *The Stream*. Has translated Ehrlich's *Pianists of Past and Present*.

Carnegie, Andrew (Dunfermline, 1837–1919, Lexox, Mass.). Scottish manufacturer and philanthropist, in the United States from 1848, becoming enormously wealthy in steel industries. Among his numerous benefactions were over 7500 organs given to churches (4100 in America), provisions for organ-recitals at Allegheny and Pittsburgh (from 1889 and 1895), support of the Oratorio and Philharmonic Societies in New York, the erection of Carnegie Hall in that city, and many other similar evidences of musical zeal. The Carnegie Trust in Great Britain, established by him, has for one of its objects the fostering of musical education and the publication of musical works of merit. *A.*

Carnicer y Batlle, Ramón (Tarrega, 1789–1855, Madrid). Important Spanish composer, pupil of Queralt and Bagner, from 1809 organist in the Balearic Islands, from 1814 in Spain, where, after visiting Italy in 1816, in 1818–20 he directed the Italian opera at Barcelona and, after travels in France and England, in 1828–30 was head of the Madrid Opera and from 1830 professor in the Conservatory. He is regarded as one of the founders of the national type of operetta or zarzuela. Wrote 9 operas in all (1818–47), including *Colombo*, 1831, *Ipermenestra*, 1843, and *Ismaila*, 1847, much church-music, including a mass for 8 voices and orchestra, many songs, some of them national (including the national hymn of Chile), and some instrumental music. *G.*

Caro, Paul (Breslau, 1859). Fertile Silesian composer, pupil of J. Schäffer, Scholz and the Vienna Conservatory, since 1885 working in Breslau. Has written the operas *Hero und Leander*, 1912, and *Die Hochzeit von Ulfosti*, 5 symphonies, several symphonic poems, a piano-quintet, over 30 string-quartets, a piano-trio, 2 serenades for strings, a *Faust* [Part II], overture, 2 sacred cantatas, a Requiem, a piano-sonata and other piano-pieces, songs, etc.

Caron, Philippe. 15th C. *G.*

Caron, Rose Lucile, née Meuniez (n. Paris, 1857). Eminent French operatic soprano, trained at the Paris Conservatory and by Marie Sass, making her début at Brussels in 1884 and singing there or in Paris till 1890, when she settled in the latter. Since 1902 she has been professor in the Conservatory and has sung mostly in concert. She has been the leading

artist in the introduction of numerous French, Italian and Wagnerian works in Paris, including the premières of Reyer's *Sigurd* and *Salammbô* (1884, '90), Massenet's *Le Cid* and Godard's *Jocelyn* (1888). She is equally noted for beauty of voice and nobility of style. *G.*

Caroso, Fabritio. 16th C. *G.*

Carpani, Giuseppe Antonio (n. Como, 1752–1825, Vienna). Italian littérateur, originally a lawyer, editor of the *Gazetta di Milano* in 1792–96, then, except for a sojourn at Venice as theater-censor, at Vienna, where he became court-poet. Author of many Italian opera-librettos, including that of Paër's *Camilla*, and translator of many from French and German, besides his discursive *Le Haydine*, 1812, and *Le Rossiniane*, 1824 (both pirated in Paris by Stendhal). A Passion by him was set to music by Weigl (1804). *G.*

Carpenter, John Alden (Park Ridge, Ill. 1876). American merchant and composer, musically trained under Amy Fay, Seeboeck and Ziehn and at Harvard University. Has written a symphony (1917, Norfolk Festival), the orchestral suite *Adventures in a Perambulator*, 1915, a *Concertino* for piano and orchestra (1915), a violin-sonata (1913), and many striking songs, including the cycle *Gitanjali*, 1913. He is vice-president of George B. Carpenter & Co., Chicago. *A.*

Carpentras [Eleazar Genet] (?1475–1532 ?). 16th C. *G.*

Carr, Benjamin (1769–1831, Philadelphia). Fine English stage-singer, coming to America in 1793 and soon prominent in Philadelphia as singer, pianist, organist and conductor, besides managing the first music-store there. He was a promoter and an early conductor of the Musical Fund Society. Wrote the ballad-opera *The Archers*, 1796 (New York), edited *The Musical Journal* and published collections, etc. *A.*

Carr, Frank Osmund (n. York, 1858). English composer of numerous comic operas and burlesques (from 1891). Mus.D. of Oxford Univ. in 1891.

Carré, Albert (Strasburg, 1852). French actor and impresario, musically notable as in 1898–1912 director of the Opéra-Comique in Paris, developing it into a rival of the Opéra.

Carreño, Maria Teresa (Caracas, 1853–1917, New York.) Remarkable Venezuelan pianist, appearing as a child in 1862 in New York, giving series of concerts there and in Boston and Havana, then studying under Gottschalk and later under Mathias in Paris. From 1865 she was constantly engaged in concert-tours in Europe, returning to America in 1875. In 1872, to supply a vacancy, she appeared as Marguerite in *Les Huguenots* (Edinburgh) and for about ten years was often heard in opera. In 1884, while in Venezuela, for a time she conducted opera-performances. Her fame as the foremost woman pianist of the day became established from 1890 onward. Upon a basis of exceptional technical virtuosity she advanced to great heights of insight and noble interpretation, with extraordinary vigor and dramatic intensity. She was one of the first to hasten the recognition of MacDowell's genius. She was four times married, in 1872 to the violinist Sauret, in 1875 to the singer Giovanni Tagliapietra, in 1892 to the pianist d'Albert and in 1902 to Arturo Tagliapietra. She wrote a string-quartet, piano-pieces and études, a *Festival Hymn* for the Bolivar centenary (1883) etc. *G, A.*

Carrillo, Julián (Ahualulco, 1875). Talented Mexican violinist and composer, pupil of the Mexico, Leipzig and Ghent Conservatories (prizes at the first and last), in 1899–1902 playing in the Gewandhaus Orchestra. After touring in Mexico, in 1906–07 he taught in the National Conservatory, becoming in 1913–15 its director, organized the Beethoven Symphony Orchestra and Quartet in 1909, and in 1908–12 was also inspector-general for the government. In 1914 he gave some orchestral concerts in New York and since 1915 has worked there. Has written the operas *Mathilda* and *Ossian*, 2 symphonies, 2 orchestral suites, a piano-quintet, a string-quartet and sextet, 2 masses and a Requiem, besides several theoretical treatises (from 1913). *A.*

Carrodus, John Tiplady (Keighley, 1836–1895, London). Eminent English violinist, pupil of Molique, appearing first as a youth in 1849, again in 1863 and thereafter frequently, besides playing from 1854 in the Covent Garden orchestra and becoming its concertmaster, as later in the Philharmonic and at many festivals. He was an able teacher. Wrote a few violin-pieces. Memoir by his son (1897). *G.*

Carse, Adam [von Ahn] (Newcastle-on-Tyne, 1878). English composer, trained at the Royal Academy, London (Macfarren scholarship). Has written 2 symphonies (1906, '09), the symphonic poems *The Death of Tintagiles*, 1902, and *In a Balcony*, 1905, a *Prelude to Manfred* (1904) and a Concert Overture, 1904, orchestral Variations (1911), 2 suites for small orchestra, a *Norwegian Fantasia* for violin, a violin-sonata (1919), variations for piano (4-hands), and the opera *Fritjof*, 1915. Author of two practical text-books. *G, A.*

Carter, Henry (London, 1837– ?). English organist, extensively trained in England and Germany, from 1854 organist at the Quebec (English) Cathedral and founder of the first Canadian oratorio society, from 1864 at the Church of the Advent, Boston, and the new Music Hall, from 1873 at Trinity Church, New York, from 1880 teaching in Cincinnati, and from 1883 at Plymouth Church, Brooklyn. He was well-known as a recitalist in many places. Wrote 2 string-quartets, church-music, songs, etc. *A.*

Carter, William (London, 1838– ?), brother of the above. English organist, pupil of his father and Pauer, engaged in various London churches from his tenth year, from 1860 conduct-

or of popular oratorio societies and from the opening of the Royal Albert Hall in 1871 led annual series of concerts there. Wrote the cantata *Placida*, 1871, anthems and songs.

Cartier, Jean Baptiste (Avignon, 1765–1841, Paris). Able French violinist, pupil of Viotti, in 1791–1821 in the Opéra orchestra and from 1804 also in the court-orchestra (pensioned in 1830). As teacher and editor he was influential in introducing many standard Italian works to French players, especially through his collection *L'Art du Violon*, 1798, 1801. Wrote 2 operas, 2 symphonies, violin-concertos, etc. *G.*

Carulli, Ferdinando (Naples, 1770–1841, Paris). Noted Italian guitarist, self-taught, becoming the first artistic virtuoso on his instrument, in Paris from 1808. Wrote nearly 400 guitar-pieces, a method and a text-book on harmony in guitar-playing (1825). *G.*

Carulli, Gustavo (Leghorn, 1801–1876, Bologna), son of the above. Good vocal teacher and composer of the opera *I Tre Mariti*, 1825, excellent trios, songs, a method and exercises.

Caruso, Enrico (Naples, 1873–1921, do.). Extraordinarily gifted Italian operatic tenor, trained by Vergine and Lombardi, making his début in 1895 at Caserta in *Faust*, followed in 1896 by successes at Naples and Milan, then at Genoa, Petrograd and Buenos Aires (1899–1903), besides continuing active in Italy and beginning to be known in England (1902) and America (1903). From that time he held a unique place in the operatic world everywhere. His voice was recognized as one of the most perfectly endowed and disciplined on record, and his dramatic sympathy enabled him to use it with remarkable adaptation to varied demands of plot and situation. From 1903 he made New York his headquarters, and up to 1920 had appeared nearly 600 times there. The twenty-fifth anniversary of his début in Italy was duly celebrated on Mar. 21, 1919. Late in 1920 he suffered a hemorrhage of the throat, followed by serious complications. His répertoire included about 50 operas, mostly Italian and French. He assisted at numerous premières, as of Giordano's *Fedora* (1898), Mascagni's *Le Maschere* (1901), Cilèa's *Adriana Lecouvreur* (1902), Puccini's *Madama Butterfly* (1904), etc. *G, A.*

Caruso, Luigi [Lodovico] (Naples, 1754–1822, Perugia). Italian composer, pupil of his father and Sala, after sojourns in France and Germany and at Palermo, long maestro at Perugia Cathedral. Wrote nearly 60 operas (1773–1810), 5 oratorios, masses and other church-music. *G.*

Carvalho [Carvaille], Léon (1825–1897, Paris). French impresario, originally a stage-singer, in 1874–75 stage-manager at the Paris Opéra and from 1875 director of the Opéra-Comique, following Du Locle. In 1887, after the disastrous fire, he was for a time fined and imprisoned, but in 1891 acquitted and reinstated. His administration was on the whole brilliant. *G.*

Carvalho, Marie Caroline, née Félix Miolan (Marseilles, 1827–1895, n. Dieppe), wife of the above from 1853. Eminent French operatic soprano, pupil of her father and the Paris Conservatory, making her début in 1849 at the Opéra-Comique, where she was engaged till 1856, then at the Théâtre Lyrique and from 1869 often at the Opéra as well, retiring in 1885. She also sang in England from 1859 and in Germany, Russia, etc. She assisted at the premières of Massé's *La Reine Topaze* (1856), Gounod's *Faust* (1859), *Philémon et Baucis* (1860), *Mireille* (1864), and *Roméo et Juliette* (1867), etc. She was noted for exquisite delicacy and sympathy in dramatic impersonation. Memoir by Spoll, 1885, and see Curzon, *Croquis d'Artistes*, 1898. *G.*

Cary, Annie Louise (Wayne, Me. 1842–1921, Norwalk, Conn.). Famous American contralto, pupil of Wetherbee and Wheeler in Boston and of Corsi in Milan, later with Viardot-Garcia, Strakosch and Bottesini, making her operatic début at Copenhagen in 1868 and singing for a time in Scandinavia, from 1870 constantly engaged in America and abroad in both opera and concert, retiring in the height of her popularity on her marriage in 1882 to Charles M. Raymond of New York (d. 1909). Her rich voice and her nobility and thoughtfulness of style gave her a place of honor everywhere. *G, A.*

Casadesus, Francis Louis (Paris, 1870). French composer of the dramatic works *Cachaprès*, *Le Moissonneur* and *Un Beau Jardin de France*, a symphony and other large orchestral works, effective songs, etc. In 1921–23 he was in charge of the Conservatoire Américain at Fontainebleau.

Casali, Giovanni Battista (Rome, ?1715–1792, do.). Italian church-musician, from 1759 maestro at the Lateran in Rome. Wrote 4 operas (from 1740), 5 oratorios, 4 masses and other sacred music. He was one of the last to cultivate the pure *a cappella* style. Grétry was one of his pupils. *G.*

Casals, Pablo (Vendrell, 1876). Eminent Spanish 'cellist, trained by his father, José Garcia, Rodereda, Bretón and Monasterio, from 1895 soloist at the Paris Opéra and in some tours, besides teaching at the Barcelona Conservatory from 1897. Since 1898 in France and England and since 1901 in America he has been hailed as a consummate artist, both as soloist and in ensemble, receiving various distinguished honors. In 1914 he married the singer Susan Metcalfe. Has written 2 symphonic poems, including *La Vision de Fray Martin*, chamber-music, a Miserere, etc. *A.*

Casamorata, Luigi Fernando (Würzburg, 1807–1881 Florence). Italian lawyer, critic and composer (in Florence) from 1845 one of the editors of the new *Gazzetta Musicale di Milano*, and from 1860 founder of the Istituto Musicale at Florence, becoming its director. Wrote an opera (1838), church-music and instrumental pieces, besides many critical and historical essays, including an account of the Istituto. Memoir by Gandolfi, 1906–07 (in *Ricordi Musicali Fiorentini*).

Casati, Gasparo (? –1643). 17th C.

Casavant Frères. Canadian firm of organ-makers at St. Hyacinthe, Que., founded in 1879 by J. C. and Samuel Casavant, sons of an earlier maker, working in 1845–66. They have built about 850 instruments in Canada and the United States. *A.*

Case, Anna (Clinton, N. J. 1889). American soprano, pupil of Mme. Ohrstrom-Renard, appearing in 1909–16 at the Metropolitan, New York (American premières of *Boris Godunov*, 1912, and *Der Rosenkavalier*, 1913), and since 1916 a favorite singer in recital and concert. *A.*

Casella, Alfredo (Turin, 1883). Italian pianist, conductor and composer, pupil of his mother and at the Paris Conservatory, from 1900 becoming known throughout Europe as pianist (solo and in ensemble) and also as guest-conductor of leading orchestras, from 1912 conducted popular concerts at the Trocadero, Paris, and taught in the Conservatory, and in 1916–21 was professor at the Liceo S. Cecilia in Rome, where he is also secretary of the Società di Musica Moderna. Has written 2 symphonies, the orchestral rhapsody *Italia*, *a Prologue pour une Tragédie*, *Notte di Maggio* (with chorus), a string-quartet, a 'cello-sonata and other chamber-music, a cycle of Hindu lyrics and other songs, piano-pieces, etc. Sketch by Perinello, 1904.

Casella, Pietro. 13th C.

Casella, Pietro (Pieve, Umbria, 1769–1843, Naples). Italian composer, trained at the Conservatorio S. Onofrio, Naples, maestro at various churches there and from 1817 professor in the Royal Conservatory. Wrote 6 operas (1798–1813), masses and much other church-music. Memoir by Tritto, 1844.

Caserta, Philippus de. 15th C.

Casimiri, Raffaelle Casimiro (Gualdo Tadino, 1880). Eminent Italian church-musician, pupil of Bottazzo, from 1901 editor of the *Rassegna Gregoriana* in Rome, from 1903 teacher and choirmaster successively at Calvi, Teano, Capua, Perugia and Vercelli and since 1911 choirmaster at the Lateran in Rome. In 1907 at Perugia he established the periodical *Psalterium* (in 1912 transferred to Rome), contributing important studies on Palestrina, Lassus and E. Bernabei. He has written 2 oratorios and many masses, litanies, motets, etc.

Casimiro da Silva, Joaquim (Lisbon, 1808–1862, do.). Portuguese composer of church-music and some stage-music. See Vieira, *Os Musicos Portuguezes*, 1900.

Casini, Giovanni Maria (Florence, ?1670–after 1714). Italian priest and organist, pupil of Simonelli and Pasquini, in 1703–14 organist at the Florence Cathedral. He sought to revive the use of the ancient Greek genera by means of a harpsichord with 31 keys to the octave. Wrote 2 oratorios, *a cappella* motets, other church-music and organ-pieces. *G.*

Caslova, Marie (in the Ozarks, Mo. 1895). American violinist, pupil of Sevčik, Flesch and Serato, appearing in 1913 in Berlin and New York, then touring with Gadski, etc.

Caspar, Helene (Zittau, 1857–1918, Leipzig). Able Saxon piano-teacher, trained at the Leipzig Conservatory, with later study under Winterberger, from 1885 active at Leipzig. Wrote a series of thoughtful text-books (1901, '10, '14).

Cassel, Guillaume (Lyons, 1794–1836, Brussels). French singer, pupil of the Paris Conservatory, making his début as stage-singer at Amiens, from 1824 at the Opéra-Comique, Paris, in 1827–32 at the Brussels Opera, and then a successful teacher (Mme. Dorus-Gras one of his pupils). *G.*

Castel, Louis Bertrand (Montpellier, 1688–1757, Paris). French Jesuit, the first to attempt to illustrate the analogy between the tone-series of the scale and the color-series of the spectrum. His 'clavecin oculaire' (1725), based on the idea that blue, yellow and red correspond to *do*, *mi*, *sol* of the scale, was designed to present appropriate colors to the eye at the same time with the tones. This fruitless undertaking led to several later ones. His writings were published in 1763.

Castellan, Jeanne Anaïs (n. Mâcon, 1819– ?). French operatic soprano, trained at the Paris Conservatory, appearing from 1836 in various Italian cities, in Vienna, in the United States and Mexico, from 1844 steadily in England, with some visits elsewhere, becoming a favorite in concerts as well. She sang at the premières of Meyerbeer's *Le Prophète* (1849), Spohr's revised *Faust* (1852), Costa's *Eli* (1855) and Leslie's *Judith* (1858), besides several other local premières. She retired about 1860. In 1840 she married the singer Enrico Giampetro at Florence. *G.*

Castelli, Ignaz Franz (Vienna, 1781–1862, do.). Austrian editor and librettist, in 1829–40 founder and editor of the *Allgem. musikalischer Anzeiger* at Vienna. Author of many favorite plays, the librettos of Weigl's *Die Schweizerfamilie* (1809), Schubert's *Die Verschworenen* and other operas, besides translations (as of Meyerbeer's *Les Huguenots*). Memoirs, 4 vols. 1861 (new ed. 1912), Poems, 6 vols. 1835, Collected Works, 1848, '58. He was intimate with both Beethoven and Weber. *G.*

Castelmary [Armand de Castan] (Toulouse, 1834–1897, New York). Able French operatic baritone and bass, singing at the Paris Opéra in 1864–70, then also in England and the United States (from 1879). He had an enormous répertoire, and was noted in the rôle of Mephistopheles. He died during a performance of *Martha* at the Metropolitan, New York.

Castelnuovo-Tedesco, Mario (Florence, 1895). Gifted Italian composer, pupil of Valle de Paz and Pizzetti, writing various highly characteristic piano-pieces and songs (several with orchestra), some madrigals and part-songs and the opera *La Mandragola* (not yet finished). Sketch by Galli, 1921 (in *Musical Times*).

Castéra, René d'Avezac de (Dax, 1873). French critic and composer, trained at the Schola Cantorum, Paris, writing for the *Tribune de St. Gervais* and in 1902 starting the 'Edition Mutuelle' for the publication of works by contemporaneous musicians and others. Has written the opera *Berberetche*, the ballet *Nausicaa*, a *Jour de Fête au Pays Basque* for orchestra, a piano-trio, a violin-sonata, etc.

Castil, Blaze. See Blaze.

Castillon, Alexis de [Vicomte de Saint-Victor] (Chartres, 1838–1873, Paris). French composer, pupil of Massé and later of Franck, who strongly influenced his development. With Duparc and Saint-Saëns, he was a founder of the Société Nationale de Musique in 1871. Wrote the overture *Torquato Tasso*, 2 orchestral suites and *Esquisses Symphoniques*, a piano-concerto, a piano-quintet, a string-quartet, a piano-quartet, 2 piano-trios, a violin-sonata, a choral setting of Psalm 84, piano-pieces and songs. He was influential in the revival of French chamber-music. *G.*

Castro, Jean de. 16th C. *G.*

Castrucci, Pietro (Rome, 1679–1752, Dublin). Italian violinist, pupil of Corelli, from 1715 concertmaster under Handel in London, continuing till 1737. He invented the violetta marina, (a form of viola d'amore) and was noted as a player upon it (Handel wrote two accompaniments for it in his *Orlando* and *Sosarme*). Wrote 12 violin-concertos and many sonatas. *G.*

Catalani, Alfredo (Lucca, 1854–1893, Milan). Able Italian composer, pupil of his father and F. Magi, with study at the Paris and Milan Conservatories, becoming at length (1886) professor in the latter, succeeding Ponchielli. Wrote the operas *La Falce*, 1875, *L'Elda*, 1880, *Dejanice*, 1883, *Ero e Leandro*, 1885, *Edmea*, 1886, *Loreley* (revision of *L'Elda*), 1890, and *La Wally*, 1892, the symphonic poem *Ero e Leandro*, 1885, other orchestral works, chamber-music, choral pieces, etc., besides an early mass with orchestra (1868). *G.*

Catalani, Angelica (Sinigaglia, 1780–1849, Paris). Extraordinary Italian operatic soprano, trained at a convent in Rome, appearing first at Venice in 1795, Florence in 1799 and Milan in 1801, going thence to Lisbon in 1804, to Paris in 1805, to London in 1806, to Paris in 1814–17, and then traveling generally through Europe. About 1829 she retired, enormously wealthy, to her estate near Florence. Her voice was phenomenally flexible, accurate and powerful, unexcelled in bravura passages and with extensive range in pitch and quality. Her stage-presence was impressive, but her acting lacked ease and grace. In 1804 she married Valabrègue, an attaché of the French embassy in Portugal, whose greed and gambling marred her whole career. At different times she attempted the direction of operatic enterprises, both in London and in Paris. After 1830 she set up a girls' singing-school at her residence. She was noted for her personal simplicity and excellence and for innumerable acts of generosity. *G.*

Catel, Charles Simon (Laigle, 1773–1830, Paris). French composer and theorist, pupil of Gossec, Gobert and Sacchini in the École Royale, where he taught from 1787, from 1790 accompanist at the Opéra and deputy-conductor (under Gossec) of the Garde Nationale, from 1795 professor of harmony at the new Conservatory and in 1810–14 one of its inspectors. From 1817 he was a member of the Académie, succeeding Monsigny, and in 1824 was made Chevalier of the Légion d'Honneur. Wrote 11 operas (1802–19), including *Les Bayadères*, 1810, and *Les Aubergistes de Qualité*, 1812, considerable chamber-music, various national cantatas and songs, a great amount of military music, and a famous *Traité d'Harmonie*, 1802, long standard at the Conservatory (Eng. trans. by Lowell Mason, 1832). Memoirs by Carlez, 1895, and Hellouin and Picard, 1910. *G.*

Catelani, Angelo (Guastalla, 1811–1866, n. Modena). Italian composer and historian, trained at the Naples Conservatory, in 1834–37 opera-conductor at Messina, from 1838 maestro at the Modena Cathedral and the court and from 1859 one of the librarians of the Este Library. Wrote 3 operas, including *Caractaco*, 1841, some chamber- and church-music, and notices, longer or shorter, on Pietro Aron (1851), Vicentino (1851), Orazio Vecchi (1858), Merulo (1859) and Stradella (1866), on two specimens of the first music-printing from type (1858), and on letters about music by various early musicians (1852–54). His literary remains and a catalogue of his library were edited by Valdrighi, 1882, '93. *G.*

Catoire, Georg Lvovitch (Moscow, 1861). Russian composer, pupil of Klindworth, Rüfer and Liadov. Has written a symphony, the symphonic poem *Mtsÿri*, a piano-concerto, a quintet, quartet and trio for strings, a sonata (*Poëme*) for violin, the cantata *Russalka*, choruses and songs.

Catrufo, Giuseppe (Naples, 1771–1851, London). Italian composer, trained at the Conservatorio de' Turchini at Naples, first working at Malta, but in 1796–1804 in military service, though with intermittent musical work, then successively at Geneva, Paris (1810) and London (1835), becoming a well-known vocal teacher. Wrote about 15 operas (1792–1832), mostly comic, a mass and other church-music, cantatas, songs, a vocal method, solfeggi, etc.

Caurroy, François Eustache du (1549–1609). 16th C. *G.*

Cavaccio, Giovanni (1556–1626). 16th C. *G.*

Cavaillé-Col, Aristide (Montpellier, 1811–1899, Paris), son of Hyacinthe Cavaillé-Col (1771–1862). The most famous of a family of organ-makers, working in Paris from 1833 and erecting many noted instruments there and elsewhere in France and Belgium. He introduced manifold improvements, especially in the action, the use of varying wind-pressures and in details of

voicing. Author of several treatises (1849, '56, '75), the last of which was a proposal for a great organ for St. Peter's in Rome. Memoir by Peschard, 1899. *G.*

Cavalieri, Emilio del (?1550–1602). 16th C. *G.*

Cavalieri, Katharina (Vienna, 1761–1801, do.). Noted Austrian operatic soprano, pupil of Salieri, beginning public appearances from 1775 and continuing a favorite till her retirement in 1793. Mozart was greatly impressed with her ability and wrote several parts for her, especially the rôle of Constanze in his *Entführung* (1782). She was practically unknown outside of Vienna. *G.*

Cavalieri, Lina (Rome, 1874). Italian operatic soprano, pupil of Mme. Mariani-Masi, making her début at Lisbon in 1900, then in many Italian cities and in Russia. In 1906 she came to the Metropolitan, New York, in 1908–09 was at the Manhattan and in 1915–16 sang with the Chicago Opera Company. Since 1913 she has been the wife of the tenor Muratore. *A.*

Cavalli, Francesco (1602–1676). 17th C. *G.*

Cavallini, Ernesto (Milan, 1807–1874, do.). Noted Italian clarinettist, pupil of the Milan Conservatory, where, after living in Venice and touring, he played in the La Scala orchestra and taught in the Conservatory till 1852, when he went to Petrograd, returning in 1870. He was famous for his virtuosity. Wrote a clarinet-concerto and various pieces. *G.*

Cavan, Marie [Mary Edith Cawein] (New York, 1889). American operatic soprano, pupil of Rose M. Heilig, Harriet Ware and Charles Clark, appearing in concert in 1909 and since 1910 in opera, at first with the Chicago Opera Company.

Cavazzoni, Girolamo. 16th C.

Cavos, Catterino (Venice, 1776–1840, Petrograd), son of the conductor of the Teatro Fenice. Italian conductor and composer, at first variously employed in Venice and Padua, but from 1797 identified with Petrograd, becoming opera-director from 1799 and exerting a notable influence upon the early growth of the national school. Wrote 13 Russian operas (from 1804), including *Ivan Sussanin*, 1815, various smaller pieces and ballets, songs, etc. From 1832 he was conductor of the court-orchestra. Memoir by Bloch, 1896–97. *G.*

Cazzati, Maurizio (? 1620–1677). 17th C. *G.*

Celani, Enrico. Author of articles in the *Rivista Musicale* on singers in the Papal Choir in the 16–18th centuries (1907) and on music in Rome in 1550–1650 (1915).

Čelansky, Ludvig V. (Nem Brod, 1870). Bohemian conductor and composer, about 1895 founder of the Böhmische Philharmonie in Prague. Has written the opera *Kamila*, 1897, a Te Deum (1916), a *Hymnus der Sonne*, 1920, a symphony (1915), the symphonic trilogy *Adam, Noë, Moses*, 1915–19, songs and melodramas. See *Festschrift*, 1920.

Celega, Nicolò, (Polesella, 1844–1906, Milan). Italian composer, pupil of Mazzucato at Milan. Wrote the opera *Marino* (unperformed), 2 symphonic poems (one for the Columbus celebration, 1892, and *Il Cuore di Fingal*), piano-transcriptions from operas, and songs.

Celler, Ludovic [Louis Leclerq] (Paris, 1828–?). Author of studies of the rise of the opera (1868) and of the Holy Week music of the Papal Chapel (1867).

Cellier, Alfred (London, 1844–1891, do.). French-English composer, pupil of Helmore, from 1862 organist in London and again after 1868, in 1865–68 orchestral and choral conductor at Belfast, in 1871–75 theater-conductor at Manchester, and from 1877 in London, partly in combination with Sullivan. Wrote a series of light operas (from 1870), including *Dorothy*, 1886, *Doris*, 1889, and *The Mountebanks*, 1892, the full opera *The Masque of Pandora*, 1881 (Boston, Mass.), a choral setting of Gray's 'Elegy,' 1883 (Leeds), a *Suite Symphonique*, part-songs and songs, piano-pieces, etc. In 1879–87 he was mostly in America and Australia. *G.*

Centola, Ernesto (Salerno, 1862). Italian violinist, trained at the Naples Conservatory and in Berlin, from 1884 teaching in Corfu and from 1889 at the Turin Liceo, in 1893–97 playing at San Carlo in Naples and then head of a music-school in Constantinople. Has written violin-pieces and studies.

Cerone, Pietro (1566–1613?). 16th C. *G.*

Cerreto, Scipione (1551–1632?). 16th C.

Certon, Pierre (? –1572). 16th C. *G.*

Cerù, Domenico Agostino (Lucca, 1817– ?). Italian engineer, author of a life of Boccherini (1864), notes on the music-history of Lucca (1871) and a comparison of German and Italian music (1870).

Červený, Wenzel Franz (Dubeč, 1819–1896, Königgrätz). Famous Bohemian maker of brass-wind instruments, from 1842 at Königgrätz, inventing a long series of new forms (from 1844) and improving others, acquiring a world-reputation.

Cervetto [Bassevi], Giacomo (London, ?1749–1837, do.). Italian-English 'cellist, from 1760 appearing with his father in many concerts till the latter's death in 1783. *G.*

Cesari, Gaetano (Cremona, 1870). Author of *Die Entstehung d. Madrigals im* 16. *Jahrh.* 1908, and *Giorgio Giulini Musicista*, 1916, besides editing (with Luzio) Verdi's letters (1913).

Cesaris, Johannes. 15th C. *G.*

Cesi, Beniamino (Naples, 1845–1907, do.). Important Italian pianist, trained at the Naples Conservatory and under Thalberg, from 1866 professor at the Conservatory, from 1885 at the Petrograd Conservatory, and then, owing to paralysis of one hand, returning to Naples. For a time he edited *L'Archivio Musicale.* His concert-playing was admired throughout Italy, in France, Egypt, etc. Wrote many piano-pieces and a method (1895–97), songs, the opera

Vittor Pisani (unperformed) and a *Storia del Pianoforte*, 1903.

Cesti, Marc' Antonio (1618–1669). 17th C. *G.*

Chabran, Francesco (in Piedmont, 1723– ?). Italian violinist, pupil of Somis (his uncle), from 1747 in the Turin court-band and from 1751 in much favor at Paris and especially London. Wrote violin-sonatas and concertos.

Chabrier, Alexis Emmanuel (n. Thiers, 1841–1894, Paris). French composer, pupil of Semet, Hignard and Wolff. Wrote the operas *Gwendoline*, 1886, *Le Roi Malgré lui*, 1887, and *Briséis* (unfinished), 2 operettas (1877–79), the scena *La Sulamite*, 1885, *À la Musique* for chorus, various orchestral works, including the rhapsody *España*, a *Suite Pastorale* and several marches, many piano-pieces, including *Pièces Pittoresques*, etc. Memoirs by Séré, 1911, and Servières, 1912. *G.*

Chadwick, George Whitefield (Lowell, Mass. 1854). Distinguished American composer, trained by Buck, Whiting and Eugene Thayer, at the Leipzig Conservatory and under Rheinberger, from 1880 organist at the South Congregational Church, Boston, and teacher at the New England Conservatory, becoming director of the latter in 1897. In 1889–99 he conducted the Springfield Festivals and in 1897–1901 the Worcester Festivals, and has often served as guest-conductor elsewhere. His administration of the Conservatory has been notably efficient and successful. LL.D. of Tufts College in 1905. His works include

Symphonies: 1, in C, 1882, 2, in B-flat, 1886, 3, in F, 1894. *Sinfonietta*, in D, 1904.
Overtures: *Rip Van Winkle*, 1879, *Thalia*, 1882, *The Miller's Daughter*, 1884, *Melpomene*, 1886, *Adonais*, 1889, *Euterpe*.
Symphonic Poems: *Cleopatra*, 1905, *Aphrodite*, 1912, *Angel of Death*, 1919. Serenade in F, 1890, *A Pastoral Prelude*, 1891, 3 *Symphonic Sketches*, 1896, Suite in A, 1896, *Suite Symphonique* in E-flat, 1917, Symphonic Ballade, *Tam O'Shanter*, 1917. Incidental music to *Everywoman*, 1911. Variations for organ and orchestra.
Chamber-works: Piano-quintet in E-flat. String-quartets: 1, in G min. 1878, 2, in C, 1879, 3, in D, 1885, 4, in E min. 1896, 5, in D min. 1898. String-trio in C min.
The lyric drama *Judith*, 1901, and the tragic opera *The Padrone* (MS). The operettas *The Quiet Lodging*, 1892, and *Tabasco*, 1893. The pastoral opera *Love's Sacrifice*, 1915.
The Viking's Last Voyage, for baritone and men's chorus, 1880, *Dedication Ode*, 1883, *The Pilgrim's Hymn*, 1888, *Lovely Rosabelle*, 1889, *Phœnix Expirans*, 1891, *Columbian Ode*, 1892, *The Lily Nymph*, 1895, *Ecce jam Noctis*, 1897, the ballads *Lochinvar*, 1897, and *Aghadoe*, the Christmas pastoral *Noël*, 1908.
About 50 songs, much church-music and some pieces for piano and organ.

G, A.

Challier, Ernst (Berlin, 1843–1914, Giessen). Music-publisher at Giessen, especially noted for many special catalogues of comprehensive scope, especially of songs and duets (1886, '98), of choruses for men's voices (1900), for women's (1904) and mixed (1903), of music-publishers (1908), etc. He also wrote on musical copyright (1905).

Chamberlain, Houston Stewart (Portsmouth, 1855). Eminent English author, chiefly educated in Germany and devoted to its ideas and culture, but taking his degree in science at Geneva University (1881), from 1885 living in Dresden and from 1889 in Vienna. In 1908 he married Wagner's daughter Eva and settled at Bayreuth, becoming a leading Wagnerian enthusiast. Besides many works in other fields (notably his discussion of the 19th century, 1899–1901), including books on the history of literature and philosophy, author of *Das Drama Wagners*, 1892 (5th ed. 1913), *R. Wagner: echte Briefe an F. Praeger*, 1894 (2d ed. 1908), *R. Wagner*, 1896 (2d ed. 1911), *Die ersten 20 Jahre d. Bayreuther Bühnenfestspiele*, 1896, and *Parsifalmärchen*, 1900 (2d ed. 1913). Since 1885 he has been a frequent contributor to German, French and English periodicals. Biography by L. von Schroeder, 1918.

Chambonnières, Jacques Champion (? 1600–1670?). 17th C. *G.*

Chaminade, Cécile Louise Stéphanie (Paris, 1861). Talented French pianist and composer, pupil of Lecouppey, Savard, Marsick and Godard, living in Paris, but with many concert-tours elsewhere, especially in England. Has written many very popular and characteristic piano-pieces and songs, and also the ballet-symphony *Callirhoë*, 1888, the symphonie lyrique *Les Amazones*, 1888, 2 orchestral suites, a *Koncertstück* for piano and orchestra, 2 piano-trios and the opéra comique *La Sévillane*. *G.*

Champein, Stanislas (Marseilles, 1753–1830, Paris). French composer, precociously developed, becoming choirmaster at Pignans (Provence) at thirteen and writing a mass, a Magnificat and psalms, and in 1770 going to Paris and before long winning popularity as a prolific opera-composer. Wrote in all about 40 comedies (c. 1778–1817), including *La Melomanie*, 1781, *Les Dettes*, 1787, *Menzikoff et Foedor*, 1808, and *Le Nouveau Don Quichotte*, 1809 (first given under an Italian name). His vogue was short and after 1820 he fell into extreme poverty.

Champlin, John Denison (Stonington, Conn. 1834–1915, New York). American lexicographer, editor (with Apthorp) of a notable *Cyclopedia of Music and Musicians*, 3 vols. 1888–90. *A.*

Chanot, Georges (Mirecourt, 1801–1883, Paris). Excellent French violin-maker in Paris from about 1820, continuing till 1872, assisted by his wife (née Démoliens) and for a time by his son **Georges fils** (1831–1895), who from 1851 became noted in London. For a short time he attempted to develop an eccentric model devised by his brother **François** (1787–1823), which the Académie had pronounced (1817) equal to any of Stradivari. *G.*

Chantavoine, Jean (Paris, 1877). French critic and editor, pupil of Friedländer, writing since 1903 for the *Revue Hebdomaire* and also (from 1911) for *Excelsior* and *L'Année Musicale* and editing *Les Maîtres de la Musique*, himself

the author of volumes on Beethoven (1906) and Liszt (1910), as also of *Musiciens et Poëtes*, 1912. He recovered the score of Liszt's *Don Sanche*.

Chapi y Lorente, Ruperto (Villena, 1851–1909, Madrid). Popular Spanish composer, trained at the Madrid Conservatory and at Rome, writing 6 operas (from 1873) and over 150 zarzuelas, mostly for Madrid, with extreme grace of form and beauty of orchestration. His last operas were *Circe*, 1900, and *Margarita la Tornera*, 1909, and one of the best of the late zarzuelas *La Revoltosa*.

Chappell, William (London, 1809–1888, do.), son and successor of Samuel Chappell, the founder of Chappell & Co. Promoter of the Musical Antiquarian Society (from 1840) and author of *A Collection of National English Airs*, 2 vols. 1838–39, *Popular Music of the Olden Time*, 2 vols. 1845–49, and a *History of Music*, 1 vol. only, 1874, all marked by much industry and scholarly intelligence. *G.*

Chappell & Co. Important London firm of music-publishers and piano-makers, founded in 1812 by Samuel Chappell (d. 1834), the pianist J. B. Cramer and F. T. Latour, succeeded in turn by Chappell's sons William (see above), Thomas Patey (1819–1902) and S. Arthur (1834–1904). The business was greatly extended under Thomas' leadership, St. James Hall erected in 1858 and the famous series of Popular Concerts begun in 1859, the latter mainly managed and directed by the younger brother. The Concerts practically ceased in 1898 and the Hall was replaced by a hotel in 1905. *G* (Popular Concerts, St. James Hall).

Chapple, Samuel (n. Exeter, 1775–1833, Ashburton). English organist, blind from infancy, from 1795 organist at Ashburton (Devon). Wrote 3 piano-sonatas with violin-obbligato, several anthems, glees and songs, etc. *G.*

Chapuis, Auguste Paul Jean Baptiste (n. Gray, 1862). French organist and composer, trained at the Paris Conservatory (several prizes), from 1882 organist at Notre-Dame-des-Champs and since 1887 at St.-Roch, and also from 1894 professor at the Conservatory and inspector-general of music in the Paris schools. Has written various dramatic works, including the unsuccessful operas *Enguerrande*, 1892, and *Tancred*, 1898, the cantata *Les Jardins d'Armide*, a Seven Words, several masses and motets, an orchestral fantasia, a violin-sonata, a string-quartet, a piano-trio, the piano-suite *Pulchinelli* and another based on an oriental scale, organ-pieces and many other instrumental pieces, choruses and songs, besides a text-book in harmony.

Char, Friedrich Ernst (Cleves, 1865). Rhenish conductor and composer, pupil of the Sondershausen and Cologne Conservatories, since 1886 operatic conductor at different places. Has written the opera *Der Schelm von Bergen*, 1895, the cantata *Spielmann*, a *Hymne* for 8-part chorus and orchestra, a piano-concerto, piano-, violin- and organ-pieces and songs.

Chard, George William (Winchester, 1765–1849, do.). English organist, trained as choirboy at St. Paul's, London, from 1787 deputy- and from 1802 chief organist at Winchester Cathedral, as also at Winchester School from 1832. He was expert in developing boys' voices. Mus.D. of Cambridge Univ. in 1812. Wrote some church-music, glees and songs. *G.*

Charlier, Marcel. Belgian conductor, pupil of the Liège Conservatory, accompanist, and then conductor at the Monnaie, Brussels, later at Covent Garden, London, in 1906–10 at the Manhattan, New York (for French operas), and since 1910 with the Chicago Opera Company. *A.*

Charpentier, Gustave (Dieuze, 1860). Eminent French composer, educated at the Lille and Paris Conservatories (Prix de Rome, 1887). In 1912 he succeeded Massenet in the Académie. Has written the operas *Louise*, 1900, and *Julien*, 1913, the symphonic drama *La Vie du Poëte*, 1892, the symphonic poem *Napoli*, 1891, the orchestral suite *Impressions d'Italie*, the cantata *Didon*, 1887, the choral *Impressions Fausses*, 1895, *Chant d'Apothéose* and *Sérénade à la Watteau*, and songs, some with orchestra. Operas unproduced include *Orphée*, *Tête Rouge*, *La Couronnement de la Muse*, and a folk-opera in 3 parts. He has always been interested in social enterprises among working-people, founding the Cercle Mimi Pinson and the Conservatoire Mimi Pinson for working-girls. See Séré, *Musiciens d'Aujourd'hui*, 1911.

Charpentier, Marc' Antoine (1634–1704). 17th C. *G.*

Chartier, Charles Jean. Founder in 1861 of the Prix Chartier (700 fr.), annually awarded for contributions to chamber-music.

Chase, Mary Wood (Brooklyn, 1868). American pianist, trained at the New England Conservatory and under Raif in Berlin, becoming the latter's assistant for a time. From 1902 she toured in the United States, and since 1906 has been engaged in developing her School of Musical Arts in Chicago. Author of *Natural Laws in Piano-Technic*, 1910, and many magazine articles. *A.*

Chatterton, John Balsir (Norwich, 1805–1871, London). Noted English harpist, pupil of Labarre and Bochsa, succeeding the latter as professor at the Royal Academy, London, and from 1842 also becoming harpist to Queen Victoria. *G.*

Chaumet, William (Bordeaux, 1842–1903, do.). French composer, originally trained for a business career, mostly self-taught in music. Wrote the operetta *Le Coche*, 1865 (not given), the operas *La Péché de M. Géronte*, 1872, *Bathyle*, 1877, *Mauprat* and *La Petite Maison*, 1903, the dramatic poems *Idéa*, 1873, *Hérode*, 1885, and *Mam'zelle Piou-piou*, 1889, some orchestral pieces, string-quartets, violin- and piano-pieces and songs. His *Baythyle* received the first award of the Cressent prize in 1875 and *Hérode* took the Rossini prize in 1885.

Chausson, Ernest (Paris, 1855–1899, n. Mantes). Gifted French composer, pupil of Massenet

and Franck. He was active in promoting the Société Nationale de Musique and from 1889 its secretary. Wrote the operas *Le Roi Arthus*, 1900, and *Hélène*, incidental music for *Les Caprices de Marianne*, Shakespeare's *Tempest* and Bouchor's *Ste.-Cécile*, a *Hymne Védique* for chorus, the dramatic scenas *Le Poëme de l'Amour et de la Mer* and *Chanson Perpétuelle*, the lyric scene *Jeanne d'Arc*, a symphony, the symphonic poem *Viviane*, the orchestral *Un Soir de Fête* and *Solitude dans les Bois*, a piano-concerto, a violin-concerto (with strings), a string-quartet, a piano-quartet, a string-trio and a *Poëme* for violin with orchestra. His individuality, delicacy of imagination and extreme technical skill betokened a genius of high order, whose full development was cut short by his accidental death while bicycling. See Séré, *Musiciens d'Aujourd'hui*, 1911. *G.*

Chauvet, Charles Alexis (Marnies, 1837–1871, Argentan). Brilliant French organist, pupil of Benoist and A. Thomas (prize in 1860), playing at various Paris churches and from 1869 at the new Ste.-Trinité, but dying at the height of his powers. Wrote many striking organ- and piano-pieces, and was noted as a ready and powerful improvisor. *G.*

Chavanne, Irene von (Gratz, 1868). Noted Styrian operatic contralto, trained at the Vienna Conservatory, since 1885 engaged at the Dresden Court-Opera, becoming 'Kammersängerin' in 1894.

Chelard, Hippolyte André Jean Baptiste (Paris, 1789–1861, Weimar). French composer, pupil of Fétis, the Paris Conservatory (Prix de Rome in 1811), and of Baini, Paisiello and Zingarelli, making his début as composer at Naples in 1815, was then violinist at the Paris Opéra, after failing with his first opera there went to Munich, becoming court-director in 1828–29, for some years vibrated between Paris and Munich, with many alternations of fortune, in 1836–50 was court-director at Weimar and then for a time lived at Paris. Wrote the operas *La Casa a Vendere*, 1815 (Naples), *Macbeth*, 1827 (Paris), 1828 (Munich, rewritten), *La Table et le Logement*, 1829 (Paris), *Mitternacht*, 1831, *Der Student*, 1832, *Die Hermannsschlacht*, 1835 (all Munich), *Die Scheibentoni*, 1842, *Der Seekadett*, 1844 (both Weimar), and *L'Aquila Romana*, 1864 (Milan), besides a mass and other church-music. His chief work was *Die Hermannsschlacht*, but other works were notable for sincerity and skill. *G.*

Chelius, Oskar von (Mannheim, 1859). Badenese general and diplomat (with the embassy at Petrograd in 1914), musically a pupil of F. Steinbach, Reiss and Jadassohn. Has written the operas *Haschisch*, 1897, *Die vernarrte Prinzess*, 1905, and *Magda-Maria*, 1920, a violin-sonata, an orchestral Requiem, Psalm 121, piano-pieces and songs.

Chelleri [Keller], Fortunato (Parma, 1686–1757, Kassel). German-Italian composer, pupil of his uncle, F. M. Bassani, from 1725 court-director at Kassel. Wrote over 15 operas for Italian stages (1707–22), oratorios, masses, psalms, etc., symphonies, overtures, chamber-music, sonatas and fugues for organ and harpsichord, cantatas and songs.

Chemin-Petit, Hans (?–1917, Potsdam). Composer of the operas *Der Goldregen*, 1889, and *Hans Jürge*, 1893 and the operettas *Der Schweinehirt*, 1905, and *Der liebe Augustin*, 1906.

Chéri [Cizos], Victor (Auxerre, 1830–1882, Paris, suicide). French conductor, trained at the Paris Conservatory, engaged at several theaters there. Wrote the opera *Une Aventure sous la Ligue*, 1857, ballet-music, a violin-concerto, etc.

Cherniavsky Trio, The. A notable Russian ensemble-group of three brothers—**Leo** (b. 1890), violinist, **Michail** (b. 1893), 'cellist, and **Jan** (b. 1892), pianist, all born at Odessa, sons of a talented pianist. Developing precociously, the Trio was first formed in 1900, with immediate success in Russia, and since 1904 has been heard in all parts of the world (in the United States in 1916–17 and later). *A.*

Cherubini, Maria Luigi Carlo Zenobio Salvatore (Florence, [Sept. 14] 1760–1842 [Mar. 15], Paris), son of the cembalist at the Pergola. Distinguished Italian composer, very early trained by his father, the brothers Felice, Bizarri, Castrucci and Sarti (with the latter as protégé of the Grand Duke of Tuscany). He became an expert contrapuntist while still a boy, writing a mass at thirteen and at first devoting himself to church-music. But in 1780 he also entered the operatic field, which he cultivated assiduously first in Italy, from 1784 also in London and from 1786 in Paris, where in 1789–92 he conducted Italian opera at the Théâtre de la Foire de St.-Germain, at the same time effecting a remarkable change of style in his own work, so as to adapt it to the dramatic demands of the French public. From 1795 he was one of the inspectors at the new Conservatory, but steadily added to his list of dramatic works, achieving the highest success with *Les Deux Journées* in 1800 and with *Faniska* in 1806 (Vienna). He was never a favorite with Napoleon and from 1808 for a time was more or less in retirement, turning to sacred composition once more. In 1815–16 he was displaced at the Conservatory and made a notable visit to London, but in 1816 he returned as professor of composition and in 1821 was made director, a post held with great energy and significant result until his retirement in 1841. He stands out in the early 19th century as one of the ablest of Italian musicians, eminent alike for learning in every feature of strict composition, enterprise and skill in utilizing the new orchestral resources that the Viennese composers had disclosed, and extremely adroit in combining all these with the novel feeling for dramatic expression that characterized the rising French school. His fertility and breadth of interest were remarkable, but were controlled by great

seriousness of purpose and a resolute avoidance of devices for mere popularity. His influence as teacher and organizer of instruction was profound and lasting, being one of the reasons for the subsequent eminence of the Paris Conservatory. From him dates much of the best modern interest in counterpoint.

His works include the following:

Operas

Il Quinto Fabio, 1780 (Alessandria, Piedmont), rewritten 1783 for Rome, *Armida*, 1782 (Florence), *Adriano in Siria*, 1782 (Leghorn), *Il Mesenzio*, 1782 (Florence), *Lo Sposo di Trè*, 1783 (Venice), *L'Idalide*, 1784 (Florence), *Alessandro nell'Indie*, 1784 (Mantua), *La Finta Principezza*, 1785, *Il Giulio Sabino*, 1786 (both London), *Ifigenia in Aulide*, 1788 (Turin), *Démophon*, 1788, *Lodoiska*, 1791, *Élisa*, 1794, *Médée*, 1797, *L'Hôtellerie Portugaise*, 1798, *La Punition*, 1799, *Les Deux Journées*, 1800 (elsewhere known as *The Water-Carrier*), *Anacréon*, 1803 (all at Paris), *Faniska*, 1806 (Vienna), *Pimmalione*, 1809, *Le Crescendo*, 1810, *Les Abencérages*, 1813, *Blanche de Provence*, 1821 (with Berton, Boieldieu, Kreutzer and Paër), *Ali Baba*, 1833 (all at Paris) besides 3 pasticcios, 4 works left unfinished, and the ballet *Achille à Scyros*, 1804, 2 intermezzi and about 15 cantatas, odes, etc., either dramatic or occasional (1774–1815).

Other Vocal Works

11 solemn masses—in D, 1773, in C, 1774, in C, 1775, in F, 1808–09, in D min. 1811, in C, 1816, in E-flat, 1816, in E, 1818, in G, 1819 (Coronation of Louis XVIII), in B-flat, 1821, in A, 1825 (Coronation of Charles X).

2 Requiems—in C min. 1816, in D min. 1836 (men's voices).

7 motets, 3 Psalms, about 50 detached ritual pieces.

About 125 solos (arias or romances), many duets, trios, quartets., choruses, etc., and about 160 solfeggi.

Instrumental Works

Symphony in D, 1815 (London).

Overture in G, 1815 (London).

Many marches, dances, etc., for orchestra.

String-quintet in E min. 1837. String-quartets in E-flat, 1814, C, 1829 (based on symphony), D min. 1834, E, 1835, F, 1835, and A min. 1837.

Sonata for two organs, 1780.

10 piano-sonatas, a chaconne, a fantasia, a capriccio, and other piano-pieces.

(For complete list, totaling 430 numbers, see Bellasis' memoir and also Eitner.)

Theoretical Works

His chief work was the *Cours de Contrepoint et de Fugue*, 1835, though the text of this was drawn up by his pupil Halévy. He also drafted similar text-books in harmony and solfeggio in collaboration with members of the staff of the Conservatory. But literary expression was not his forte.

In 1785–86 he was court-composer in England. In 1815 he became a member of the Légion d'Honneur and also of the Académie. From 1816 he was made co-director of the Chapelle Royale. Among his innumerable contacts with musicians, old and young, that with Beethoven in 1805 at Vienna is notable. Personally, he was grave and rather distant, with a tendency to depression. In 1795 he married Cécile Tourette (d. 1864), daughter of a musician in the Chapelle Royale, and there were three children, a son and two daughters, all of whom were associated with artistic life. Memoirs by Loménie, 1841, Miel, 1842, Place, 1842, Rochette, 1843, Picchianti, 1844, Stierlin, 1851, Denne-Baron, 1862, Nisard, 1867, Gamucci, 1869, Bellasis, 1874, Crowest, 1890, Wittmann, 1895, L'Épine, 1913, and the elaborate work of Hohenemser, 1913. *G.*

Chessin, Alexander Borissovitch (Petrograd, 1869). Russian conductor, pupil of the Petrograd Conservatory and of Nikisch, from 1901 deputy-conductor of the Musical Society in Petrograd and in 1908–11 full conductor, later directing the orchestra organized by Count Scheremetiev. Since 1903 he has also been conductor of the Moscow Philharmonic.

Chevé, Émile Joseph Maurice (Douarnenez, 1804–1864, Paris). French physician, author of a *Méthode Élémentaire de Musique Vocale*, 1844, and a *Méthode Élémentaire d' Harmonie*, 1846 (both with his wife, née Nanine Paris, who herself published a harmony in 1844), besides various essays, in which he advocated the system of Galin and Paris (Mme. Chevé's brother). *G.*

Chevillard, Camille (Paris, 1859–1923, do.), son of the following. French composer, trained in part at the Paris Conservatory, but largely self-taught, from 1886 assistant-conductor of the Lamoureux Concerts and from 1897 Lamoureux' successor as chief (marrying his daughter), from 1907 professor at the Conservatory and from 1913 concertmaster at the Opéra. In 1903 he took the Prix Chartier for chamber-music and was lately president of the Chamber-Music Society. He was an Officer of Public Instruction and member of the Légion d'Honneur. Wrote a piano-quintet, 2 quartets and a trio, sonatas for violin and for 'cello, a *Ballade Symphonique*, the symphonic poem *Le Chêne et le Roseau*, a *Fantaisie Symphonique*, incidental music for Schuré's *La Roussalka*, piano-variations and an *Étude Chromatique*, and some songs with orchestra. In 1887 he assisted at the first rendering of *Lohengrin* in Paris. *G.*

Chevillard, Pierre Alexandre François (Antwerp, 1811–1877, Paris). Noted Belgian 'cellist, from 1859 teacher at the Paris Conservatory and the founder in 1835 of the Société des Derniers Quatuors de Beethoven, the pioneer chamber-music society in France. *G.*

Chiaromonte, Francesco (Castrogiovanni, 1809-1886, Brussels). Sicilian operatic tenor and composer, pupil of Ragusa, Raimondi and Donizetti, from 1845 professor at the Naples Conservatory and conductor at San Carlo, in 1848 was imprisoned as a revolutionist and in 1850 banished, going thence to Genoa, Milan, Paris and London, becoming chorusmaster in the Italian Opera at the last two, from 1862 singing-teacher in Brussels and from 1871 professor in the Conservatory. Wrote 8 operas (1844–55), including *Caterina di Cleve*, 1850, the oratorio *Hiob*, 1884, a mass and a *Méthode de Chant*.

Chickering, Jonas (New Ipswich, N. H. 1798–1853, Boston). Eminent American piano-maker, trained in Boston by Osborn from 1818, from 1823 in business independently, the firm becoming Chickering & Mackay in 1829 and Chickering & Sons about 1850. Besides giving attention to every detail of technical improvement he was

especially notable for his introduction of the full metal plate for squares in 1837 and for grands in 1843, as also for his early development of the upright. He took out numerous patents and his instruments acquired a national reputation which his sons made international. *G, A.*

Chickering & Sons. Piano-makers in Boston (see preceding article). Jonas Chickering's sons were Thomas E. (1824–71), C. Frank (1827–91) and George H. (1830–96), of whom the second was the ablest. In 1867 he became a member of the Légion d'Honneur, at the time when the firm won first prize at the Paris Exposition. Since 1908 the business has formed part of the American Piano Company of New York. *G, A.*

Chignell, Richard (Romsey, 1882). English baritone and composer, trained at the Royal College of Music, London, and by C. W. Clark. Has written 2 symphonic poems, a *Sérénade Humoresque* for orchestra, a violin-concerto and *Romanza*, 2 scenas for baritone from Heine's *Nordsee* and the opera *Romeo and Juliet* (prelude given 1912). He was soloist with the Sheffield Choir on a world-tour.

Child, William (1606–1697). 17th C. *G.*

Chilesotti, Oscare (Bassano, 1848–1916, do.) Able Italian musicologist, trained (in law) at Padua University, working at Milan, where he has long been a voluminous contributor to the *Gazzetta Musicale* and other periodicals. He was an enthusiast on the revival of the lute-music of the olden time, and gave numerous lectures (illustrated) on the subject in several Italian cities, besides editing a great *Biblioteca di Rarità Musicali*, 9 vols. from 1883, with monographs on a 15th-century lute-book (1890), on the lutenists of the 16th century (1891) and on 16th-century canzonets (1896). Author also of *I Nostri Maestri del Passato*, 1882, *Saggio sulla Melodia Populare del XV secolo*, 1889, *Di Besardo e del suo Thesaurus Harmonicus*, 1886, *Sulle Gamme e suoi Suoni di Combinazione*, 1898, *Note circa alcuni Liutisti Italiani*, 1902, and *L'Evoluzione nella Musica*, 1911, etc., with an essay on tablatures in Lavignac's *Encyclopédie* and some translations from Schopenhauer. He has published a modern version of Roncalli's guitar-caprices (1881). *G.*

Chiostri, Luigi (Florence, 1847–1894, do.). In 1866–80 violist in Becker's Florentine Quartet and a favorite teacher.

Chipp, Edmund Thomas (London, 1823–1886, Nice). English organist, variously employed in London from 1843, at Belfast from 1862, and from 1866 at Ely Cathedral. Mus.D. of Cambridge University in 1860. Wrote the oratorio *Job*, a cantata, etc. *G.*

Chitz, Arthur (Prague, 1882). Bohemian student of music-history, educated as a technical engineer at Prague and Dresden (Ph.D. at Prague), becoming lately teacher at Dresden. Has written several essays upon various points in Beethoven's first period, as well as a dissertation on the Capelle of Emperor Rodolf II.

Chladni, Ernst Florens Friedrich (Wittenberg, 1756–1827, Breslau). Noted Saxon physicist (originally trained in law at Leipzig, with degree in 1780), who from 1785 made important researches in acoustics and spent much effort upon novel instruments ('Euphon,' 'Clavicylinder') that were more ingenious then serviceable. Besides several detached essays on sound-phenomena (1787–1801, '27), wrote the important treatise *Die Akustik*, 1802, with later *Beiträge*, '17, '21, and two *Nachrichten* of the Clavicylinder (1800, '37). His studies are the basis of modern scientific acoustics. Autobiography in *Cäcilia*, 1827. Memoirs by Bernhardt, 1856, Melde, 1866, and Kohlschütter, 1897. *G.*

Chollet, Jean Baptiste Marie (Paris, 1798–1892, Nemours). French operatic tenor (originally baritone), trained at the Paris Conservatory, from 1818 appearing in the provinces and at Brussels (also in 1832–35), in 1825–32 and 1835–44 at the Opéra-Comique in Paris, and then at various places (Hague, Paris, London) till 1872. Though his voice was imperfectly developed, his skill and versatility as an actor made him popular, so that he sang at the premières of a long list of works by Hérold, Halévy, Adam, Auber and Balfe, including *Fra Diavolo* (1830), *Zampa* (1831), *Le Postillon de Longjumeau* (1836), *Le Roi d' Yvetot* (1842), etc. *G.*

Chop, Max (Greussen, 1862). Thuringian critic, working mostly at Berlin. Besides writing 2 piano-concertos, 2 orchestral suites, a piano-trio, etc., author of *Zeitgenössische Tondichter*, 2 vols. 1888–90, biographies of Bungert (1899 and 1916), Delius (1907) and Verdi (1913), analyses of Liszt's symphonic poems and of the music-dramas of Wagner and Bungert, *Wagner im Spiegel d. Kritik seiner Zeit*, 1906, and several *Führer*, as for music-history or for operas (both 1912), etc. He is an enthusiast upon Bungert and since 1911 has edited *Der Bund*, the organ of the Bungert Society. He has often used the pen-name 'M. Charles.'

Chopin, Frédéric François (n. Warsaw, [Feb. 22] 1810–1849 [Oct. 17], Paris). Extraordinary Polish pianist and composer, son of a French teacher who came to Warsaw about 1787 and a mother of good Polish family. He had a fair education in the Warsaw Gymnasium and excellent musical training from the Bohemian Zywny and the Silesian Elsner, developing so rapidly that he played a concerto of Gyrowetz in public when but eight. In 1825 he published his first composition and from that time also appeared more or less in concerts. In 1828 he visited Berlin and in 1829 Vienna, thus beginning acquaintance with the musical world. In 1830, after farewell concerts at Warsaw, he started for Paris, with visits on the way at Breslau, Dresden, Prague, Vienna, Munich and Stuttgart. From his arrival in 1831 he became a social and artistic favorite in Parisian circles, speedily securing contact with important musicians there and abroad. Schumann had already hailed him in 1831, and he now began relations

with Mendelssohn, Berlioz, Liszt and many others. Until 1835 he often appeared as virtuoso, but after that time only occasionally and chiefly to introduce new works. He had many pupils among the French and Polish aristocracy, and was constantly adding to his list of compositions, mostly for piano alone, but including a piano-trio (1833), the concertos (1833, '36) and the *Krakowiak* and the *Polonaise* with orchestra (1834, '36).

Early in 1837 began his connection with Mme. Dudevant ('George Sand'), with whom he spent the winter of 1838–39 in Majorca and many summers at Nohant. In 1838 he had a severe illness and from that time began to develop the consumption that ultimately cut short his career. In 1847 took place the separation from Mme. Dudevant. Their relation remains one of the curiosities of history, as the contrast between her coarse and aggressive temperament and Chopin's extreme refinement was extreme.

Although much worn in health, in 1848, on the eve of the Revolution, he visited England, giving some recitals and concerts there and in Scotland. Early in 1849 he returned to Paris, where some months later he died. The funeral at the Madeleine was an imposing ceremony (including the singing of Mozart's Requiem) and the burial was at Père-Lachaise.

As a player, he was not only intuitively master of all ordinary dexterities, but peculiarly gifted in bringing out pianistic effects that were novel, especially in the treatment of lace-like decorations, the extension of chord-effects through arpeggiation and the like, and the development of extremely telling variations of tone-color. Though usually preferring dreamy and pathetic passages, he had the capacity for intense passion and majestic power on occasion. His instinct was essentially that of a poet, but balanced by a delicate and acute intellectuality. As a rule, he was not successful as the interpreter of others' works, but was unique in the rendering of his own. In early life he was noted for striking improvisation. With him begins the modern conception of piano-playing, with its flexible manipulation, its facile conquest of technical difficulties, its development of sonority and color by means of dextrous treatment of the pedals, the study of every device of 'pathetic' or discriminative dynamics and its liberation of rhythm through the use of the tempo rubato.

As a composer, he is notable among the greater musicians because of the rather small number of works produced and the fact that by far the largest part of them belong wholly to one field. But the breadth of content and the variety of mood and manner in them imply a scope of high musicianship that links him with the greatest masters. His genius was eminently romantic in essence, and its poetic sentiment was heightened both by his strong Polish sympathies and by his growing physical disability. His sentimentality often verges upon the morbid, but is held in check by an innate impulse toward the noble and the beautiful. To an extraordinary degree the peculiar quality of his genius has seemed to correspond with a universal artistic craving for expression, so that his works possess a persistent charm for hearers and players of all lands and classes. Although he seldom essayed forms that require either extended structural elaboration or the use of concerted forces, within the limited field of his choice he exhibited remarkably original powers in lyric and rhythmic form, in the extension of harmonic procedure and in the marshalling of elements for the maximum of artistic impression.

A summary of his about 200 works is as follows (opus-numbers in brackets):

Concerted Works

Piano with orchestra: Concertos in E min. [11] (1833), and F min. [21] (1836); Variations on 'Là ci darem' [2] (1830); Krakowiak in F [14] (1834); Polonaise in E-flat [22] (1836); Fantaisie on Polish airs [13] (1834).
Piano-trio in G min. [8] (1833).
Piano with 'cello: Sonata in G min. [65] (1847); Introduction and Polonaise in C [3] (1833); *Duo Concertant* in E on themes from *Robert le Diable* (1833).
Two pianos: Rondeau in C [73] (1828).

For Piano Solo

Sonatas: in C min. [4] (1828), in B-flat min. [35] (1840), in B min. [58] (1845).
Allegro de Concert in A [46] (1841).
Scherzos: in B min. [20] (1835), in B-flat min. [31] (1837), in C-sharp min. [39] (1840), in E [54] (1843).
Rondos: in C min. [1] (1825), in F [5] (1827), in E-flat [16] (1834).
Nocturnes: in B-flat min., E-flat and B [9] (1833), in F, F-sharp and G min. [15] (1834), in C-sharp min. and D-flat [27] (1836), in B and A-flat [32] (1837), in G min. and G [37] (1840), in C min. and F-sharp min. [48] (1841), in F min. and E-flat [55] (1844), in B and E [62] (1846), in E min. [72] (1827).
Ballades: in G min. [23] (1836), in F [38] (1840), in A-flat [47] (1841), in F min. [52] (1843).
Impromptus: in A-flat [29] (1837), in F-sharp min. [36] (1840), in G-flat [51] (1843).
Berceuse in D-flat [57] (1845).
Barcarolle in F-sharp [60] (1846).
Variations on 'Je vends des scapulaires' [12] (1833), (or Largo) from the Hexameron (1841).
Mazurkas: in F-sharp min., C-sharp min., E and E-flat min. [6] (1832), in B-flat, A min., F min., A-flat and C [7] (1832), in B-flat, E min., A-flat and A min. [17] (1834), in G min., C, A-flat and B min. [24] (1835), in C min., B min., D-flat and C-sharp min. [30] (1837), in G-sharp min., D, C and B min. [33] (1838), in C-sharp min., E min., B and A-flat [41] (1840), in G, A-flat and C-sharp min. [50] (1847), in B, C and C min. [56] (1844), in A min., A-flat and F-sharp min. [59] (1846), in B, F min. and C-sharp min. [63] (1847), in G, G min., C and A min. [67] (1835–49). in C, A min., F and F min. [68] (1830–49), in A min. (1842).
Polonaises: in C-sharp min. and E-flat min. [26] (1836), in A and C min. [40] (1840), in F-sharp min. [44] (1841), in A-flat [53] (1843), in A-flat [61] (1846), in D min., B-flat and F min. [71] (1827–29).
Waltzes: in E-flat [18] (1834), in A-flat, A min. and F [34] (1838), in A-flat [42] (1840), in D-flat, C-sharp min. and A-flat [64] (1847), in F min. and B min. [69] (1829–36), in G-flat, F min. and D-flat [70] (1830–43), in E (1829), in E min.
Bolero in C [19] (1834).
Tarentelle in A-flat [43] (1841).
Écossaises in D, G and D-flat [72] (1830).
Marche Funèbre in C min. [72] (1829).
Fantaisies: in F min. [49] (1841), in C-sharp min. [66] (1834).
Études: in C, A min., E, C-sharp min., G-flat, E-flat min, C, F, F min., A-flat, E-flat and C min. [10] (1833), in A-flat, F min., F, A min., E min., G-sharp

min., C-sharp min., D-flat, G-flat, B min., A min. and C min. [25] (1837), in F min., A-flat and D-flat (1840).
24 Préludes [28] (1839), in C-sharp min. [45] (1841).

Vocal Works

17 Polish songs [74].

Of the several comprehensive editions of the above works those of Joseffy (15 vols.) and Friedmann (12 vols.) are notable. Breitkopf & Härtel issue a *Thematisches Verzeichnis*, 1870 (2d ed. 1888, with full bibliography).

The Chopin literature is very extensive, including formal biographies, several collections of letters, innumerable books, articles and essays of critical estimate. Memoirs by Karasowski, 2 vols. 1877 (4th ed. 1914), Schucht, 1879, Niggli, 1879, Audley, 1880, Niecks, 2 vols. 1888, Willeby, 1892, Huneker, 1900, Hadden, 1902, Hoesick, 2 vols. 1903 (2d ed. 3 vols. 1912), Leichtentritt, 1905, Poirée, 1906, Opienski, 1909, 1912, Redenbacher, 1911, Weissmann, 1912 (2d ed. 1914), Ganche, 1914, and Scharlitt, 1919. Among analytical works special note is due of Kelly, *Chopin the Composer*, 1913. *G.*

Chorley, Henry Fothergill (in Lancashire, 1808–1872, London). English critic, in 1833–71 on the staff of the *Athenæum*, besides wide travels. Author of *Musical Manners in France and Northern Germany*, 3 vols. 1841, *Modern German Music*, 2 vols. 1854, *Handel Studies*, 1859, *Thirty Years' Musical Recollections*, 2 vols. 1862, *Autobiography*, etc., 2 vols. 1873, *National Music of the World*, 1880 (3d ed. 1912), the last two edited by Hewlett, a musical novel (1866), some cantata-librettos and translations of the texts of *Faust*, *Zampa*, etc. *G.*

Choron, Alexandre Étienne (Caen, 1772–1834). French theorist and author, self-taught for the most part, from 1805 engaged in music-publishing in Paris, from 1812 promoter of choir-schools and other enterprises, in 1816–17 director of the Opéra, then founded the Institution de Musique Classique et Religieuse, which was influential until 1830, educating many noted musicians. Author of works on the principles of the Italian school (1804, '08), a *Dictionnaire Historique des Musiciens* (with Fayolle), 2 vols. 1810–11, several text-books in plain-chant and *a cappella* singing (1811–18), an edition of Francœur's *Traité Générale des Voix et des Instruments d'Orchestre*, 1813, translations of treatises on composition by Albrechtsberger and Azopardi (1814–30), and an unfinished *Manuel Complet de Musique, ou Encyclopédie Musicale* (with Lafage), 8 vols. 1836–38. In these works and through his Institution he laid the foundation for modern French musical pedagogy. Memoirs by Lafage, 1834, Réty, 1873, Carlez, 1882, and Vauthier, 1909. *G.*

Choudens, Antony (Paris, 1849–1902, do.), son of Antoine de Choudens, the publisher. French composer of the operas *Graziella*, 1877, and *La Jeunesse de Don Juan*, several *Essais Symphoniques*, a set of 20 songs, piano-pieces, etc.

Choudens fils. A firm of music-publishers in Paris, founded in 1845 by Antoine de Choudens (d. 1888), who was succeeded by his son Paul. They have published important editions of Berlioz, Gounod, Reyer, Lalo, Bruneau, etc. *G.*

Chouquet, Adolphe Gustave (Havre, 1819–1886, Paris). French writer, from 1840 teaching in New York and from 1860 in Paris, becoming in 1871 keeper of the collection of instruments at the Conservatory and contributing many articles to various periodicals. Published a *Histoire de la Musique Dramatique en France*, 1873, *Le Musée du Conservatoire*, 1875, and a catalogue of the collection, besides cantata-texts. *G.*

Chovan, Koloman (Szarvas, 1852). Hungarian pianist and composer, trained at the Vienna Conservatory and University, in 1876–89 teacher in the Horák Institute there and then head of the piano-section of the Pest Academy. Has written about 50 notable piano-works, including a 4-hand sonata, 4 Hungarian Rhapsodies, Hungarian and Rumanian Dances, etc., with many études and pedagogical pieces, besides a piano-trio, a violin-Romanza and Rondo, etc.

Christ, Wilhelm (Geisenheim, 1831–1906, Munich). Hessian philologist, in 1860–1902 professor at Munich University. Author of *Metrik d. Griechen u. Römer*, 1874, *Gesch. d. griech. Literatur*, 1888, and *Grundfragen d. melischen Metrik d. Griechen*, 1902, with shorter works that bear upon the development of Byzantine music.

Christensen, Alfred Ferdinand (Randers, 1856). Danish pianist, taken in childhood to England, trained at the Berlin Hochschule, since 1883 teaching at Leeds. Has written the opera *Belphegor*, the cantatas *The Discontented Maidens* and *Kenilworth*, violin-sonatas, trios and songs.

Christiani, Adolf Friedrich (Kassel, 1836–1885, Elizabeth, N. J.). Hessian pianist, in London from 1855, then in America at Poughkeepsie, Pittsburgh, Cincinnati, from 1877 in New York and from 1880 at Elizabeth. Wrote *The Principles of Expression in Pianoforte-Playing*, 1886. *A.*

Christmann, Johann Friedrich (Ludwigsburg, 1752–1817, n. do.). Würtemberger clergyman, educated at Tübingen, from 1783 at Heutingsheim. Wrote an able *Elementarbuch der Tonkunst*, 2 parts, 1782, '90, and articles for musical journals, besides editing a chorale-collection (with Knecht), for which he composed many melodies. He played on several instruments. *G.*

Chrysander, Friedrich (Lübtheen, 1826–1901, n. Hamburg). Mecklenburger editor and musicologist, educated at Rostock University (Ph.D. 1852), in 1868–71 and 1875–82 editor of the *Allgem. musikal. Zeitung* at Leipzig, in 1884–95 (with Spitta and Adler) of the *Vierteljahrschrift für Musikwissenschaft*, in 1863 and '67 of the *Jahrbuch für musikal. Wissenschaft*, and from 1856 the indefatigable promoter (with Gervinus) of the Deutsche Händelgesellschaft. For the *Zeitung* he wrote many articles, some historical

and some controversial (against modern tendencies), and with Gervinus completed a monumental edition of Handel's works (100 vols. 1859–94), based upon the most elaborate original research, the work being supported by aid from the Hanoverian and Prussian governments and from 1864 executed at Hamburg under his own mechanical supervision. He also wrote pamphlets on the minor mode in folk-song and on the oratorio (both 1853), edited an edition of Bach's clavier-works (4 vols. 1856), as well as the *Denkmäler der Tonkunst*, to which Joachim and Brahms also contributed. His lifelong enthusiasm for Handel, while extremely fruitful, led to undue bias against some older and many modern composers. His extensive biography of Handel (in part, 1858–67) has since his death been continued by Seiffert. Notices by Fleischer in the *I. M. S. Zeitschrift*, 1901, Volkert in the *Musical Times*, 1901, Kretzschmar in Peters' *Jahrbuch*, 1902, and Adler in Bettelheim's *Jahrbuch*, 1904. *G.*

Chrysanthos, Archbishop of Durazzo (Albania). Author of two works on Byzantine church-music (1821, '32), in which he revolutionized the notation-system to its great improvement.

Church Company, The John, of Cincinnati, was established in 1854 as a music-publishing business by John Church. Since 1908 piano-making has been added, and the Company now controls the Everett and Harvard pianos. *A.*

Chvála, Emanuel (Prague, 1851). Bohemian critic, pupil of Jos. Förster and Fibich, writing for the *Dalibor* and the *Politik*. Has written *Ein Vierteljahrhundert böhmischer Musik*, 1887, an orchestral *Sinfonietta*, a piano-quintet, etc.

Chwatal, Franz Xaver (Rumburg, 1808–1879, in the Tyrol). Bohemian teacher at Magdeburg (from 1835) and composer of many salon-pieces for piano, 2 methods and men's quartets. *G.*

Chybinski, Adolf (Cracow, 1880). Able Polish musicologist, trained at the Munich Conservatory and University (Ph. D. 1908), with theory under Thuille. Since 1912 he has been lecturer at Lemberg University. Author of numerous monographs and articles upon points in the history of music in Poland, besides works on Chopin and Delacroix (1907) and on Bach (2 vols. 1913), with *Beiträge zur Gesch. des Taktschlagens u. Dirigierens*, 1912. He has worked with Opienski on a general history of Polish music and also translated Hausegger's *Musik als Ausdruck* (1913).

Ciaja, Azzolino Bernardino della (1671– ?). 17th C. *G.*

Ciampi, Legrenzio Vincenzo (Piacenza, 1719– ?). Italian composer, from 1748 with an Italian company in London. Wrote nearly 25 operas (1737–73), including *Bertoldo alla Corte*, 1749 (1762, London), and *Didone*, 1754, church-music, chamber-music and harpsichord-sonatas. *G.*

Cianchettini, Pio (London, 1799–1851, Cheltenham), son of the pianist Veronica Cianchettini, née Dussek. Italian-English pianist, precociously developed and playing in public at five, composing at ten and soon after associated with the singer Catalani as composer and director. Wrote 2 piano-concertos, fantasias, variations, considerable vocal music, including a cantata on a text from *Paradise Lost* and 60 Italian notturni for 2–4 voices. *G.*

Cibber, Susanna Maria, née Arne (London, 1714–1766, do.). Eminent English actress, making her début in 1732 as an operatic contralto and long continuing to be known as a competent singer. Handel wrote the solos in *The Messiah* and *Samson* for her. *G.*

Ciconia, Johannes. 15th C.

Cifra, Antonio (1575-1638?). 17th C. *G.*

Cilèa, Francesco (Palmi, 1866). Able Italian composer, trained at the Naples Conservatory, where he made his mark with chamber-works and a first opera, taught there in 1890–91, in 1897–1905 was professor at the Florence Istituto, from 1913 director of the Palermo Conservatory and since 1916 of that at Naples. Has written the operas *Gina*, 1889, *La Tilda*, 1892, *L'Arlesiana*, 1896 (revised, 1898), *Adriana Lecouvreur*, 1902, and *Gloria*, 1907, a *Poema Sinfonica*, 1913, an orchestral suite (1887), a piano-trio (1886) and a 'cello-sonata (1894). *G, A.*

Cimarosa, Domenico (Aversa, 1749–1801, Venice). Distinguished Italian composer, trained at the Conservatorio di S. Maria in Naples, appearing as writer of an oratorio and an opera while still a student, till 1781 lived at Naples and Rome alternately, then elsewhere in Italy, in 1789–92 was court-composer at Petrograd, sojourned for a year at Vienna, in 1793–99 was again in Naples, was there arrested for revolutionary sympathies, at first condemned to death, but finally banished, and died at Venice on the way to Russia. His fertility was enormous—about 75 operas, 500 works during three years at Petrograd, etc.—but his genuine invention as a melodist and his gift of symmetry and delicacy in ensemble-writing seemed inexhaustible. He excelled in comedy, but was also strong in opera seria. He was Paisiello's chief rival in the Italian field and is often compared with Mozart. His greatest triumph, with *Il Matrimonio Segreto* in 1792, was secured at Vienna, when he was court-director for Leopold II, succeeding Salieri. It is probably unfortunate that none of his works except this has remained in general musical knowledge. From his many operas may be named *La Stravaganze del Conte*, 1772, *La Finta Parigina*, 1773, *L'Italiana in Londra*, 1774, *Il Fanatico per gli Antichi Romani*, 1777, *Il Matrimonio per Raggiro*, 1779, *Cajo Mario*, 1780, *Artaserse*, 1781, *Il Convito di Pietra*, 1782, *La Ballerina Amante*, 1782, *Il Pittore Parigino*, 1783, *L'Olimpiade*, 1784, *L'Impresario in Angustie*, 1786, *Giannina e Bernardone*, 1788, *La Vergine del Sole*, 1791, *Il Matrimonio Segreto*, 1792, *Le Astuzie Femminili*, 1794, *Gli Orazj e Curiazj*, 1794, and *Semiramide*, 1799. In addition, he wrote the oratorios *Giuditta*, 1770,

Absalon, 1782, and *Il Sacrifizio d'Abramo*, 1786, many masses, including 2 Requiems, and other church-music, several cantatas, a few harpsichord-sonatas, etc. Memoirs by Tari, 1875, Cambiasi, 1901, Hirschfeld, 1901, and Polidoro, 1902. *G.*

Cipollini, Gaetano (Tropea, 1857). Italian composer, pupil of Coppa. Has written the melodrama *Gennerello*, 1891, the operetta *Ai Bagni di Mare*, 1892, the comedies *Il Piccolo Haydn*, 1893, and *Ninon de Lenclos*, 1895, and the opera *Simeta*, besides many songs and piano-pieces.

Cirri, Giovanni Battista (Forli, ?1740– ?). Italian composer, long resident in London, finally returning to Italy. Wrote 2 quartets, string-trios, a 'cello-concerto, 'cello-sonatas and duets, etc.

Cisneros, Eleonora de, née Broadfoot (New York, 1880). Gifted American operatic mezzo-soprano, pupil of Mme. Murio-Celli, Jean de Reszké, Maurel, Trabadello and Lombardi, first appearing in 1900 and since 1902 constantly engaged in many different countries, including South America and Australia. In 1906–08 she was at the Manhattan, New York, and since 1910 has been identified with the Chicago Opera Company. In 1909 she sang at the première of Strauss' *Elektra* in Italy. In 1901 she married Count Francesco de Cisneros at Havana. *A.*

Claassen, Arthur (Stargard, 1859–1920). Prussian conductor and composer, trained at the Weimar Music School, from 1880 theater-conductor at Göttingen and Magdeburg, from 1884 head of the Arion Society, New York, as well as of the Liederkranz and many festivals, and since 1910 choral and orchestral conductor at San Antonio, Tex. Has written the symphonic poem *Hohenfriedberg*, an orchestral suite, a *Waltz-Idyll* for strings and other works for orchestra, the choral *Festival Hymn* and *The Battle*, and many part-songs and songs, including the prize-work *Der Kamerad*. *A.*

Clagget, Charles (Waterford, ?1755–1820, London). Irish violinist, employed in Dublin till 1776 and then busy in London with a long list of ingenious inventions for improving the intonation of many different instruments—violin, horn, organ, etc., including a keyboard-instrument with thirty-nine tones to the octave. His various devices were exhibited in 1791 and described in his *Musical Phenomena*, 1793. *G.*

Clapisson, Antoine Louis (Naples, 1808–1866, Paris). French-Italian violinist and composer, trained at the Paris Conservatory, where he was professor from 1861 and keeper of the instrument-collection, much of which came from his private collection (catalogue, 1866). He was admitted to the Légion d'Honneur in 1847 and to the Académie in 1854. Wrote over 20 operas (1838–60), including *La Promise*, 1854, and *La Fanchonette*, 1856, over 200 songs, part-songs, etc. *G.*

Clapp, Philip Greeley (Boston, 1888). American composer, trained at Harvard University (Boott Prize in 1907, Ph.D. 1911) and under Schillings, from 1911 taught in the vicinity of Boston, from 1915 was music-director at Dartmouth College, and since 1919 has been professor at the State University of Iowa. Has written symphonies in E min. (1911), E-flat (1916) and A (1919), the tone-poems *Norge*, 1908, and *A Song of Youth*, 1910, the orchestral prelude *In Summer*, 1913, stage-music for the Amherst Pageant (1920), a string-quartet in C min. (1909), a *Dramatic Poem* for trombone and orchestra (for the new Sax 7-valve instrument), songs and part-songs. *A.*

Clari, Giovanni Carlo Maria (1669–1754). 17th C *G.*

Clark, Frederick Horace (1860–1917, Zurich). American pianist, pupil of the Leipzig Conservatory and of Deppe, long resident near Berlin. Wrote a series of extravagant essays on piano-playing and piano-music (1885–1914).

Clark, Frederick Scotson (London, 1840–1883, do.). English clergyman and organist, extensively trained by Sargent, E. J. Hopkins, at the Royal Academy, London, and in Leipzig and Stuttgart, began as organist in 1854, in 1865 started a music-school in London which later became the London Organ School, and in 1878 was English organist at the Paris Exposition. Wrote about 400 organ- and about 100 piano-pieces, many of which have had much popularity, besides vocal music. *G.*

Clark, J. Moir (Aberdeen, 1863?). Scottish composer, pupil of Prout and various German teachers. Has written a *Scotch Suite* for orchestra, 1895, a piano-quintet in F (1892), a suite for piano and flute (1893), piano-variations (1889), etc. *G.*

Clarke, Hugh Archibald (n. Toronto, 1839). Canadian organist and able theorist, pupil of his father, from 1859 in Philadelphia, continuing as organist till 1897, since 1875 professor in the University of Pennsylvania (Mus.D. 1886). Has written music for Aristophanes' *Acharnians* (1886) and for Euripides' *Iphigeneia in Tauris*, the oratorio *Jerusalem*, 1891, a piano-quartet, several violin-sonatas, some songs, text-books in harmony, counterpoint, organ-playing, etc., a *Dictionary of Musical Terms*, 1896, *Music and the Comrade Arts*, 1899, and *Highways and Byways of Music*, 1901, besides the fanciful *Scratch Club*. *A.*

Clarke, James Hamilton Smee (Birmingham, 1840–1912, Banstead). English organist and composer, trained at Queen's College, Oxford, and organist there from 1866, and from 1872 at St. Peter's in London (South Kensington), director for various theaters and theatrical troupes, as from 1878 at the Lyceum Theatre (with Irving) and from 1893 with the Carl Rosa Company. Wrote 2 symphonies, 6 overtures, a piano-concerto, string-quartets, a piano-quartet, 6 organ-sonatas and many pieces, incidental music to several Shakespeare and many other plays, many operettas and short comedies, the cantata *Praise*, the 8-part anthem *The Lord is*

my Light (prize, 1864) and much other church-music, school-cantatas, part-songs and songs—about 400 works in all.

Clarke, James Peyton (1808–1877, Toronto), father of Hugh above. Scottish organist, active in Edinburgh from 1829, came to Canada in 1835, from 1840 was in Toronto, in 1845 becoming instructor in the University, conducted choral societies and was long organist at St. James Cathedral. Mus. D. of Toronto University in 1856. In 1848 wrote the 8-part anthem *Arise, O Lord.* *A.*

Clarke, Jeremiah (?1670–1707). 17th C. *G.*

Clarke-Whitfield, John (Gloucester, 1770–1836, n. Hereford). English organist, pupil of Hayes, from 1789 organist at Ludlow, from 1794 at Armagh Cathedral, from 1799 at Trinity and St. John's Colleges, Cambridge, and from 1820 at Hereford Cathedral, besides being professor at Cambridge from 1821. Mus.D. of Dublin University in 1795 and of Cambridge in 1799. Wrote the oratorio *The Crucifixion and the Resurrection*, 1822, 4 vols. of services and anthems (1805), a harp-concerto, piano-sonatas, etc., and edited Handel's vocal works (17 vols. 1809). *G.*

Clarke, William Horatio (Newton, Mass. 1840–1913, Reading, Mass.). Able American organist from 1856, first in Dedham and Boston, from 1871 at Dayton, O., and at Indianapolis, and in 1878–87 at Tremont Temple, Boston. He was an expert upon organ-construction and from 1890 had a unique music-chapel at his home in Reading. Author of *An Outline of the Structure of the Pipe-Organ*, 1877, *The Organist's Retrospect*, 1896, and *Standard Organ-Building*, 1913, besides instruction-books and collections of organ-pieces. *A.*

Clarus, Max (Mühlberg, 1852). Saxon conductor and composer, pupil of his father and the Berlin Inst. für Kirchenmusik, from about 1875 conductor at various theaters, from 1882 at the court-theater, Brunswick, and from 1890 court-director, besides conducting choral societies. Has written the operas *Des Königs Rekrut*, 1889, and *Prinzessin Ilse*, 1895, the fairy-operas *Der Wunschpeter*, 1910, *Hans Däumling*, 1911, and *Der Zwerg Nase*, 1912, several ballets, the choral works *Fürstengruss*, *Die Wacht vor Samoa*, *Festgesang*, etc.

Clasing, Johann Heinrich (Hamburg, 1779–1829, do.). North German teacher and composer at Hamburg, pupil of Schwencke. Wrote the operas *Micheli und sein Sohn*, 1806 (sequel to Cherubini's *Wasserträger*), and *Welcher ist der Rechte?*, 1811, the oratorios *Belzasar* and *Die Tochter Jephtas*, a piano-trio, a violin-sonata, a 'cello-fantasia, etc. He also edited an edition of Handel's works with piano.

Class, Franklin Morris (New York, 1881). American physician (M.D. 1907) and composer, pupil of J. K. Paine at Harvard, long on the staff of the Bellevue Hospital, New York, and prominent in the MacDowell Club. Has written a string-quartet, pieces for violin, 'cello and flute, a large number of piano-pieces and about 30 songs. *A.*

Claussen, Julia (Stockholm, 1879). Swedish operatic soprano, trained at the Royal Academy, Stockholm, and at the Royal Academy, Berlin, first appearing from 1903 at Stockholm, from 1913 at London, Paris, Stuttgart and with the Chicago Opera Company, and since 1917 at the Metropolitan, New York, with extensive concert-tours in the United States. Her fine voice has made her notable in some 30 rôles. *A.*

Clausz-Szarvady, Wilhelmine (Prague, 1834–1907, Paris). Eminent Bohemian pianist, pupil of the Proksch Institute, Prague, beginning tours in 1849 and soon settling in Paris, where she became famous as a thoughtful and self-effacing interpreter, especially of Bach and Beethoven, securing general recognition in Germany and England. In 1857 she married the author Friedrich Szarvady (d. 1882).

Clavé, José Anselmo (Barcelona, 1824–1874, do.). From 1851 noted promoter of men's singing-societies in Spain and conductor of their annual festivals (from 1860). Wrote some zarzuelas and many choruses and songs.

Clavijo del Castillo, Bernardo (? -1626). 16th C.

Clay, Frédéric (Paris, 1838–1889, Great Marlow). English-French composer, pupil of Molique and Hauptmann, from 1859 writing a long series of extremely effective operettas, including *Court and Cottage*, 1862, *Constance*, 1865, *Ages Ago*, 1869, *Happy Arcadia*, 1872, *Don Quixote*, 1875, *The Merry Duchess*, *The Golden Ring*, both 1883, etc., incidental music to *Twelfth Night* and *Oriana*, the cantatas *The Knight of the Cross*, 1866, and *Lalla Rookh*, 1877, and many popular songs. *G.*

Clegg, Edith. Able English contralto, trained at the Guildhall School, London, and by Klein and Bouhy, appearing first in concert and festival and from 1906 in opera, when she sang at the première of Liza Lehmann's *Vicar of Wakefield*, and later touring in Germany in song-recitals.

Clegg, John (Dublin, 1714–1750?, London). Irish violinist, pupil of Dubourg and G. B. Bononcini, playing a concerto of Vivaldi's in London when but nine and remaining one of the best players in England till 1744, when he became insane. *G.*

Clemens, Charles Edwin (Devonport, 1858). English organist, trained at the Royal College of Music, London, having already served as organist since 1869. From 1889 he taught at the Klindworth Conservatory in Berlin and played at the English Chapel and as organist to the Dowager Empress Victoria. From 1896 he was organist at St. Paul's in Cleveland, going thence in 1911 to the Euclid Avenue Presbyterian Church. From 1899 he lectured at Western Reserve University, soon becoming organist and professor (Mus.D. 1916). Has published instruction-books for the organ and written a text-book in harmony. *A.*

Clemens, Clara (Elmira, N. Y. 1871?). American contralto, but first trained as pianist by

Moszkowski and Leschetizky. Her début as singer was at Florence in 1904, but for some years her career was checked by ill-health. Since 1912 she has sung much in concert in America and Germany. In 1909 she married the pianist Gabrilowitch. *A.*

Clemens non Papa. See Clément, Jacques.

Clément, Edmond (Paris, 1867). Eminent French operatic tenor, pupil of Warot, appearing first in 1889 at the Opéra-Comique, where he remained till 1910, with many engagements throughout Europe. In 1909–10 he sang at the Metropolitan, New York, then with the Boston Opera Company, and in 1913 made a concert-tour of the United States and Canada. In 1915 he was wounded in the World War, but while convalescing gave many concerts for war-charities. While at the Opéra-Comique he assisted at the premières of numerous works, including Bruneau's *L'Attaque du Moulin* (1893), Saint-Saëns' *Phryné* and *Hélène* (1893, 1904), Godard's *La Vivandière* (1895), Dubois' *Xavière* (1895), Erlanger's *Le Juif Polonais* (1900) and Vidal's *La Reine Fiamette* (1908), and his répertoire includes all the leading French and Italian operas. *A.*

Clément, Félix (Paris, 1822–1885, do.). French music-historian, in 1843–60 teacher at the Collège Stanislas, in 1849 had charge of musical services at the Sainte-Chapelle and later was musical director at the Sorbonne and the Lycée Louis-le-Grand. He wrote many articles for Didron's *Annales Archéologiques* and was author of a *Histoire Générale de la Musique Religieuse*, 1861, *Les Musiciens Célèbres depuis le* 16e *Siècle*, 1868 (2d ed. 1879), the valuable opera-catalogue *Dictionnaire Lyrique*, 1869, with 4 supplements to 1881 (revisions by Pougin, 1897, 1904), and a *Histoire de la Musique*, 1885, besides text-books in plain-song, singing and the organ. He also edited several collections of church-music (from 1843). *G.*

Clement, Franz (Vienna, 1780–1842, do.). Eminent Austrian violinist, precociously appearing when but nine and touring as far as London in 1790, soon made court-violinist in Vienna, in 1802–11 conductor at the new Theater an der Wien, then toured for several years in Russia and Germany (for a short time Weber's successor at Prague), in 1818–21 returned to the Vienna Opera and then toured with the singer Catalani. His technique was flawless and his musicianship extraordinary. Beethoven wrote his violin-concerto for him and he was the first to perform it (1806). Wrote 6 violin-concertos, many concertinos and pieces, a piano-concerto, 3 overtures, an opera, a melodrama, etc. *G.*

Clément, Jacques [Clemens non Papa] (?1500–1557?). 16th C. *G.*

Clementi, Muzio (Rome, 1752–1832, Evesham). Eminent Italian pianist, pupil of Buroni, Cordicelli, Carpani and Santarelli, beginning as organist in 1761. In 1766 he appeared as pianist and became the protégé of Peter Beckford, an English gentleman, who took him to England, where from 1770 he became famous as both player and composer, and in 1777–80 directed the Italian Opera (as harpsichordist). In 1781 he made a tour on the Continent (on Dec. 24 competing with Mozart before the Emperor at Vienna). In 1782–1802 (except for a visit to Paris in 1785) and again from 1810 (except for a sojourn at Leipzig in 1820–21) he lived in London. The interval of 1802–10 was occupied by a brilliant trip to Russia with his pupil Field and varied experiences in Germany and Italy. After 1810 he gave up public playing. He had early begun to engage in the business of piano-making and lost heavily in the failure of Longman & Broderip in 1798, but at once established a new firm, which, under the name of Clementi & Co. (later Collard & Collard), had great success. He was a distinguished teacher, forming players like Field, Cramer, Kalkbrenner, Moscheles and others, and both by precept and by example founded the strong, virile school of piano-playing which Beethoven and his successors established and made standard. In this and other ways he powerfully aided the rise of the piano in place of the harpsichord as the typical keyboard-instrument. As a composer, he wrought out the keyboard-sonata to its complete and final form through a series of works of much originality and power, though presently overshadowed by those of masters of greater absolute inspiration. Some of his sonatas, however, are not likely to be forgotten, while his great series of études remain in universal use.

His works include several symphonies (only 2 published) and overtures, over 100 piano-sonatas, of which about 45 include accompaniments by violin, 'cello or flute, 2 duos for two pianos, 6 4-hand duets, a large variety of fugues, toccatas, variations, caprices, etc., a collection of *Points d'orgue* (op. 19), an *Introduction à l'Art de Toucher de Piano* (opp. 42–43), and the famous *Gradus ad Parnassum*, 1817 (op. 44). Editions of the sonatas have been published by Breitkopf & Härtel and by Holle (edited by Julius Knorr), and Von Bülow edited 50 of the èstudes from the *Gradus*, while Vogrich has issued a complete edition in progressive order. Memoirs by Frojo, 1878, and Unger, 1913, besides sketches by Clément, Chilesotti, Shedlock, etc. A large biography by Parabeni is promised. *G.*

Clementi & Co. See preceding article and also Collard & Collard.

Clérambault, Louis Nicolas (Paris, 1676–1749, do.). French organist, pupil of Raison and his successor at St.-Jacques, later at St.-Sulpice. Wrote sets of pieces for clavecin and for organ, and 5 books of *Cantates Françaises*, with and without instruments (1710–26).

Clérice, Justin (Buenos Aires, 1863–1908, Toulouse). Argentine composer, working mostly in Paris, pupil of the Conservatory there. Wrote the comic operas *Le Meunier d'Alcala*, 1887, *Figarella*, 1887, *Le 3e Hussards*, 1894, the ballet-opera *Au Temps Jadis*, 1905, the ballet *Au Pays Noir*, 1891, and some lighter works.

Clériсy Blanc du Collet, Marie (n. Nice, 1850). French vocal teacher, specializing in the treatment of injured voices and publishing several manuals (from 1895).

Cleve, Halfdan (Kongsberg, 1879). Norwegian pianist, pupil of his father, Winter-Hjelms, Raif and the Scharwenkas. Has written 4 piano-concertos and other pieces, besides some songs.

Cleve, Johannes de (1529–1582). 16th C.

Clicquot, François Henri (Paris, 1728–1791, do.). Important French organ-maker, in partnership with Pierre Dallery from 1765. His largest instruments were at St.-Sulpice, Paris, and the Poitiers Cathedral. *G.*

Cliffe, Frederick (n. Bradford, 1857). English organist, pianist and composer, beginning organ-playing at eleven at Wyke and in 1873–76 organist for the Bradford Festivals, then studying at the National Training-School, London. From 1883 he was professor at the new Royal College, and from 1901 at the Royal Academy, In 1888–94 he was organist for the Bach Choir and also accompanist at Drury Lane and Covent Garden. Since 1898 he has made long tours in Australia, South Africa and America. Has written symphonies in C min. (1889) and E min. (1892), the symphonic poem *Cloud and Sunshine*, 1890, a violin-concerto (1896), the contralto scena *The Triumph of Alcestis*, 1902, a choral *Ode to the North-East Wind*, 1905, some church-music and songs. *G.*

Clifford, James (1622–1698). 17th C. *G.*

Clifton, Chalmers (Jackson, Miss. 1889). American composer, trained at the Cincinnati Conservatory and Harvard University (Sheldon Fellow, 1912–14) and by d'Indy. In 1914 he conducted the Peterboro Festival and in 1915 the Lexington Pageant (composer of the music used), in 1915–17 was conductor of the Boston Cecilia Society and in 1919, while engaged in war-work at the University Union in Paris, directed a concert of American music at the Conservatory. Has written a suite for trumpet and orchestra, a violin-sonata, 2 piano-sonatas, the poem *The Poppy* for tenor and orchestra, and some songs, besides contributing articles to the Boston *Transcript* and to *The Art of Music.* *A.*

Clippinger, David A. (in Ohio, 1860). American singing-teacher and conductor, pupil of Wheeler, F. W. Root, Hey, Behnke and other London teachers, since 1887 active in Chicago, both as a leading teacher and from 1900 as founder and director of the Chicago Madrigal Club and other choral organizations. Author of several text-books and many articles on singing. *A.*

Clive, Catherine [Kitty], née Raftor (London, 1711–1785, Twickenham). From 1728 till her retirement in 1769 a favorite English soprano in light opera, mostly at Drury Lane under Colley Cibber and Garrick. In 1742 she sang in the first performance of Handel's *Samson.* From 1734 for a short time she was the wife of the barrister George Clive. *G.*

Closson, Ernest (n. Brussels, 1870). Belgian historian, assistant-curator of the instrument-collection at the Brussels Conservatory and from 1913 professor of history, specializing in folk-music (using the pen-name 'Paul Antoine'). Author of *Siegfried de Wagner*, 1891, *Grieg*, 1892, *La Musique et les Arts Plastiques*, 1897, *Le Manuscrit dit 'des Basses Dances,'* 1912, *Notes sur la Chanson Populaire en Belgique*, 1913, *Esthétique Musicale*, 1921, and many important articles, besides collections of Belgian provincial songs (1905) and old French carols (1911).

Clough-Leighter, Henry (Washington, D.C. 1874). American organist, pupil of G. W. Walter, E. Kimball, Zander and Anger, from 1888 playing at various churches in Washington, in 1899–1901 in Providence, and since 1901 in editorial work in Boston, besides playing at Milton. Has written 5 cantatas, the lyric suite *The Day of Beauty*, the odes *Lasca*, *Recessional* and *The Christ of the Andes*, many other choral works, song-cycles and songs, besides pedagogical works. *A.*

Cluer, John (? –1729, London). English printer and engraver, who improved music-type and perhaps invented engraving on tin plates. He issued fine editions of Handel's *Suites de Pièces* (1720), 9 operas (1724–29) and 12 overtures. *G.*

Coates, Albert (Petrograd, 1882). English-Russian conductor, trained at the Leipzig Conservatory, director of the opera at Elberfeld from 1906, in 1910 one of the conductors at Dresden and at Mannheim (with Bodanzky), from 1911 chief conductor at the Petrograd Opera, besides serving as guest-conductor elsewhere, and in 1914 becoming conductor of the Philharmonic in London, of the Symphony Concerts and at Covent Garden. In 1923 he was engaged to take charge of the new Symphony Orchestra in Rochester, N. Y. Has written the opera *Sardanapalus*, 1916.

Coates, John (n. Bradford, 1865). Eminent English operatic tenor, pupil of J. C. Bridge and Shakespeare, making his début in 1894 and singing first in light opera, but from 1901, after study with Bouhy, in grand opera as well. He has since been recognized as the chief tenor in both opera and concert in England, besides constantly appearing in Germany, in South Africa and Australia (with several trips to the United States). Among the premières at which he has assisted are Stanford's *Much Ado about Nothing* (1901) and Bantock's *Omar Khayyâm* (1906–09), besides many important performances of Elgar's *Dream of Gerontius* (from 1902). He has been a foremost promoter of opera in English and is as successful in song-recitals as upon the stage. *G.*

Cobb, Gerard Francis (in Kent, 1838–1904, Cambridge). English composer, from 1863 fellow of Trinity College, Cambridge, musically trained at Dresden, much identified with music

in Cambridge University. Wrote a piano-quintet, a violin-suite, the piano-suite *Voices of the Sea*, Psalm 62 for soli, chorus and orchestra, 1892, 7 services and other church-music, prize glees and madrigals, songs, etc.

Cocchi, Claudio. 17th C.

Cocchi, Gioacchino (Padua, ?1715–1804, Venice). Italian composer from 1735, working first at Rome and Naples, from 1753 maestro at the Conservatorio degli Incurabili, but with a long sojourn in London in 1757–73, at first as composer to the Opera. Wrote 12 operas (1743–61), mostly comic, and some church-music. *G.*

Coccia, Carlo (Naples, 1782–1873, Novara). Italian composer, trained at the Naples Conservatory, was early accompanist for Joseph Bonaparte's concerts, from 1808 produced many operas throughout Italy, from 1820 was at Lisbon and in 1823–28 at London, where for a time he taught in the new Royal Academy, and, except for another visit to London in 1833, was then in Italy, in 1840 succeeding Mercadante as maestro at Novara. Wrote nearly 40 operas (1808–41), of which 4 were produced at Lisbon and 2 at London (*Maria Stuarda*, 1827), many masses and much other church-music, considerable chamber-music and some cantatas. His most popular opera was *Clotilde*, 1815. Memoir by Carotti, 1873. *G.*

Coccon, Nicolò (Venice, 1826–1903, do.). Able Italian organist and composer, pupil of Fabio, publishing motets as early as 1841 and becoming in 1856 organist and in 1873 director at S. Marco in Venice, besides from 1882 teaching at the Liceo Marcello (Franchetti one of his pupils). Wrote 30 masses, 8 Requiems, much other church-music, the oratorio *Saul*, the sacred melodrama *Manasse in Babilonia*, 1877, the operas *Zaira*, 1884, and *Uggero il Danese*, the operatta *I Due Orangotani*, 1879, etc.—in all over 400 works.

Cochlaeus, Johannes (1479–1552). 16th C.

Cocks & Company, Robert. A prominent music-publishing firm in London, founded in 1823 by Robert Cocks (1796–1887), with whom from 1868 were associated his two sons. From 1887 the business was continued by Robert M. Cocks, but in 1898, on his retirement, was purchased by Augener & Co. *G.*

Coclicus, Adrian Petit (?1500–1563?). 16th C.

Coelho, Manoel Rodriguez. 17th C.

Coenen, Franz (Rotterdam, 1826–1904, Leyden). Eminent Dutch violinist, pupil of Molique and Vieuxtemps, from 1848 toured in the West Indies and South America with Herz and Ernst Lübeck, from about 1855 settled in Amsterdam, becoming court-violinist, teacher in the Conservatory and till 1895 its director, founder and leader of a noted Quartet, etc. Wrote a symphony, string-quartets and other chamber-music, Psalm 32 and several cantatas. *G.*

Coenen, Johannes Meinardus (The Hague, 1824–1899, Amsterdam). Dutch bassoonist, conductor and composer, trained at the Hague Conservatory, player in the court-orchestra, from 1851 theater-conductor at Amsterdam, in 1857–65 followed Van Bree as director of the Felix Meritis and then till 1896 devoted himself to the music at the Palais voor Volksvlijt, where he developed a famous orchestra. Wrote a *Chant de Fête*, 1875 (at 600th anniversary of Amsterdam), and other cantatas, incidental music for several plays, the opera *Bertha en Siegfried*, ballet-music, 2 symphonies, several overtures, concertos for clarinet and for flute, a quintet for piano and wind, etc. *G.*

Coenen, Louis (Rotterdam, 1856–1904, Amsterdam). Dutch pianist, trained by his father, Sikemeyer and Liszt and at the Berlin Hochschule, from about 1880 court-pianist at The Hague and from 1895 teacher at the Amsterdam Conservatory. Wrote 4-hand piano-sonatas, characteristic pieces, etc.

Coenen, Willem, (Rotterdam, 1837–1918), brother of Franz above. Dutch pianist, working first in South America and the West Indies, from 1862 recitalist and teacher in London, and since 1909 retired at Lugano, Italy. While in England he introduced the chamber-works of Brahms. Has written the oratorio *Lazarus*, 1878, cantatas, masses, piano-pieces and songs. *G.*

Coerne, Louis Adolphe (Newark, N. J. 1870–1922, Boston). American composer, trained mostly at Harvard University (Ph.D. 1905) and the Munich Conservatory, from 1894 organist and conductor at Buffalo, from 1897 at Columbus, in 1902–03 taught at Harvard and in 1903–04 at Smith College, in 1907–09 director at Troy, N. Y., in 1909–10 director at Olivet College in Michigan (Mus.D. 1910), from 1910 professor at the University of Wisconsin and from 1915 at Connecticut College, besides considerable editorial work for the Ditson Company. Wrote over 500 works in a great variety of forms, including the operas *A Woman of Marblehead*, 1897, and *Zenobia*, 1905 (Bremen), the melodrama *Sakuntala*, the operetta *The Maiden Queen*, several sacred and secular cantatas, the symphonic poem *Hiawatha*, 1893, and 2 orchestral tone-poems, overtures, an orchestral fantasia and a *Jubilee March* for military band, 1893, the ballet *Evadne*, 1894, a string-suite, a concerto for organ, strings, horns and harp, 1892, 2 violin-concertos (*Romantic* and *Swedish*, 1904), a string-quartet and piano-trios, a trio for flute, 'cello and harp, many pieces for piano, violin or organ, and many songs, besides an *a cappella* mass for six voices, and many anthems and part songs. Author of a notable work on *The Evolution of Modern Orchestration*, 1908. *A.*

Cœurroy, André [Jean Belime] (Dijon, 1891). French literary scholar and composer, in music pupil of Reger and the École Normale Supérieure in Paris, from 1919 fellow of Paris University and from 1920 associated with Prunières on the *Revue Musicale*. His specialty is the relation between music and literature, on which he has already published several important studies touch-

ing France, England and Germany. He is also preparing a monograph on Weber. Has written several chamber-works.

Cogan, Philip (Cork, 1750–1834, Dublin). Irish organist, in 1780–1806 at St. Patrick's Cathedral in Dublin, and then a teacher there. Mus.D. of Dublin Univ. Wrote a concerto for strings and wind, violin- and piano-sonatas anthems, etc. *G.*

Cohen, Hermann (Koswig, 1842). In 1875–1912 professor of philosophy at Marburg University, a leader in the Neo-Kantian movement. Among his writings are books on Kant's æsthetics (1889, 1912), and on *Die dramatische Idee in Mozarts Operntexten*, 1916.

Cohen, Jules Émile David (Marseilles, 1830–1901, Paris). French composer, trained at the Paris Conservatory (three first prizes, 1850–54). from 1865 professor there in ensemble-singing and from 1877 chorusmaster at the Opera. Wrote several operas, including *Les Bleuets*, 1867, choruses for several dramatic works, masses, oratorios, 2 symphonies and some overtures, cantatas and choral works, many piano-pieces and songs. *G.*

Cohen, Karl Hubert (n. Aix-la-Chapelle, 1851). Rhenish priest, trained musically at Aix and Ratisbon, from 1876 teacher at the latter, from 1879 director at Bamberg Cathedral and in 1887–1910 at Cologne Cathedral. Has written much church-music and a manual of ritual singing (1901).

Colasse, Pascal (1649–1709). 17th C. *G.*

Colbran, Isabella Angela (Madrid, 1785–1845, Bologna). Noted Spanish operatic soprano, pupil of Pareja, Marinelli and Crescentini, from 1806 widely known in Italy, though after 1815 increasingly unable to sing in tune, but otherwise a competent artist. In 1822 she married Rossini and appeared more or less in his works (as in London in 1824). *G.*

Colburn, George (Colton, N. Y. 1878). American teacher and conductor, trained at the American Conservatory, Chicago, from 1903 teacher there, and since 1915 municipal director at Winona, Wis. Has written the symphonic poem *Spring's Conquest*, 1913, music for several masques and pageants, a piano-quartet and trio, etc. *A.*

Cole, Belle (Chautauqua, N. Y. 1845–1905, London). American contralto, taught by her father, from about 1865 active and increasingly successful in concert, both in America and from 1888 mostly in England, though with world-wide tours. *A.*

Cole, Blanche (Portsmouth, 1851–1888, London). English operatic soprano, appearing from 1869, from 1879 with her own troupe or with the Carl Rosa Company. In 1868 she married the pianist Sidney Naylor. *G.*

Cole, Rossetter Gleason (Clyde, Mich. 1866). Talented American teacher and composer, trained at the University of Michigan, in Berlin and elsewhere, from 1892 professor at Ripon College (Wisconsin), in 1894–1901 at Grinnell College (Iowa), in 1907–09 at the University of Wisconsin, and in 1901–07 and since 1909 teaching in Chicago, where he is also organist. Since 1908 he has had charge of summer-courses at Columbia University, New York. In 1902, '09 and '10 he was president of the Music Teachers' National Association. Has written about 100 works, marked by skill and refinement, including the overture *Pioneer*, 1919, the orchestral *Symphonic Prelude*, 1915, and *The Passing of Summer*, 1888, a violin-sonata, *The Ballad* for 'cello and orchestra, 1909, 3 melodramas, including *King Robert of Sicily*, 1906 (often given by Bispham), the cantatas *The Broken Troth*, 1907 (women's voices) and *The Rock of Liberty*, 1920 (for the Pilgrim Tercentenary), many effective organ- and piano-pieces, besides songs. In 1917 he edited Vol. vi of *The Art of Music* (Church and Choral Music). His wife, née Fannie Louise Gwinner, is an excellent pianist, and has translated Marx' *Introduction to Beethoven's Pianoforte Works* (1895) and edited *Music for the Child-World.* *A.*

Coleman, Charles (? –1664). 17th C. *G.*

Coleman, Edward (? –1669). 17th C. *G.*

Coleridge-Taylor, Samuel (London, 1875–1912, n. do.). English composer of part-Negro descent, trained at the Royal Academy and by Stanford, developing as a gifted composer from 1894 and from 1898 being violin-teacher at the Academy. In 1911 he joined the faculty of the Guildhall School. In 1904 and '06 he visited the United States, conducting concerts of his music in many cities. His about 100 works include

For Orchestra—Symphony in A min. 1896; symphonic poem *Toussaint l'Ouverture;* Ballade in A min. 1898; *African Suite; Solemn Prelude*, 1899; *Idyll*, 1901; *Scenes from an Everyday Romance*, 1900; *Symphonic Variations on an African Air*, 1906; *Petite Suite de Concert;* the rhapsodic dance *Bamboula*, 1910; 4 *Novelletten* (strings); incidental music for *Herod* (1900), *Ulysses* (1901), *Nero* (1902), *Faust* (1908), *Othello* and *The Forest of Wild Thyme; Hiawatha* ballet; *Ethiopia Saluting the Colours; Hemo Dance;* violin-concerto in G min. 1911.

Chamber-Works—Nonet in F min. for piano, strings and wind; piano-quintet; quintet in F-sharp min. for clarinet and strings; the string-quartet *Fantasiestücke*, 1895; *Ballade* in D min., *Legend, Romance* in G, all for violin and orchestra; *Hiawathan Sketches, Gipsy Suite, Valse Caprice, Romance, Danse Nègre, Ballade* in C min., 4 *African Dances*, all for violin and piano; a few pieces for violin alone.

Choral Works—the oratorio *The Atonement*, 1903; the cantatas *The Gitanos* (women's voices), *The Song of Hiawatha*, 1898–1900 (*Hiawatha's Wedding-Feast, The Death of Minnehaha, Hiawatha's Departure*), *The Blind Girl of Castel-Cuillé*, 1901, *Meg Blane*, 1902, *Kubla Khan*, 1906, *Endymion's Dream, Bon-bon Suite*, 1909, *Sea-Drift* (a cappella) and *A Tale of Old Japan;* 5 Choral Ballads, 1905 (from Longfellow); Morning and Evening Service in F; 7 anthems (from 1892).

The opera *Thelma* and the operetta *Dream-Lovers.*

For Piano—*Suite de Pièces;* 2 *Moorish Tone-Pictures;* 4 *Characteristic Waltzes;* 3 *Humoresques; Nourmahal's Song and Dance; Moorish Dance;* 3 *Cameos;* 24 *Negro Melodies; Scènes de Ballet; Forest-Scenes; Valse Suite, Scenes from an Imaginary Ballet;* 2 *Impromptus.* Also 3 *Impromptus* for organ.

For Solo Voice—*The Soul's Expression* (4 Songs), *Moorish Ballad, Waiting, Red o' the Dawn*, all with orchestra; 6 *Children's Songs;* 6 *African Romances;*

In Memoriam (3 rhapsodies); 6 *American Lyrics;* 6 *Sorrow-Songs;* 2 Song-Albums; about 25 detached songs.
15 Part-Songs and 3 Duets.

The extraordinary originality and power of characterization in his music has given him a unique place, not simply as the most gifted of Negro composers, but as a modern tone-poet Memoirs by M. Byron, 1912, and Sayers, 1915, with the anonymous *Golden Hours*, 1913. *G.* (Taylor), *A.*

Colin, Pierre Gilbert. 16th C.

Colla, Giuseppe (Parma, ?1730–1806, do.). Italian composer, court-director at Parma. Wrote 6 operas (1763–74). In 1780 he married the soprano Agujari. *G.*

Collard & Collard. The London piano-makers who succeeded to the business originally founded in 1798 by Clementi. F. W. Collard (1772–1860) seems to have been associated with the latter from the first. He was followed by C. L. Collard (d. 1891) and he in turn by J. C. Collard. *G.*

Colles, Henry Cope (London, 1879). English critic, trained by Parry, Davies and Alcock and at Oxford University, from 1905 on the staff of the London *Academy* and *Times* and since 1919 teacher of music-history at the Royal College. Author of a life of Brahms (1909), a text-book in history (3 vols. 1912–16) and a memorial of Parry (1920), besides many articles.

Collet, Henri (Paris, 1885). French author and composer, pupil of Joseph Thibaut, Barès and Olmeda (with special studies at Madrid of Spanish literature). Author of *Le Mysticisme Musical Espagnol au XVI^e Siècle*, 1913, a life of Vittoria (1914), and other historical essays in periodicals. Has also written the symphonic poem *El Escorial*, a piano-quintet, a string-quartet and songs.

Colombani, Orazio. 16th C. *G.*

Colombi, Giuseppe (1635–1694). 17th C.

Colonna, Giovanni Paolo (1637-1693). 17th C. *G.*

Colonne, Judas [called **Édouard**] (Bordeaux, 1838–1910, Paris). Eminent French violinist and conductor, trained at the Paris Conservatory (two first prizes) and from about 1860 leader of its orchestra, in 1873–75 founder and conductor of the Concert National, which later developed into the far more important Concerts du Châtelet. These later gained their original eminence by taking up works by younger composers and especially by carefully reviving the larger works of Berlioz, and thus became the leading orchestral institution of Paris. Colonne was conductor at the Exposition of 1878, at the Opéra in 1892 and often guest-conductor outside of France (England from 1896, New York, 1905). *G.*

Colyns, Jean Baptiste (Brussels, 1834–1902, do.). Belgian violinist, pupil of the Brussels Conservatory, from 1850 teaching there and playing in the opera-orchestra, and from 1888 in similar work at Antwerp. He made many concert-tours on the Continent and in 1873 to England. In 1876 he was invited to important posts at Dresden, but declined. Wrote the operas *Sir William*, 1877, and *Capitaine Raymond*, 1881, and violin-pieces. *G.*

Combarieu, Jules Léon Jean (Cahors, 1859–1915, Paris). Able French musicologist, professor at the Collège de France. Author of *Les Rapports de la Poésie et de la Musique au point de vue de l'Expression*, 1893 (doctor's dissertation), *L'Influence de la Musique Allemande sur la Musique Française*, 1895, *Études de Philologie Musicale*, 3 parts (a critique of Westphal's theory of rhythm as applied to modern music, on the origin of the neumes, and a study of unedited passages in music from the *Æneid*), 1896–98, *Éléments de Grammaire Musicale Historique*, 1906, *La Musique, ses Lois, son Évolution*, 1907 (10th ed. 1913), *Histoire de la Musique*, 3 vols. 1912–15, besides many articles in various journals. *G.*

Comes, Juan Bautista (1568–1643). 16th C.

Comettant, Jean Pierre Oscar (Bordeaux, 1819–1898, n. Havre). Facile French critic, pupil of the Paris Conservatory, appearing first as a pianist, but, after spending 1852–55 in the United States, critic for the *Siècle* and author of many books, such as *Trois Ans aux États-Unis*, 1858, a life of Adolphe Sax (1860), *Musique et Musiciens*, 1862, *La Musique . chez les Différents Peuples du Monde*, 1869, a life of François Planté (1874), etc., with many articles uncollected. Wrote some vocal and instrumental music, and managed a music-school. *G.*

Commer, Franz (Cologne, 1813–1887, Berlin). Rhenish church-musician, pupil of Rungenhagen, A. W. Bach and Marx, early employed in the library of the Inst. für Kirchenmusik, from 1846 choirmaster at the Hedwigskirche and singing-teacher at various schools. In 1844 he was one of the founders of the Tonkünstlerverein and in 1868 of the Gesellschaft für Musikforschung, becoming its president. From 1845 he was a member of the Academy and received several titles of honor. He is best known as the editor of four great collections of the music of the 16-18th centuries in nearly 50 vols. Wrote much church-music, including 16 masses, 2 cantatas and music for Aristophanes' *Frogs* and Sophocles' *Electra*, all for men's voices and orchestra, incidental music for *Clothilde Montalvi*, part-songs and songs. *G.*

Compère, Loyset (? –1518). 15th C. *G.*

Concone, Giuseppe (Turin, 1810–1861, do.). Italian singing-teacher, from 1832 in Paris and from 1848 court-organist at Turin. Wrote over 160 solfeggi and vocal studies of much skill and grace, besides other vocal works and 2 operas, including *Un Episodio del San Michele*, 1836. *G.*

Coninck, Jacques Félix de (Antwerp, 1791–1866, Brussels). Belgian pianist, trained at Antwerp and the Paris Conservatory (harmony-prize, 1813), from 1818 at Antwerp, in 1825 Malibran's accompanist in America, then in Paris and later again at Antwerp, where he

founded and led the Société d'Harmonie. Wrote piano-concertos, sonatas, etc.

Conradi, August (Berlin, 1821–1873, do.). Prussian composer, pupil of Rungenhagen, from 1843 organist in Berlin, from 1849 theater-director at Stettin, Düsseldorf and Cologne, besides various engagements at Berlin. For a time he was in the Liszt circle at Weimar. Wrote a ballet (1847), the operas *Rübezahl*, 1849, *Muza Haireddin*, 1855, *Die Braut des Flussgottes*, 1859, *Die Sixtinische Madonna*, 1864, *Knecht Ruprecht*, 1865, *So sind die Frauen*, 1867, *Im Weinberge des Herrn*, 1867, and *Das schönste Mädchen im Städtchen*, 1868, besides 5 symphonies, overtures, chamber-music and many arrangements. Memoir by Kruse (in *Musik*, xii).

Conradi, Johann Georg. 17th C. *G.*

Conradi, Johann Gottfried (Tönsberg, 1820-1896, Christiania). Norwegian conductor, from 1853 active at Christiania, writing music for several plays, part-songs and songs, besides an essay on Norwegian music.

Conried, Heinrich (Bielitz, 1855-1909, Meran). Austrian impresario, originally an actor at Vienna and in 1877 in charge of the Bremen Stadttheater. From 1878 he managed various theaters, mostly in New York, especially from 1892 that in Irving Place, and in 1903–08 was director of the Metropolitan Opera House. His régime was made notable by the American premières of *Parsifal* in 1903 and of *Salome* in 1907. *A.*

Consolo, Federigo (Ancona, 1841–1906, Florence). Italian violinist, pupil of Giorgetti, Vieuxtemps, Fétis and Liszt, favorably known as player till 1884, when a nervous affection forced his retirement. Has written concertos for violin and for piano, *Oriental Suites*, *Hebraic Melodies*, etc., besides works on the transcription of the neumes, on the origin of church-music (1897) and on the force of the term ' Selah' (1904).

Constantin, Titus Charles (Marseilles, 1835–1891, Pau). French conductor and composer, pupil of Ambroise Thomas, conductor of various theaters in Paris from 1866, including the Opéra-Comique from 1875. Wrote the comic opera *Dans le Forêt*, 1872, the ballet *Bek*, 1867, the cantatas *David Rizzio* and *Le Salut*, overtures, etc.

Conti, Carlo (Arpino, 1796–1868, Naples). Italian composer, trained at the Naples Conservatory and by Mayr, in 1846–58 noted teacher of counterpoint at the Conservatory and from 1862 Mercadanti's assistant as director. He was prominent in the Accademia and as member of other societies. Wrote 11 operas (1825–31), including *L'Olimpia*, 1829, 6 masses, 2 Requiems and songs.

Conti, Francesco Bartolommeo (Florence, 1682–1732, Vienna). Italian theorbist and composer, from 1701 court-theorbist at Vienna and from 1713 court-composer. Wrote 16 operas (1706–28), including *Don Chisciotte in Sierra Morena*, 1719, 9 oratorios, many cantatas and 13 *Feste Teatrali* or serenades, etc.

Conti, Gioacchino [called **Gizziello**] (Arpino, 1714–1761, Rome). Italian artificial soprano, pupil of Gizzi, appearing first at Rome in 1729, then at Naples, London (1736–37, under Handel), Madrid, Lisbon, etc., retiring in 1753. His excellent voice was combined with much artistic feeling. He was of great service to Handel at a critical time in his affairs. *G* (Gizziello).

Contino, Giovanni. 16th C.

Converse, Frederick Shepherd (Newton, Mass. 1871). American composer, pupil of Baermann and Chadwick and of the Munich Conservatory, from 1899 teaching at the New England Conservatory, Boston, and in 1901–07 at Harvard University. Has written a symphony in D min. 1898, the symphonic poems or romances *The Festival of Pan*, 1900, *Endymion's Narrative*, 1903, *The Mystic Trumpeter*, 1905, *Ormazd*, 1912, and *Ave atque Vale*, 1917, the overtures *Youth*, 1897, and *Euphrosyne*, a violin-concerto, incidental music for Mackaye's *Jeanne d'Arc*, 1906, and for the Masque of St. Louis, 1914, 2 string-quartets, a violin-sonata, 2 *Poems* for piano and orchestra, an orchestral march, the operas *The Pipe of Desire*, 1906 (also the first American work to be given at the Metropolitan, New York, 1910), and *The Sacrifice*, 1911, the cantatas *Job*, 1907, and *The Peace-Pipe*, 1916, the contralto scena *Hagar in the Desert*, 1908, the baritone ballad *La Belle Dame sans Merci*, 1902, the choral *Laudate Dominum* and *Serenade* (both for men's voices), some 4-hand waltzes for piano, a piano-suite, and a few songs. *A.*

Conversi, Girolamo. 16th C. *G.*

Conze, Johannes (Lippstadt, 1875). Westphalian composer, trained at the Gregoriushaus in Aix, the Berlin Hochschule and the Gernsheim Meisterschule, since 1911 teacher at the Louise Conservatory and on the staff of the *Allgem. musikal. Zeitung*. Has written the symphonic fantasy *Sappho*, 1914, 3 string-quartets, a piano-quartet, sonatas for violin, for 'cello and for organ (on B-A-C-H), the choral works *Klage der Ceres* and *Kolumbus*, 4 masses, other church-music, including organ-pieces, men's choruses and songs.

Cooke, Benjamin (London, 1734–1793, do.). English organist, pupil and successor of Pepusch as conductor of the Academy of Ancient Music in 1752. When but twelve he acted as Robinson's deputy at Westminster Abbey, from 1757 was his choirmaster and in 1762 his successor as organist. From 1782 he was also organist at St. Martin-in-the-Fields. Wrote 2 services, about 20 anthems, some organ-pieces, several odes (for the Academy), and many noted glees, canons and catches (prizes from the Catch Club). Of the latter he published a collection in 1775. Mus.D. of Cambridge in 1775 and of Oxford in 1782. In 1784 he was an assistant-conductor at the Handel Commemoration. *G.*

Cooke, Henry (? –1672). 17th C. *G.*

Cooke, James Francis (Bay City, Mich. 1875). American editor, pupil of Woodman, Eberhard and the Würzburg Conservatory, from about 1890 teacher and organist in New York and Brooklyn, and since 1907 editor of *The Etude* in Philadelphia, where he has been prominent in musical and dramatic circles. Author of *The Standard History of Music*, 1910, *Great Pianists upon Piano-Playing*, 1913 (reports of conferences), *Mastering the Scales and Arpeggios*, 1913, *Musical Playlets*, 1917, *Music-Masters Old and New*, besides plays, stories and a novel. Mus.D. of Ohio Northern Univ. in 1919. Since 1917 he has been at the head of the Presser Foundation. *A.*

Cooke, Robert (London, 1768–1814, do.), son of Benjamin above. English organist, in 1793 succeeding his father at St. Martin's and in 1802 becoming also organist at Westminster Abbey, where his career was cut short by sudden insanity and suicide. Wrote a service, an anthem and several songs and glees (Catch Club prizes). *G.*

Cooke, Thomas Simpson (Dublin, 1782–1848, London). Irish singer and composer, pupil of his father and Giordani, from 1797 theater-conductor in Dublin, from 1813 appeared in London as stage-tenor, after 1815 being steadily engaged at Drury Lane, besides duties as manager or conductor at Covent Garden and elsewhere, and as teacher at the Royal Academy. In 1846–48 he led the Concerts of Antient Music. Wrote about 20 ballad-operas (1814–40), many arrangements of works by others, several glees and catches (Catch Club prizes), and 2 text-books of singing. *G.*

Coombs, Charles Whitney (Bucksport, Me. 1859). American organist, trained mostly at Stuttgart and Dresden, in 1887–91 organist at the American Church in Dresden, from 1892 at Holy Communion in New York and since 1908 at St. Luke's. Has written 4 sacred cantatas, about 25 anthems and some 75 songs. *A.*

Cooper, George (London, 1820–1876, do.). Able English organist, pupil of his father (assistant at St. Paul's), whom he succeeded in 1838 at St. Paul's and in 1843 at St. Sepulchre's as well. He also was employed at Christ's Hospital and from 1856 was organist to the Chapel Royal. He was gifted in extemporization and an expert in Bach's works. Published several valuable organ-collections and a method, with some songs. *G.*

Coperario [John Cooper]. 17th C. *G.*

Coppet, Edward J. de (New York, 1855–1916, do.). American banker, from 1886 a liberal promoter of chamber-music and in 1902 founder and patron of the famous Flonzaley Quartet. *A.*

Coppola, Piero (Milan, 1888). Italian opera-conductor, pupil of the Milan Conservatory and for a time active at La Scala and elsewhere in Italy, in 1912–13 at the Monnaie, Brussels, and then in London, but with trips to Scandinavia. Has written the operas *Sirmione* and *Nicita*, 2 orchestral *Poemetti*, 1914, etc.

Coppola, Pietro [Pier] Antonio (Castrogiovanni, 1793–1877, Catania). Sicilian composer, largely self-taught, working mostly in Italy, but in 1839–43 and from 1860 at Lisbon. Wrote 18 operas (1816–50), including the very popular *Nina Pazza per Amore*, 1835, *Enrichetta di Baienfeld*, 1836 (Vienna), *Gli Illinesi*, 1837, *La Bella Celeste degli Spadari*, 1837, *Inès de Castro*, 1842, and *Il Folletto*, 1843, besides some church-music. His success might have been greater but for the vogue of Rossini. Memoir by his son, 1899. *G.*

Coppola, Raffaele (Capua, 1854). Italian composer of the operas *Demetrio*, 1877, *Il Cid*, 1884, and *La Fidanzata di Corinto*, 1905.

Coquard, Joseph Arthur (Paris, 1846–1910, Noirmoutier). French lawyer, critic and composer, pupil of Franck, on the staff of *Le Monde* and *Écho de Paris* and from 1892 teacher at the Blind Institution. Wrote the operas *L'Épée du Roi*, 1884, *Le Mari d'un Jour*, 1886, *L'Oiseau Bleu*, 1894, *La Jacquerie*, 1895 (1st act by Lalo), *Jahel*, 1900, and *La Troupe Jolicœur*, 1902, the oratorio *Jeanne d'Arc*, several dramatic scenas, etc. besides *De la Musique en France depuis Rameau*, 1892 (prize from the Académie). *G.*

Corbach, Karl (n. Dortmund, 1867). Westphalian violinist, pupil of the Cologne Conservatory, from 1891 court-concertmaster at Sondershausen and teacher in the Conservatory, in 1911 becoming court-director and also head of the Conservatory.

Corbett, Samuel (Wellington, 1852). English organist (blind from childhood), pupil of Stimpson and Macfarren, engaged at Wellington in 1867–74, Bridgnorth in 1875–85, Derby in 1886–92 and then at Bournemouth. Mus.D. of Cambridge Univ. in 1879. Has written the cantata *Bethlehem*, Ps. 4, services, anthems, a piano-sonata, etc.

Corbett, William (?1669–1748, London). English violinist, playing in theaters from 1700 and in the Queen's band till 1711, when he went to Rome. In 1714, however, he gave a concert in London and in 1716–47 was enrolled in the court-band, though until 1740 he was still much in Italy, collecting music and many valuable violins. This collection he bequeathed to Gresham College, but, being there declined, it was sold at auction. Wrote incidental music for several plays and many concertos and sonatas for various instruments, publishing a collection of 36 pieces in 1720. *G.*

Cordans, Bartolommeo (Venice, 1700–1757, Udine). Italian composer, for a time a Franciscan monk, from 1735 maestro at Udine Cathedral. Wrote 3 operas (1729–31) an oratorio (1727) and apparently an incredible amount of church-music, most of which he ordered to be burnt at his death, though at Udine there are said to be 60 masses, 100 Psalms and many motets still preserved.

Cordella, Giacomo (Naples, 1783–1847, do.). Italian composer, pupil of Fenaroli and Paisiello, long teacher in the Naples Conservatory, director at San Carlo and maestro at various convents. Wrote about 20 operas (1807–26), 2 cantatas (1841, Milan), masses and much other church-music.

Corder, Frederick (London, 1852). English composer, trained at the Royal Academy (Mendelssohn Scholar, 1875–79) and of Ferdinand Hiller, from 1880 conductor at the Brighton Aquarium, from 1886 professor at the Royal Academy, London, and also from 1889 curator there, besides engaging in much literary work. Has written the operas *Morte d'Arthur* (1878), *Nordisa*, 1887, and *Ossian* (1905), several operettas, incidental music for *The Tempest* (1886), *The Termagant* (1898) and *The Black Tulip*, the cantatas *The Cyclops*, 1881, *The Bridal of Triermain*, 1886, *The Blind Girl of Castel-Cuillé*, 1888 and *The Sword of Argantyr*, 1889, an *Empire Pageant Masque*, 1910, the biblical scene *The Angels* (6 choirs), 1911, the 50-part motet *Sing unto God*, 1912, the choral ode *Dreamland*, 1883, and, for orchestra, the overtures *Ossian*, 1882, and *Prospero*, 1885, the symphonic poem *Pippa Passes*, 1897, the suites *Im Schwarzwald*, 1876, and *Roumanian*, 1887, etc. Author of the texts of most of the above vocal works, text-books in composition (1891, 1909), *The Orchestra*, 1895 (2d ed. 1902), and a *Musical Encyclopædia*, 1915. *G.*

Corder, Paul (London, 1879), son of the above. English composer, pupil of the Royal Academy and since 1907 professor there. Has written the operas *Grettir the Strong* and *Rapunzel*, the wordless drama *Dross*, the overture *Cyrano de Bergerac*, the orchestral fantasia *Morar*, the ballet *The Dryad*, the dance-fantasy *The Moon Slave*, etc.

Cords, Gustav (Hamburg, 1870). Violinist, pupil of Riemann, in 1894–1911 playing in the opera-orchestra at Wiesbaden and since then president of the Allgem. Deutscher Verband at Berlin. Has written the opera *Sonnwendnacht*, 1919, the symphonic poems *Gudrun* and *Hellas*, 2 overtures, a piano-quartet, etc.

Corfe, Joseph (Salisbury, 1740–1820, do.). English organist, pupil of Stephens, from 1783 singer in the Chapel Royal, in 1792–1804 organist at Salisbury Cathedral, writing church-music and glees, and text-books in singing and harmony. At the Cathedral he was succeeded by his son, **Arthur Thomas Corfe** (1773–1863), who organized a festival at Salisbury in 1828. Among the many children of the latter were **Charles William** (1814–1883), organist at Christ Church, Oxford, from 1846 (Mus.D. 1852), and **John Davis** (1804–1876), organist at Bristol Cathedral in 1825–65. *G.*

Cornelius, Peter (Mayence, 1824–1874, do.). Gifted Rhenish composer and author, at first trained as an actor, but also pupil of Dehn. From 1852 he was Liszt's helper at Weimar in organizing the New-German movement and in promoting interest in Wagner, especially through able articles in the *Neue Zeitschrift*. From 1858 he was in Vienna, where in 1861 he met Wagner, in 1865 going with him to Munich, becoming reader to King Ludwig and later professor in the reorganized Conservatory. It was the failure of his *Barbier* in 1858 through unjust criticism that led Liszt to leave Weimar. Wrote the operas *Der Barbier von Bagdad*, 1858, *The Cid*, 1865, and *Gunlöd* (completed by Lassen), 1892, *Trauerchöre* for men's voices, and many beautiful songs and duets (*Lieder-Cyclus*, *Weihnachtslieder*, *Brautlieder*, etc.), being the author of the libretti and most of the song-texts. Author of *Lyrische Poesien*, 1861, and of important essays, letters, etc., published in 1904–05 (4 vols.). Breitkopf & Härtel issued a complete edition of his compositions in 1905–06. Memoirs by Sandberger, 1887, Kretzschmar, 1890?, Istel, 1904, Hasse, 1904, and Sulger-Gebing, 1908. *G.*

Cornelius, Peter (n. Fredensborg, 1865). Danish operatic tenor, pupil of Nyrup and Rosenfeld, making his début at Copenhagen in 1892. In 1906 he sang at Bayreuth and in 1907–12 in London, making a special name as a Wagner singer.

Cornell, John Henry (New York, 1828–1894, do.). Able American organist and theorist, trained in New York, Germany and England, from 1848 at St. John's, New York, from 1868 at St. Paul's and in 1877–82 at the Brick Church (Presbyterian). Author of *A Primer of Musical Tonality*, 1877, *The Practice of Sight-Singing*, *The Theory and Practice of Musical Form* (based on Bussler), 1883, *Easy Method of Modulation*, 1884, a *Manual of Roman Chant*, *The Introit Psalms* (original chants), 1871, and a *Congregational Tune-Book*. Among his translations were Langhans' *Gesch.d.Musik*, 1886, and Ambros' *Die Grenzen d. Musik u. Poesie*, 1893. *A.*

Cornet, Julius (Santa Candida, 1793–1860, Berlin). Tyrolese operatic tenor, pupil of Salieri, after much success as singer in Austria and Germany became opera-director at Hamburg in 1842, in 1854–58 at the Court Opera in Vienna and then in Berlin. Author of *Die Oper in Deutschland*, 1849, and translator of operas by Auber, Hérold and Adam. His wife, **Franziska**, née Passy (1806–1870), was also a well-known stage-singer.

Coronaro, Antonio (Vicenza, 1851), brother of Gaetano and Gellio below. Italian composer of the operas *Seila*, 1880, and *Falco di Calabria*, 1901.

Coronaro, Arrigo (Vicenza, 1880), son of the above. Composer of the opera *Turridu*, 1905.

Coronaro, Gaetano (Vicenza, 1852–1908, Milan), brother of Antonio and Gellio. Italian composer, pupil of Faccio, long professor in the Milan Conservatory. Wrote the operas *La Creola*, 1878, *Malacarne*, 1894, and *Un Curioso Accidente*, 1903, and the choral work *Un Tramonto*, 1873, besides symphonies and other instrumental music.

Coronaro, Gellio Benvenuto (Vicenza, 1863), brother of Antonio and Gaetano. Italian

pianist and composer, appearing as a child in 1871–72 and graduating at the Liceo Rossini in Bologna in 1883. Has written the operas *Jolanda*, 1883, *Claudia*, 1895, and *Bertoldo*, 1910, the dramatic sketch *Festa a Marina*, 1893, an operetta, 2 masses, a string-quartet, etc.

Corrette, Michel. Probably a Belgian, about 1738 organist at the Jesuit College at Paris. Wrote many pieces for violin, organ and clavecin, masses and motets, a series of methods for various instruments and for singing (about 1735–58), etc., and edited a valuable collection of violin-music.

Corri, Domenico (Rome, 1744–1825, London). Italian music-publisher and singing-teacher at Edinburgh and London, composing 4 operas (1774–1806) and some other music. *G.*

Corri & Co. Domenico Corri started two publishing enterprises, one in Edinburgh, from 1779 managed by his son, John Corri, the other in London, from 1792 in partnership with his son-in-law Dussek. For a few years both houses had considerable success, but passed into other hands about 1805. *G.*

Corri-Paltoni, Frances (Edinburgh, 1801– ?), niece of Domenico Corri above. Good mezzo-soprano, pupil of Catalani, appearing from 1820 in England, Germany, Italy and Spain. She married the singer Paltoni in Italy. *G.*

Corsi, Giuseppe. 17th C.

Corsi, Jacopo (?1560–1604). 16th C. *G.*

Corteccia, Francesco Bernardo di (? –1571). 16th C. *G.*

Cortellini, Camillo. 16th C. *G.*

Cortesi, Francesco (Florence, 1826–1904, do.). Italian singing-teacher and composer, pupil of Rossini, from 1880 at Florence, with many excellent pupils. Wrote the operas *Il Trovatore* (or *La Schiava*), 1852, *Michaela*, 1855, *L'Etra*, 1857, *Almina*, 1859, *La Dama a Servire*, 1859, *La Colpa del Cuore*, 1870, *Mariulizza*, 1874, and *L'Amico di Casa*, 1881.

Cortolezis, Fritz (Passau, 1878). Able Bavarian conductor, trained by Bussmeyer and Thuille, active from 1903 at Schwerin, Berlin, Ratisbon and Nuremberg, from 1907 opera-director at Hamburg, in 1911 assistant to Beecham in London, in 1912 at Berlin and since 1913 court-director at Karlsruhe. Has written the operetta *Rosemarie*, 1919.

Cortot, Alfred Denis (Nyon, 1877). Eminent French-Swiss pianist, trained at the Paris Conservatory, making his début in 1896 with great success. In 1898–1904 he was absorbed in studies of the Wagnerian dramas at Bayreuth, where till 1901 he was repetitor at the festivals, and in promoting their popularity with the general public of Paris through the medium of a series of concerts which he conducted (1902–04). From 1904 he undertook tours as pianist throughout Europe with great applause, and also formed a Trio (with Thibaud and Casals) of the finest quality. Since 1907 he has been professor at the Paris Conservatory. He is a member of the Légion d'Honneur and the Order of Isabella.

Cossmann, Bernhard (Dessau, 1822–1910, Frankfort). Eminent Saxon 'cellist, pupil of Espenhahn, Drechsler, Theodor Müller and Kummer, from 1840 playing at the Opéra or Opéra-Comique in Paris, in 1847–48 at the Gewandhaus in Leipzig (where he studied composition with Hauptmann), from 1850 under Liszt at Weimar, in 1866–70 professor at the Moscow Conservatory, and then, after living at Baden-Baden, from 1878 professor at the Hoch Conservatory in Frankfort. Besides being a soloist of the first rank, he was a remarkable ensemble-player. *G.*

Cossoul, Guilherme Antonio (Lisbon, 1828–1880, do.). Able Portuguese 'cellist, from 1861 professor and from 1863 director in the Lisbon Conservatory. Wrote 6 overtures, a piano-trio, pieces for 'cello and for harp, church-music and 3 short comic operas (1850–52).

Costa, Michael Andrew Agnus (Naples, 1808–1884, Brighton). Distinguished Italian (Spanish descent) conductor and composer, pupil of his father (a pupil of Leo) and the Naples Conservatory, producing operas from 1826. In 1829 Zingarelli sent him to England to conduct a work of his (in which, however, through misunderstanding he appeared as tenor). From 1830 he was engaged at the opera at the King's Theatre, London, soon becoming conductor and director. In 1846 he took charge of the Philharmonic Orchestra and also the Italian Opera at Covent Garden, and in 1848 of the Sacred Harmonic Society as well. From 1849 till 1882 he conducted the Birmingham Festivals, besides many other similar festivals. He retired from the Philharmonic in 1854. From 1871 he was director, composer and conductor at Her Majesty's Opera. In 1869 he was knighted. Thus for more than fifty years he held a commanding position in the London musical world. His work as composer included 3 symphonies, the operas *Il Sospetto Funesto*, 1826, *Il Delitto Punito*, 1827, *Il Carcere d'Ildegonda*, 1828, *Malvina* (or *Malek Adel*), 1829, and *Don Carlos*, 1844 (London), the oratorios *La Passione*, 1825, *Eli*, 1855, and *Naaman*, 1864 (both Birmingham), 3 cantatas, a mass, etc. *G.*

Costa, P. Mario (Taranto, 1858), nephew of the above. Italian composer of chamber-music, an opera (1889), the pantomime *Histoire d'un Pierrot*, 1893, and many popular songs.

Costantini, Alessando and Fabio. 17th C. *G.*

Constanzi, Giovanni Battista (Rome, ? –1778, do.). Italian composer, from 1754 maestro at St. Peter's, Rome. Wrote much church-music, 3 oratorios, including *San Pietro Alessandrino*, 1746, and the opera *Carlo Magno*, 1729. Some of his motets are in 16 parts for 4 choirs. *G.*

Cotes, Ambrosio de (? –1603). 16th C.

Cottlow, Augusta (Shelbyville, Ill. 1878). American pianist, pupil of Wolfsohn and Gleason, appearing in Chicago in 1889 and in New York in 1891. In 1896 she studied further with Busoni and Boise at Berlin, and then toured

extensively in Europe, returning to America in 1900 and making many tours there. After another sojourn in Berlin, where in 1912 she married Edgar A. Gerst, she again returned to the United States. *A.*

Cotto [Cotton], John. (11–12th C.) *G.*

Cottrau, Giulio (Naples, 1836). Composer of the popular Italian operas *Griselda*, 1878, *La Lege Lombarda*, 1907 (privately given in 1891 as *Imelda*), and *Cordelia*, 1913.

Couperin, Armand Louis (Paris, 1725–1789, do.). Expert French organist, at the court, St.-Gervais, St.-Barthélemy, Ste.-Marguérite and Notre Dame. Wrote harpsichord-sonatas and trios, besides church-music. His wife, née Blanchet, was also a remarkable keyboard-player. She appeared in public in 1810, when past eighty. *G.*

Couperin, François (1631–1698). 17th C. *G.*

Couperin, François [called **le Grand**] (Paris, 1668–1733, do.). Eminent French organist and harpsichordist, son of Charles Couperin and his successor as organist at St.-Gervais, Paris, having previously played at the court-chapel at Versailles since 1693. His historic importance rests upon his original works for the harpsichord, in which for the first time not only was its distinctive style (apart from that of the organ and also from that of choral writing) fully recognized, but a beginning made in various forms of picturesque expression that had not before been much appreciated. Couperin's distinction arose both from his instinctive sense of the technical possibilities of his instrument and from the vigor of his artistic imagination in adapting the French taste for delineative dancing and piquant declamation to keyboard presentation. His publications include 4 *Livres de Pièces de Clavecin*, 1713, '16, '22, '30, *Les Goûts Réunis, ou Nouveaux Concerts, augmentés de l'Apothéose de Corelli en trio*, 1717, *L'Apothéose de l'Incomparible* L[ully], *L'Art de Toucher le Clavecin*, 1717, *Les Nations, Sonades et Suites de Symphonies en trio*, 4 books, 1726, *Leçons de Ténèbres à une et deux voix*, and some string-trios and early motets. In the keyboard-works all embellishments are carefully indicated in full, with minute marks as to rendering. See Brahms' edition in Chrysander's *Denkmäler* and Quittard, *Les Couperins*, 1913. *G.*

Couperin, Louis (1630–1665). 17th C. *G.*

Courboin, Charles Marie (Antwerp, 1886). Able Belgian organist, pupil of Blockx and the Brussels Conservatory (several prizes in 1901–02), from 1902 at Antwerp Cathedral, with many concert appearances in France, England and Germany. In 1904 he came to Oswego, N. Y., and soon went to the First Baptist Church in Syracuse. He has also served in various capacities elsewhere, as municipal organist in Springfield, Mass., in 1917–18, at the Wanamaker Auditoriums in Philadelphia and New York since 1919, and in many recitals besides. In 1919 he produced Widor's 6th Symphony (dedicated to him) with the Philadelphia Orchestra under Stokowski. Has written masses and other choral works and a *Toccatina*. *A.*

Courtois, Jean. 16th C. *G.*

Courvoisier, Karl (Basel, 1846). Able Swiss violinist, pupil of David, Röntgen and Joachim, playing at Frankfort from 1871, at Düsseldorf in 1875–76, then conducting choral societies for several years, and since 1885 has been singing-teacher at Liverpool. Has written a symphony, 2 overtures, a violin-concerto, a short book on *Die Violintechnik*, 1878 (English translation by Krehbiel), an *École de la Vélocité*, and a method (1892).

Courvoisier, Walter (n. Basel, 1875). Swiss composer (originally educated as a physician, taking his degree in 1900), pupil of Bagge and Thuille, from 1907 teaching in Munich, besides assisting as conductor of the popular concerts of the Kaim Orchestra, and since 1910 professor at the Munich Conservatory. Has written the music-drama *Lanzelot und Elaine*, 1917, a symphonic prologue to Spitteler's *Olympischer Frühling*, the orchestral 'lied' *Die Muse*, the choral works *Gruppe aus dem Tartarus*, *Der Dinurstrom* and *Das Schlachtschiff Téméraire*, and many fine songs.

Coussemaker, Charles Edmund Henri de (Bailleul, 1805–1876, n. Calais). Eminent French jurist and musicologist, musically trained by Pellegrini, Payer, Reicha and V. Lefebvre, from 1831 composing much, but from 1835 engrossed in historical research. Author of *Mémoire sur Hucbald*, 1841, *Notices sur les collections . . . de Cambrai*, 1843, *Histoire de l'Harmonie au Moyen Âge*, 1852, *Trois Chants Historiques*, 1854, *Chants Populaires des Flamands de France*, 1856, *Drames Liturgiques du Moyen Âge*, 1861, *Les Harmonistes des XII^e^ et XIII^e^ Siècles*, 1864 (see Gerbert), *L'Art Harmonique aux XII^e^ et XIII^e^ Siècles*, 1865, *Œuvres Complètes d'Adam de la Halle*, 1872. Memoir by Desplanques, 1870. *G.*

Cousser. See Kusser.

Coutagne, Henri (? –1896, Lyons). French physician, author of *Gaspard Duiffoproucart et les Luthiers du XVI^e^ Siècle*, 1893, and *Les Drames Musicaux de R. Wagner*, 1893.

Coward, Henry (Liverpool, 1849). Noted English choral conductor, trained at the Tonic Sol-Fa College, London, but brought up at first as a maker of cutlery in Sheffield and then engaged as a school-teacher, so that he was nearly forty before his professional career began. About 1890 he became famous for his remarkable training of the Sheffield Music Union, with which he made a tour round the world, followed from 1895 by equally fine work as chorusmaster for the new Sheffield Festivals. He also took charge of choral societies in Barnsley, Huddersfield and Chester. Since 1904 he has taught at Sheffield University. Mus.D. of Oxford Univ. in 1894. Has written the cantatas *Magna Charta*, 1882, *Queen Victoria*, 1885, *The Story of*

Bethany, 1891, *The King's Error*, 1894, and *Heroes of Faith*, 1895, besides *Tubal-Cain* for chorus and orchestra and *The Fairy Mirror* for women's voices, anthems, etc. In 1904 he was one of the editors of the *Methodist Hymn Book*. Sketch in *Musical Times*, Jan. 1902. *G.*

Coward, James (London, 1824–1880, do.). Able English organist, from 1857 at the Crystal Palace, London, and also for a time of the Sacred Harmonic Society and the Grand Lodge of Freemasons, besides conducting the Western Madrigal Society in 1864–72 and other clubs. Wrote excellent glees, some anthems, organ- and piano-pieces and songs. He was also skillful as an improvisator. *G.*

Cowen, Frederic Hymen (Kingston, 1852. Distinguished English (Jamaican) conductor and composer, trained by Goss, Benedict and Kiel and at the Leipzig Conservatory, in 1887–92 Sullivan's successor as conductor of the London Philharmonic and again in 1900–07, in 1896–1914 of the Liverpool Philharmonic, also in 1896–99 Hallé's successor at the Manchester Concerts, from 1896 of several series at Bradford, including the Festival, of the Scottish Orchestra from 1900, of the Scarborough Festival in 1899, of the triennial Handel Festivals at the Crystal Palace in 1903, '06, '09, '12 '20, and '23, and of the Cardiff Festivals in 1902, '04, '07 and '10. In 1888–89 he went to Australia to be musical director at the Melbourne Centennial Exhibition. Mus.D. of Cambridge and Edinburgh Univs. in 1900 and 1910. Knighted in 1911. His works include

Symphonies—1, in C min. 1869, 2, in F min. 1872, 3, *Scandinavian* in C min. 1880, 4, *Welsh*, in B-flat min. 1884, 5, in F, 1887, 6, *Idyllic*, in E, 1897.
Overtures—in D min. 1866, *Festival*, 1872 (Norwich), *Niagara*, 1881, *The Butterfly's Ball*, 1901.
Other orchestral works—the suites *The Language of Flowers*, 1880, *In the Olden Time* (strings), 1883, and *In Fairyland*, 1896; 4 *English Dances in the Olden Style;* Sinfonietta in A, 1881; *A Fantasy of Life and Love*, 1901 (Gloucester); *Indian Rhapsody*, 1903 (Hereford); several marches, including the *Coronation March*, 1902 (for Edward VII); *Childhood* and *Girlhood*, for small orchestra, 1903.
Piano-concerto in A min. 1869; *Concertstück* for piano and orchestra, 1900.
Chamber-music—string-quartet in C min. 1866; piano-trio in A, 1865; the suite *Flower-Fairies; Réverie* for violin and piano (also for orchestra).
Piano-works—sonata; fantasia; allegretto grazioso; *Petite Scène de Ballet* (4 pieces); many detached pieces.
Operas—*Pauline*, 1876, *Thorgrim*, 1890, *Signa*, 1893, *Harold*, 1895. Operettas—*Garibaldi*, 1860, *One too Many*, 1874. Incidental music to *The Maid of Orleans*, 1871. The pantomime *Monica's Blue Boy*, 1917, and the comedy-ballet *Cupid's Conspiracy*, 1918.
Oratorios—*The Deluge*, 1878, *Ruth*, 1887 (Worcester), *The Veil*, 1910. Sacred cantatas—*St. Ursula*, 1881 (Norwich), *Song of Thanksgiving*, 1888 (Melbourne), *The Transfiguration*, 1895 (Gloucester).
Cantatas—*The Rose Maiden*, 1870, *The Corsair*, 1876, (Birmingham), *The Sleeping Beauty*, 1885 (Birmingham), *St. John's Eve*, 1889, *The Water-Lily*, 1893 (Norwich), *John Gilpin*, 1904. For women's voices—*Summer on the River*, *Christmas Scenes*, *The Rose of Life*, *A Daughter of the Sea*, *Village Scenes*, *The Fairies' Spring*. Also *Jubilee Ode*, 1897 (for Victoria), *Ode to the Passions* (Collins), 1898, and *Coronation Ode*, 1902 (Norwich, for Edward VII).
The Dream of Endymion, for tenor and orchestra, 1897; *Nights of Music*, duet with orchestra, 1900.
Nearly 300 songs. Many part-songs, anthems, etc.

Besides making his place as an extremely skillful conductor and as a dextrous and imaginative composer, excelling in delicate and fanciful delineation, he has written *My Art and my Friends*, 1913, and the humorous glossary, *Music as She is Wrote*, 1915. Sketch in *Musical Times*, Nov. 1898. *G, A.*

Cowles, Walter Ruel (New Haven, Conn. 1881). American pianist and composer, trained at the Yale School of Music and the Schola Cantorum, Paris, teaching at Newport, R. I., in 1907–10 and at the Yale School since 1911. Has written a piano-concerto (1907), a piano-trio (1916), a violin-sonata (1914), music for the Yale Pageant of 1916, etc. *A.*

Crabbé, Armand (Brussels, 1884). Belgian operatic baritone, trained at the Brussels Conservatory, in 1904–08 appearing at the Monnaie there, in 1908–10 at the Manhattan, New York, and since 1910 with the Chicago Opera Company, as well as at Covent Garden, London, since 1905 and at Berlin in 1909. In 1904 and later he sang in the local premières of Massenet's *Jongleur* at Brussels, London, New York and elsewhere in America, and in 1911 created the rôle of Pico in Herbert's *Natoma*.

Craft, Marcella (Indianapolis, 1880). American soprano, pupil of C. R. Adams, Guagni and Mottino, from 1901 singing in concert throughout New England, from 1902 appeared in opera in Italy, from 1905 at Mayence, from 1907 at Kiel, from 1909 at Munich, and since 1914 variously in the United States, both in opera and in recital. *A.*

Cramer, Johann Baptist (Mannheim, 1771–1858, London), son of Wilhelm below. Distinguished German-English pianist, pupil of his father, Schroeter, Clementi and Abel, appearing first when but ten and from 1788 beginning extensive tours throughout Europe from London as a center, becoming recognized as one of the foremost players of the time. In 1824, with Addison and Beale, he founded the publishing-firm of Cramer & Co. in London, continuing at its head till 1842. Between 1832 and 1845 he lived mostly abroad, at Munich and Paris, and then retired. As a player he had remarkable expressiveness, supported by great development of both hands equally and of each finger, extreme readiness in sight-reading and extemporization, and absorption in interpretation rather than display. Historically, he was overshadowed by the older Clementi and the younger Hummel, as still more by his near contemporary Beethoven. But he contributed worthily to the general progress of modern pianism, especially on its technical side. Wrote 7 piano-concertos, a piano-quintet, a piano-quartet, over 100 piano-sonatas and many pieces, and, now most notable of all, the *Grosse praktische Pianoforte-Schule*, 5 parts, containing famous Daily Studies and the monumental 84 *Études* (selection of 50

edited by Von Bülow). Memoir by Gathy in the *Neue Zeitschrift*, 1849, and analysis of the *Études* by Pembaur, 1901. *G.*

Cramer, Wilhelm (Mannheim, 1745–1799, London). Badenese violinist, pupil of the elder Stamitz and Cannabich, in 1761–72 playing in the Mannheim orchestra and then removing to London, where he became director of the King's Band and concertmaster at the Opera, the Pantheon and the Antient and Professional Concerts, being considered the finest soloist in England. He led the orchestra at the Handel Commemorations of 1784 and '87, also at the Gloucester Festival in 1799. Wrote 8 violin-concertos, 12 string-quartets, trios, etc. *G.*

Cramer & Co. A leading firm of music-publishers in London, founded in 1824 by J. B. Cramer, Robert Addison and T. Frederick Beale and finely developed after 1830. In 1845 Addison was replaced by W. Chappell (till 1861), and from 1863 George Wood became sole owner, followed in 1893 by two nephews and in 1897 by a limited company. Wood extended the business to the making and selling of pianos. *G.*

Cranz, August. A music-publishing firm in Hamburg and (since 1897) Leipzig, with branches in Vienna, Brussels and London. It was founded in 1813 by August Heinrich Cranz (1789–1870), who was succeeded by his son Alwin and (in 1896) also his grandson Oskar. In 1876 the firm took over the business of Spina in Vienna and in 1886 that of Böhme in Hamburg. Branches were established in Brussels in 1883 and in London in 1890.

Craywinkel, Ferdinand Manuel de (Madrid, 1820– ?). Brought up in Bordeaux and pupil there of Bellon. Wrote good church-music, including 6 grand masses, a Stabat Mater, motets, canticles, etc.

Crecquillon, Thomas (? -1557). 16th C. *G.*

Crescentini, Girolamo (n. Urbino, 1766–1846, Naples). Celebrated Italian artificial soprano, pupil of Gibelli, making his début at Rome in 1783 and soon after at other Italian cities and in London (1786–87). In 1796 he was at Vienna, in 1797–1801 at Lisbon and in 1806–12 at Paris, where he was a favorite of Napoleon and received the Order of the Iron Crown. After this the beauty of his voice deteriorated, and from 1816 he was professor in the Naples Conservatory. He sang at the premières of Zingarelli's *Giulietta e Romeo* (1796) and *Maleagro* (1797), Cimarosa's *Gli Orazj e Curiazj* (1794), Mayr's *Alfonso e Cora* (1803), etc. Wrote many *Ariette* (from 1797) and a vocal method (1811). *G.*

Creser, William (York, 1844). English organist and composer, pupil of his father and Macfarren, beginning occasional playing at twelve and from 1859 held various positions in York, Grindon, Scarborough and (from 1881) Leeds. In 1891–1902 he was organist at the Chapel Royal (St. James), London, becoming widely known as recitalist and choir-trainer, and since 1902 has been examiner for Trinity College, this last involving visits to different parts of the Empire. Has written an *Old English Suite* for orchestra, a string-quartet, a piano-trio, a violin-sonata, organ-pieces, the oratorio *Micaiah*, the cantatas *Eudora*, 1882 (Leeds), *The Golden Legend*, *The Sacrifice of Freia*, 1889 (Leeds), *Tegnér's Drapa*, the operetta *Naxine*, a mass, 2 Psalms, etc. *G.*

Cressent, Anatole (n. Paris, 1824–1870, do.). French lawyer, whose will established the Prix Cressent, awarded triennially for the best opera and the best libretto—first awarded in 1875 to Chaumet.

Creutzburg, Harald (Goldingen, 1875). Courlander organist, trained at the Leipzig Conservatory and by Riemann, from 1897 teaching in Riga and in 1906 succeeding Bergner as cathedral-organist, where he has made the choir famous. Has written an orchestral suite and other pieces, organ-pieces, Psalms, motets and songs.

Creyghton, Robert (?1639–1734). 17th C. *G.*

Crist, Bainbridge (Lawrenceburg, Ind. 1883). American lawyer and composer, pupil of Juon, Emerich and Shakespeare, since 1914 working in Boston as teacher. Has written the orchestral suite *Egyptian Impressions*, 1915, the dance-drama *Le Pied de la Momie*, 1914, the string-quartets *Japonaise* and *Clavecin*, arias with orchestra, piano-pieces and many striking songs. *A.*

Cristofori, Bartolommeo (1655–1731). 17th C. *G.*

Crivelli, Arcangelo (1546–1617). 16th C.

Crivelli, Gaetano (Bergamo, 1774–1836, Brescia). Famous Italian operatic tenor, from 1793 appearing throughout Italy, in 1811–17 at the Italian Opera, Paris, in 1817–18 at London, and then (till 1829) in Italy, though with much less success. He was noted not only for his superb voice, but for his acting and general artistic feeling. His son, **Domenico Crivelli** (1793–1857), was a singing-teacher in Naples and London, and wrote an opera buffa. *G.*

Crivelli, Giovanni Battista (? –1682). 17th C.

Croce, Giovanni della (?1557–1609). 16th C. *G.*

Croes, Henri Jacques de (Antwerp, 1705–1786, Brussels). Belgian violinist, from 1729 director at Ratisbon for the Prince of Thurn and Taxis, in 1749–55 court-choirmaster at Brussels and then director for Prince Charles of Lorraine. Wrote symphonies, sonatas and much church-music.

Croft, William (n. Stratford, 1678-1727, Bath). English organist and composer, pupil of Blow as choirboy in the Chapel Royal, becoming singer there in 1700, joint-organist (with Clarke) in 1704 and sole organist in 1707, as well as from 1708 organist at Westminster Abbey and Blow's successor as head of the Chapel Royal. Mus.D. of Oxford Univ., in 1713. Wrote many fine anthems and a Burial Service (in *Musica Sacra*, 2 vols. 1724, and also in the collection *Divine Harmony*, 1712, often ascribed to him), 2 odes (1713) on the Peace of Utrecht, sonatas for violin and for flute, and incidental music for

several plays (1700–03). His tunes ' St. Anne's ' and ' Hanover ' are well known. *G.*

Cronhamn, Johan Peter (n. Halmstad, 1803–1875, Stockholm). Swedish artisan (glazier) who by extreme diligence rose to a high judicial office (1834–70). From 1835 he was active in Stockholm as leader of singing-classes, after 1842 teaching in the Music Academy and from 1870 becoming its secretary. Wrote many choruses and edited text-books (1851–1870). His son **Frithjof August** (1856–1897) was from 1883 librarian at the Academy and in 1888–92 secretary at the Opera, writing historical articles for the *Svensk Musiktidning*.

Crosdill, John (London 1755–1825, Escrick). English 'cellist, at first a choirboy at Westminster Abbey, but from 1769 employed as leading 'cellist at the Three Choirs' Festivals, at the Antient Concerts, in the court-band, etc., continuing till about 1790, when he became wealthy by marriage. He left a bequest of £1000 to the Royal Society of Musicians, of which he had been a member. *G.*

Cross, Michael Hurley (Philadelphia, 1833–1897, do.), son of Benjamin Cross (1786–1857), one of the pioneer musicians of Philadelphia. American organist, pupil of Meignen, Hommann and Engelke, from 1848 organist in Philadelphia at various churches, including the Roman Catholic Cathedral (from 1862) and Holy Trinity (from 1881), besides directing various organizations. He was an influential teacher. *A.*

Cross, Thomas. 17th C. *G.*

Crosse, John (Hull, 1786–1833, York). Author of an account of a festival held in York in 1823, which contains notes on various musicians and on the rise of festivals in England. *G.*

Crossley, Ada Jessica (n. Bairnsdale, 1874). Australian (Gippsland) mezzo-soprano, pupil of Mme. Fanny Simonson, Santley and Mme. Marchesi, from about 1890 became noted in Australian cities and from 1895 in England, appearing in many festivals and before Queen Victoria. In 1904 she made a brilliant tour in Australia and has also visited South Africa and the United States. In 1905 she married Dr. F. E. Muecke and lives in London. *G.*

Crotch, William (Norwich, 1775–1847, Taunton). Able English organist and composer, so precocious that he played in public at four and wrote an oratorio at fourteen. In 1786–88 he assisted Randall, the organist of Trinity and King's Colleges at Cambridge and then spent two years at Oxford preparing to take orders in the Church, but from 1790 was organist at Christ Church (College) and from 1797 organist at St. John's College and St. Mary's as well as professor in the University. At intervals from 1804 and steadily from 1820 he lectured at the Royal Institution in London, as earlier at the Oxford Music School, and in 1822–32 was principal of the new Royal Academy, London. In 1808 he conducted the Birmingham Festival. Mus.D. of Oxford in 1799. Wrote the oratorios *Palestine*, 1812, and *The Captivity of Judah*, 1834 (same title as of his early work in 1789, but a wholly new production), 10 anthems, several odes and glees, 3 organ-concertos, piano-sonatas and pieces, besides 2 text-books in harmony (from 1812) and rescripts of his lectures in Oxford and London. In 1779 Burney wrote of his attainments as a prodigy in *Philosophical Transactions* (vol. lxix), as also Daines Barrington in his *Miscellanies* (1781). *G.*

Crouch, Frederick William Nicholls (London, 1808–1896, Portland, Me). English 'cellist and singer, pupil of Bochsa and the Royal Academy, London, beginning as a theater-player at nine and for some years before 1832 in Queen Adelaide's band. He is said to have invented the process of music-printing by zincography. About 1838 he lectured on Irish songs and legends (his famous ballad ' Kathleen Mavourneen ' dates from this time). From 1849 he was in America as 'cellist, conductor and singing-teacher, working in New York, Boston, Portland, Philadelphia, Washington, Richmond and Baltimore. Wrote 2 stage-works and edited several song-collections. *G, A.*

Crowest, Frederick (London, 1850). Prominent English editor and author, musically educated in London and Italy, early in the employ of the publishers Cassell, Petter and Galpin, in 1886 being promoted to their editorial staff, continuing till 1900 in various capacities. Since 1901 he has been manager of the Walter Scott Publishing Co. Besides contributing often to periodicals like *Blackwood's*, the *National* and *Westminster Reviews*, etc., he has been the founder and editor of *The Year's Music*, of the *Master Musicians Series* and of the *Music-Story Series*—all important and successful efforts to popularize musical knowledge. Author of *The Great Tone-Poets*, 1874, a *Book of Musical Anecdote*, 2 vols. 1877 (revised as *Musical Wit*, etc., 1902), *Advice to Singers*, 1878, *Phases of Musical England*, 1881, *Musical History and Biography* (catechism), 1883, *Musical Groundwork*, 1890, *Dictionary of British Musicians*, 1895, *The Story of British Music*, 1895 (vol. i only), *The Story of Music*, 1902, and lives of Cherubini (1890), Beethoven (1899) and Verdi (1897)—the first two in the *Great Musicians Series*.

Crüger, Johann (1598–1662). 17th C. *G.*

Crusell, Bernhard Henrik (Nystad, 1775–1838, Stockholm). Noted Finnish clarinettist, from 1793 in the court-band at Stockholm, with some concert-tours. Wrote clarinet-concertos, a quintet for oboe and strings, quartets for clarinet and strings, an operetta, some other stage-music and songs. See *Svensk Musiktidning*, 1887.

Cruvelli [Crüwell], Johanne Sophie Charlotte (Bielefeld, 1826–1907, Monaco). Famous Westphalian operatic soprano, first appearing in 1847 at Venice, from 1848 at London and from 1851 at Paris. In 1856 she married Count Vigier (d. 1882). Her sister **Frederike Marie** (1824–

1868) was for a time from 1851 well known at London.

Cucuel, Georges (Dijon, 1884–1918, Grenoble). French student of music-history (Litt.D. of the Sorbonne, 1913). Author of *Études sur un Orchestre*, 1913, *La Pouplinière et la Musique de Chambre au XVIII^e Siècle*, 1913, and *Les Créateurs de l'Opéra Française*, 1914, with source-material for the history of the Opéra-Comique (*L'Année Musicale*, 1913).

Cui, César Antonovitch (Vilna, 1835–1918, do.). Distinguished Russian military engineer and composer (son of a French officer who had served under Napoleon), pupil in music of Moniuszko and Balakirev. In 1857 he graduated from the Imperial School of Military Engineering, where or in similar schools he continued all his life as instructor or lecturer. An accidental meeting with Balakirev in 1857 led to a life-long alliance with him in the development of the National or New-Russian school. From 1864 he was more or less constantly active as a caustic critic, writing for both Russian and French periodicals. In 1885–86, with Borodin, he gave concerts in Belgium that did much to introduce the new Russian ideals to the West. Although professedly a radical and an ardent nationalist, particularly outspoken in his attacks upon Rubinstein and Tchaikovsky as not typically Russian, he himself was unable to escape relationship as a composer with non-Slavic styles (as those of Schumann and Chopin). He excelled in lyric characterization, in delicate and tender effects, in neatness and conciseness of structure, and was stronger on the vocal side than on the orchestral. Yet none of his operas attained great success. The list of his works includes

Operas—*The Mandarin's Son*, 1859, *The Captive in the Caucasus*, 1859 (extended in 1881), *William Ratcliff*, 1869, *Angelo*, 1876, *Le Flibustier*, 1894 (Paris), *The Saracen*, 1899, *A Feast in Time of Plague*, 1901 (originally a cantata), *Mam'zelle Fifi*, 1903, *Matteo Falcone*, 1908, *The Captain's Daughter*, 1911.
Orchestral Works—2 Scherzos (1857); *Tarantella*, 1859; *Marche Solennelle*, 1881; Suites—1, *Miniature*, 2 (1887), 3, *à Argenteau* (1887), 4, *in modo popolari*. Suite Concertante for violin and orchestra (1883). 2 pieces for 'cello and orchestra.
Chamber-Works—string-quartet in C min.: *Petite Suite* for violin, with 19 *Miniatures*, 6 *Bagatelles*, *Tarantella*, and many short pieces; 5 duets for flute and violin.
Piano-Works—Suite (dedicated to Liszt), *Valse Caprice* (and other waltzes), 2 Polonaises, 3 Impromptus, 2 *Bluettes*, Theme and Variations, 6 *Miniatures*, and many other pieces.
Choruses and other vocal works—over 30 choruses for mixed voices, 2 with orchestra and 7 *a cappella*; mystic chorus for women's voices *a cappella* (1885); 2 choruses for men's voices; *Les Oiseaux d'Argenteau* for children's voices. Over 200 songs to Russian, Polish, French or German words.

Critiques by Comtesse Mercy-Argenteau, 1888, Koptiaev, 1895, and Weimarn, 1897. Catalogue of works by Findeisen, 1894.

Culbertson, Sasha (b. 1893). Precocious Russian violinist, pupil of Suchorukov and Sevčik, appearing first at Vienna in 1908 and then entering upon brilliant tours in Europe. His technical achievements are phenomenal.

Culp, Julia (Groningen, 1881). Remarkable Dutch contralto, originally aiming to be a violinist, pupil of Cornelia van Zanten and Mme. Gerster, appearing as violinist in 1895 and as singer in 1899 (Berlin) and, more formally, in 1901 (Magdeburg). Then followed a series of brilliant tours in Europe, being everywhere recognized as a song-singer of exceptional gifts. Since 1913 she has extended her fame throughout the United States. In 1919 she married Willi Ginski of Vienna.

Culwick, James C. (West Bromwich, 1845–1907, Dublin). English organist, pupil of T. Bedsmore, until 1881 at Lichfield and other posts in England and then at Dublin as organist to the Chapel Royal, professor in Alexandra College and conductor of choral societies. Mus.D. of Dublin Univ. in 1893. Wrote the cantata *The Legend of Stauffenberg*, 1890, and Psalm 104 for chorus and orchestra, an overture, a piano-quartet, an organ-sonata, a piano-suite and other pieces, anthems and services, and author of *The Rudiments of Music*, 1880, *The Study of Music*, 1882, and *The Works of Sir Robert Stewart*, 1902.

Cummings, William Hayman (n. Exeter, 1831–1915, London). Able English tenor, editor and teacher, trained as a choirboy by Hawes and E. J. Hopkins, from 1847 organist at Waltham Abbey, but soon engaged in various London choirs, including Westminster Abbey and the Chapel Royal, from about 1860 increasingly prominent in oratorio, especially in Bach's Matthew Passion, from 1871 more than once sang in America, taught at the Norwood Blind College, from 1879 at the Royal Academy and in 1896–1910 followed Barnby as head of the Guildhall School. In 1885–88 he was conductor of the revived Sacred Harmonic Society. In 1876 he was a leader in founding the Purcell Society, of whose publications he was subsequently editor, besides being active in various other societies. Wrote a life of Purcell (1882), a *Dictionary of Musicians*, 1892, and many contributions to Grove's *Dictionary* (from 1880), besides an elementary *Primer*, 1877, the cantata *The Fairy King*, glees, part-songs and songs. He collected a remarkable musical library, containing many autographs. Mus.D. of Dublin Univ. in 1900. *G.*

Cundell, Edric (London, 1893). English composer and conductor of the Westminster Orchestral Society, writing the symphonic poems *Serbia* and *The Tragedy of Deidre*, 2 orchestral suites, a piano-concerto, a string-quartet, a piano-quartet, piano-pieces, etc.

Cunningham, Claude (Manchester, Va. 1880). American baritone, pupil of Toedt, Sbriglia and Granier, making his début in 1903 in connection with Mme. Patti's final tour. Although importuned to take up opera, he has devoted himself to oratorio and song-recitals, making a notable mark in England and Germany as well as America. *A.*

Curci, Giuseppe (Barletta, 1808–1877, do.). Italian singing-teacher and composer, trained at

the Naples Conservatory, beginning active composition about 1833 there and at Turin and Venice. From about 1840 he was a favorite teacher in Vienna and in 1848–56 in Paris, whence he returned to Barletta. Wrote 10 masses and much church-music, several operas, a cantata, etc.

Curry, Arthur Mansfield (Chelsea, Mass. 1866). American composer, pupil of Kneisel and MacDowell, after various experience in directing choral and orchestral societies, since 1914 has been harmony-teacher at the New England Conservatory. Has written the overtures *Blomidon*, 1902, and *Élégie*, the symphonic poem *Atala*, 1908, the Keltic legend *The Winning of Amarac* for reader, women's chorus and orchestra, choruses, songs and piano-pieces. *A.*

Cursch-Bühren, Franz Theodor (Troppau, 1859–1908, Leipzig). Silesian editor and composer, pupil of Succo and Paul, from 1898 critic for the Leipzig *Tageblatt* and editor of *Chorgesang*. Wrote a series of effective light operas or singspiele, including *Emol As* (parody on Strauss' *Salome*), men's choruses, etc.

Curschmann, Karl Freidrich (Berlin, 1804–1841, n. Danzig). Prussian singer and song-composer, pupil of Hauptmann and Spohr, from about 1830 active in Berlin, with tours to France and Italy. He was known as a writer of beautiful songs before Schubert was generally recognized or Schumann had begun to write. Published *Lieder*, 2 vols. 1871, a few other songs for 2–3 voices (some with Italian words), canons, the scena *Romeo*, and wrote the opera *Abdul und Erinnieh*, 1828, and some church-music. Memoir by Meissner, 1899. *G.*

Curti, Francesco [Franz] (Kassel, 1854–1898, Dresden). Hessian dentist and composer, pupil of Kretschmer and Schulz-Beuthen at Dresden. Wrote the operas *Hertha*, 1887, *Reinhard von Ufenau*, 1888, *Erlöst*, 1894, *Lila-Tsee* (Japanese fairy-story), 1896, and *Das Rösli vom Säntis*, 1898, the melodrama *Schneefried*, 1895, the cantata *Die Gletscherjungfrau* and incidental music to *Die letzten Menschen* (Kirschbach). Memoir by Jelmoli, 1909.

Curtis, Henry Holbrook (New York, 1856–1920, do.). American laryngologist, author of *Voice-Building and Tone-Placing*, 1894. *A.*

Curtis, Natalie. See Burlin.

Curwen, John (Heckmondwike, 1816–1880, Manchester). English Nonconformist minister (1838–64) and organizer of the Tonic Sol-Fa movement, the principles of which he took from Sarah Ann Glover, beginning from 1841. In 1853 he founded the Tonic Sol-Fa Association and in 1863 the Tonic Sol-Fa College in London, besides the *Tonic Sol-Fa Reporter* (from 1851) and the publishing-firm of J. Curwen & Sons. Author of a *Grammar of Vocal Music*, 1843, *The Standard Course*, 1861 (revised 1872), *How to Observe Harmony*, 1861 (revised 1872), *Musical Statics*, 1874, *The Teacher's Manual*, 1875, a *Primer of Tonic Sol-Fa* (in the Novello series), *Musical Theory*, 1879, and a large number of smaller text-books, etc., editions of choral works, hymn-books and song-books. Memoir by J. S. Curwen, 1882. *G.*

Curwen, John Spencer (Plaistow, 1847–1916, London), son of the foregoing and his assistant and successor as head of the Tonic Sol-Fa movement, president of the Tonic Sol-Fa College, etc. Author of *Studies in Worship-Music*, 2 series, 1880–85, *Musical Notes in Paris*, 1882, *Memorials of John Curwen*, 1882, *Music at the Queen's Accession*, 1901, and many historical and critical articles. *G.*

Curzon, Émanuel Henri Parent de (Havre, 1861). Noted French editor and critic, from 1889 on the staff of the *Gazette de France* and editor of the *Guide Musical* and the *Bulletin* of the Society of Theatrical History. Author of *Les Dernières Années de Piccini*, 1890, *La Légende de Sigurd* (in Reyer's opera), 1890, *Musiciens du Temps Passé*, 1893, *Croquis d'Artistes* (Faure, Maurel, Viardot-Garcia, Carvalho, Nilsson, Krauss), 1898, *Les Lieder de Schubert*, 1899, and a biography, 1899, *État Sommaire des Pièces et Documents concernant la Musique*, 1899, *Guide de l'Amateur d'Ouvrages sur la Musique*, 1901, *Pedrell et Les Pyrénées*, 1902, *Les Lieder de Beethoven*, 1905, *Essai de Bibliographie Mozartine*, 1906, biography of Grétry, 1907, *L'Évolution Lyrique au Théâtre*, 1908, biography of Meyerbeer, 1910, *Documents Inédits sur le Faust of Gounod*, 1912, *La Vie Artistique aux XVII^e^ et XVIII^e^ Siècles*, *La Musique* (in *Bibliothèque Française*), 1914, biographies of Mozart, 1914, and Rossini, 1920, besides translations of Mozart's letters (1888, '98), Schumann's *Schriften* (1894, '98), Hoffmann's *Fantaisies* (1891) and several opera-librettos. *G.*

Cusins, William George (London, 1833–1893, in Ardennes). English teacher and composer, trained at the Brussels Conservatory and the Royal Academy, London, from 1849 working as pianist, organist and violinist, from 1851 teaching at the Royal Academy and later becoming professor, in 1867–83 conductor of the Philharmonic Society, following Bennett, from 1870 leader of the Queen's Music, from 1875 examiner at Queen's College and from 1876 for the National Training School, and from 1885 professor at the Guildhall School and director of the London Select Choir, besides teaching at Trinity College. Knighted in 1892. Wrote a *Royal Wedding Serenata*, 1863, the overtures *The Toilers of the Sea*, 1865, and *Love's Labour's Lost*, 1875, a piano-concerto, a wind-septet, a piano-trio, the oratorio *Gideon*, 1871 (Gloucester), etc. *G.*

Cutter, Benjamin (Woburn, Mass. 1857–1910, Boston). American violinist and theorist, pupil of Eichberg, Emery, Singer, Goetschius and Seifriz, at first working in Boston as violinist (in the Symphony Orchestra in 1882–89), but from 1888 valued teacher of composition at the New England Conservatory. Wrote a mass, the cantata *Sir Patrick Spens*, chamber- and choral music, besides harmony text-books (1901, '02) and *How to Study Kreutzer*, 1903. *A.*

Cuzzoni, Francesca (Parma, 1700–1707, Bologna). Famous Italian operatic soprano, pupil of Lanzi, appearing in 1719 at Venice, in 1722–28 at London in many works of Handel (returning in 1734), then at Vienna, Venice and later in Holland, where she was imprisoned for debt. From 1750 she was in Italy, falling into extreme poverty and misery. From 1720 to 1735 she was in constant rivalry with Faustina Bordoni. Both had brilliant and also sympathetic voices, of equal range, and both were genuine artists, but Cuzzoni was inferior in appearance and in temper. *G.*

Czapek, Joseph (Prague, 1825–1915, Gothenburg). Bohemian organist, trained at the Prague Conservatory, from 1847 working in Gothenburg (Sweden), until 1878 as music-master of an artillery regiment, for fifty years also organist at the Synagogue, as well as till 1890 at the Evangelical Church, for a time teaching at the Gymnasium and then conductor of the Philharmonic Society, besides leading a Quartet. Wrote symphonies, masses, cantatas, etc. See *Svensk Musiktidning*, 1886, 1905.

Czernohorsky, Bohuslav (Nimburg, 1684–1740, Gratz). Bohemian monk and church-musician, early maestro at S. Antonio, Padua, from 1715 organist at Assisi and later at two churches in Prague. At Assisi he was teacher of Tartini and at Prague of Gluck. Wrote organ-pieces (in Schmid's *Orgelwerke altböhmischer Meister*) and much church-music (largely destroyed by fire). *G.*

Czerny, Karl (Vienna, 1791–1857, do.). Distinguished Austrian pianist, teacher and composer, chiefly taught by his father and in 1800–03 by Beethoven. In 1804 he was about to begin tours as virtuoso, but was hindered by the political unrest of the time and soon after gave up public playing. He became the foremost teacher of Vienna, remaining in great request for nearly fifty years. He accepted only advanced or promising pupils, devoting himself largely to work as editor or composer. Wrote in all at least 1000 works of every description (except opera), including symphonies, overtures, concertos, string-quartets and trios, masses, Requiems and much other church-music, innumerable piano-pieces, and a long series of masterly methods for all departments of piano-playing, besides a vast number of arrangements. Author of *Umriss der ganzen Musikgeschichte*, 1851, and an autobiography. His larger pedagogical works were published as the *Complete Theoretical and Practical Pianoforte School*, 3 vols. *G.*

Czerwinski, Adalbert. Author of *Gesch. d. Tanzkunst*, 1862, *Die Tänze d. 16. Jahrh.* 1878, and *Brevier d. Tanzkunst*, 1879.

Czibulka, Alphons (Szepes-Várallya, 1842–1894, Vienna). Hungarian bandmaster and composer, from 1865 director of the Karl-theater, Vienna, then bandmaster there or in Prague, and finally writer of operettas and piano-music at Vienna. Wrote the opera *Signor Annibale*, 1893, and the lighter *Pfingsten in Florenz*, 1884, *Der Glücksritter*, 1887, *Gil Blas*, 1889, and *Der Bajazzo*, 1892.

D

Dachs, Joseph (Ratisbon, 1825–1896, Vienna). Bavarian pianist, trained by Halm, Czerny and Sechter, from 1844 teaching in Vienna, after 1861 at the school of the Gesellschaft der Musikfreunde (pupils included De Pachmann, Hans Schmitt, Laura Rappoldi, etc.).

Daffner, Hugo (Munich, 1882). Bavarian composer and critic, pupil of the Munich Conservatory (Ph.D. 1904) and of Reger, from 1904 assistant-conductor at the Munich Opera, from 1907 critic for the Königsberg *Zeitung*, from 1909 for the Dresden *Nachrichten*, and since 1910 teaching in Berlin. Has written the operas *Macbeth*, *Truffaldino* and *Der eingebildete Kranke*, 2 symphonies, 2 piano-quintets, 2 string-quartets, 2 piano-trios, 2 violin-sonatas, 'cello-, piano- and organ-sonatas, a Fantasie and Fugue and other piano-works, and over 300 songs. Author of *Die Entwickelung d. Klavierkonzerts bis Mozart*, 1908, *Salome, ihre Gestalt in Geschichte u. Kunst*, 1912, and *Francesca da Rimini in d. Musik*, 1912. and editor of Nietzsche's annotations to *Carmen* (1912) and K. P. E. Bach's *Art das Klavier zu spielen* (1914).

Dahms, Walter (Berlin, 1887). Prussian critic, pupil of Ad. Schulze, from 1912 writing for the *Kleines Journal* and publishing good lives of Schubert (1912), Schumann (1916) and Mendelssohn, (1919).

Dalayrac, Nicolas (n. Toulouse, 1753–1809, Paris). Prolific French composer, pupil of Langlé, writing about 60 operas (from 1781), including *Le Corsaire*, 1783, *L'Amant Statue*, 1785, *Nina*, 1786, *Azémia*, 1786, *Fanchette*, 1788, *Raoul de Créqui*, 1789, *Adèle et Dorsan*, 1795, *Adolphe et Clara*, 1799, *Maison à Vendre*, 1800, *Une Heure de Mariage*, 1804, etc. His works, though only moderate in ability, paved the way for the later masters of opéra comique. Member of the Légion d'Honneur from 1800. Memoirs by Pixérécourt, 1810, and Fourgaud, 1856. *G.*

Dalberg, Johann Friedrich Hugo, Freiherr von (Aschaffenberg, 1752–1812, do.). Bavarian ecclesiastic at Treves, Coblentz and Worms, pianist and author of *Blicke eines Tonkünstlers in d. Musik d. Geister*, 1787, *Vom Erfinden u. Bilden*, 1791, *Ueber d. Ursprung d. Harmonie*, 1800, *Die Aeolsharfe* (allegory), 1801, *Ueber griech. Instrumentalmusik*, *Phantasien aus dem Reich d. Töne*, 1806, and a translation of Jones' *Musical Modes of the Hindus* (1802), besides piano-quartets, trios and sonatas, 4 cantatas, etc. *G.*

Dalcroze. See Jaques-Dalcroze.

Dale, Benjamin James (London, 1885). English organist, trained at the Royal Academy and now professor there, besides positions in London churches. Has written a symphony, overtures in G min. and *Tempest*, 1904, '02, a *Fantasia* for organ and orchestra, 1903, an *Introduction and Andante* for 6 violas, 1913, a suite for viola, 1907, and a *Phantasy*, 1911, an *English Dance* for violin, 1916, a piano-sonata (1905), the cantata *Before the Paling of the Stars*, 1912, songs and carols. *G, A.*

Dale, Joseph. A London music-publisher from 1778 till after 1835, who issued editions of many ballad-operas, songs, piano-music in much variety. From 1806 the business gradually passed into the hands of his sons. *G.*

D'Alheim, Pierre, Baron (Laroche, 1862). French journalist and novelist, active in promoting interest in Russian music, writing a monograph on Mussorgski (3d ed. 1896). His wife, **Marie Olenina** (b. 1872), is a noted interpreter of Mussorgski's songs and author of *Les Legs de M.* 1908.

Dallam, George, Ralph, Robert, and Thomas. 17th C. *G.*

Dall'Olio, Cesare (Bologna, 1849–1906, do.). Italian composer, pupil of A. Busi, professor in the Bologna Liceo and composer of the operas *Ettore Fieramosca*, 1875, *Don Riego*, 1879, and *Atal-Kar*, 1900, besides text-books in solfeggio and composition (1887).

Dalmorès, Charles (Nancy, 1871). French hornist and operatic tenor, trained at the Nancy and Paris Conservatories, from 1890 playing in the Colonne and Lamoureux orchestras and from 1894 teacher in the Lyons Conservatory. Turning to singing, after lessons with Dauphin, in 1899 he made his stage-début at Rouen, followed by varied engagements at Brussels, London and New York (Manhattan) until 1910, when he joined the Chicago Opera Company. At intervals he has also sung on all the leading European stages (except in Italy and Russia), including Bayreuth in 1908, often at local premières of important works. *A.*

Dalvimare, Martin Pierre (Dreux, 1772–1839, Paris). French harpist, from 1800 at the Paris Opéra and from 1806 in Napoleon's employ. Wrote harp-sonatas and pieces, some with violin or horn, and an opera (1809).

Dam, Hermann Georg (Berlin, 1815–1858, do.). Swedish-Prussian composer of 2 operas (1831–42), 2 oratorios (1847–49), overtures and entr'actes, written while in court-service at Berlin.

Dambois, Maurice (Liège, 1889). Excellent Belgian 'cellist, trained at the Liège Conservatory, first appearing at twelve and from 1905 beginning extensive tours, in 1910–14 director of the Liège Académie and teacher in the Conservatory, then in England and from 1917 in America (at first with Ysaÿe). Has written an orchestral *Cortége*, pieces for strings, trios, 'cello- and piano-pieces, and about 75 songs.

Damcke, Berthold (Hanover, 1812–1875, Paris). Able teacher, pupil of Aloys Schmitt

and Ferd. Ries, from 1837 conductor at Potsdam and from 1841 at Königsberg, but from 1845 teaching at Petrograd, from 1855 at Brussels and from 1859 at Paris, where he was intimate with Berlioz. Wrote an opera (1845), 3 oratorios, cantatas, Psalms, overtures and songs. Anonymous memoir, 1895.

Damoreau, Laure Cinthie, née Montalant [early known as Mlle. Cinti] (Paris, 1801–1863, Chantilly). Able French operatic soprano, pupil of the Paris Conservatory, first appearing from 1819 at the Italiens, from 1826 at the Opéra and after 1835 at the Opéra-Comique, with several visits to London, to America (1843), to Belgium, Holland and Russia, by many regarded the foremost singer of the time. From 1834 till her retirement in 1856 she held the place of professor at the Paris Conservatory. In 1827 she married the actor Damoreau at Brussels. Rossini wrote revisions of his *Moïse* and *Siège de Corinthe* for her. In 1829 she appeared in *Il Matrimonio Segreto* with both Sontag and Malibran. G.

Damrosch, Frank Heino (Breslau, 1859), son of Leopold below. Silesian conductor and teacher, pupil of Pruckner, Jean Vogt, Von Inten and Moszkowski, besides his father, brought to America in 1871, from 1882 in Denver as choral conductor and music-supervisor in the schools, in 1885–91 chorusmaster at the Metropolitan, New York, and also from 1887 choral conductor in Newark, from 1892 active in promoting People's Singing-Classes, as well as in 1897–1904 music-supervisor in the New York schools. For different periods he directed various societies and clubs in New York and Philadelphia, notably the New York Oratorio Society in 1898–1912 and the Musical Art Society in 1893–1920. In 1905 was founded under his leadership the Institute of Musical Art, to which he now devotes his whole energy. Mus.D. of Yale Univ. in 1904. Has written *Some Essentials in the Teaching of Music*, 1916, and a text-book in sight-singing (1894), and has edited many choral works, especially for the historical programs of the Musical Art Society. *G, A.*

Damrosch, Leopold (Posen, 1832–1885, New York). Distinguished German violinist, conductor and composer, educated as a physician (M.D. of Berlin Univ., 1854), pupil in music of Hubert Ries, Dehn and Böhmer, at first toured as soloist, in 1855–59 was in the court-orchestra at Weimar and intimate with Liszt and Wagner, in 1859–60 conducted the Breslau Philharmonic Concerts and in 1862 founded the Orchesterverein there, besides leading various other enterprises and often appearing as player. In 1871 he came to New York as conductor of the Arion Society (continuing till 1884), founded the Oratorio Society in 1873 and the Symphony Society in 1878, organized the first large festival in New York in 1881, and in 1884–85 directed a brilliant season of German opera at the Metropolitan Opera House. His whole career evinced unusual power and enthusiasm in organizing and directing musical interest into lines of permanent effectiveness. He was a zealous advocate of the new movements represented by Wagner and Liszt, but his sympathies took in the whole range of musical art. Wrote a symphony, a *Festival Overture*, 3 violin-concertos and a *Concertstück* for violin, orchestral marches, incidental music for Schiller's *Joan of Arc*, various scenas and arias for solo voice with orchestra, 7 cantatas, including *Ruth and Naomi* and *Sulamith*, choruses, glees and many songs, besides numerous works for violin. Mus.D. of Columbia in 1880. *G, A.*

Damrosch, Walter Johannes (Breslau, 1862), son of the above. Eminent conductor and composer, pupil of his father, Rischbieter, Draeseke, Von Inten, Boekelman, Pinner and Von Bülow. He came to New York as a child in 1871, in 1885 succeeded his father as conductor of the Oratorio and Symphony Societies, continuing with the former till 1898 and resuming in 1917, but retiring once more in 1921. In 1894–99 he carried forward the Damrosch Opera Company, touring through the United States giving German opera, especially Wagnerian works. In 1900–02 he conducted Wagner operas at the Metropolitan, and in 1902–03 led the Philharmonic Society. In 1920 he took the Symphony Society to Europe for an extended tour in England, France and Italy. Mus.D. of Columbia Univ. in 1914. Has written the operas *The Scarlet Letter*, 1896, *The Dove of Peace*, 1912, and *Cyrano de Bergerac*, 1913, incidental music to Euripides' *Iphigenia in Aulis* and *Medea* and to Sophocles' *Electra*, *The Manilla Te Deum*, 1898, a violin-sonata, songs, etc. He has directed the first American productions of numerous works, including many symphonies and some operas. *G, A.*

Damse, Joseph (Sokolów, 1788–1852, n. Warsaw). Galician clarinettist, writing 4 operas, a ballet, popular Polish songs and dances, 2 masses, etc.

Danbé, Jules (Caen, 1840–1905, Vichy). French violinist and conductor, trained at the Paris Conservatory, from about 1860 playing in turn in all the leading orchestras, becoming till 1892 assistant-conductor of the Conservatory Concerts. in 1877–98 conductor at the Théâtre Lyrique and from 1899 at the Opéra-Comique. Wrote violin-pieces and a method.

Danby, John (1757–1798, London). Noted English glee-composer, winning ten of the Catch Club prizes, his works appearing in four collections. For many years he was organist at the chapel of the Spanish embassy, writing some masses and motets. *G.*

Dancla, Jean Baptiste Charles (n. Tarbes, 1818–1907, in Tunis). Eminent French violinist, pupil of the Paris Conservatory, from 1834 playing at the Opéra-Comique, at intervals winning various prizes for playing or composition, becoming a favorite soloist at the Société des Concerts, and in 1857 joining the faculty of the Conservatory and entering the Légion d'Honneur. He organized a notable Quartet, in

which his two brothers assisted, giving soirées that were long popular. Wrote 4 symphonies, 6 violin-concertos, 8 string-quartets, 4 piano-trios, and a large number of facile violin-works of varied form, besides 5 instructive works and many études, *Les Compositeurs Chefs d'Orchestre*, 1873, and *Miscellanées Musicales*, 1877. Rivarde was one of his pupils. His brothers, **Arnaud** (1820–1862) and **Léopold** (1823–1895), respectively 'cellist and violinist, were both excellent players and to some extent composers for their instruments. *G.*

Dando, Joseph Haydon Bourne (London, 1806–1894, Godalming). English violinist, pupil of Mori, from 1831 playing in leading London orchestras and from 1835 a pioneer in giving concerts of chamber-music alone, forming a Quartet that at first included Blagrove, Henry Gattie and Charles Lucas (continued, with some changes, till 1853). *G.*

D'Andrieu, Jean François (Paris, 1684–1740, do.). French organist, from about 1724 employed at the court in Paris. Wrote many suites and pieces for clavecin (1724–34), a book of organ-pieces (1729), trio- and violin-sonatas, and a text-book on accompanying on the clavecin (1725?). See article by Pirro in *I. M. G. Sammelbde.* 1905.

Danhauser, Adolphe Léopold (Paris, 1835–1896, do.). French singing-teacher, pupil of the Paris Conservatory (several prizes), music-supervisor in the public schools and later teacher in the Conservatory. Wrote an opera, the choral drama *Le Proscrit*, 1866, and a text-book in theory, besides editing a collection of 3-part choruses for equal voices.

Daniel, Salvador (Bourges, ?1830–1871, in battle). Having taught in Algiers, author of *La Musique Arabe*, 1863 (in English, 1915), a book on the French chanson and a collection of Arab songs.

Danjou, Jean Louis Félix (Paris, 1812–1866, Montpellier). French organist, from 1840 at Notre-Dame, and a zealous student of plain-song. In 1847 he recovered the famous Montpellier antiphonary. He was also interested in organ-making, losing his fortune in partnership with Daublaine and Callinet. After 1849 he turned to journalism at Marseilles and Montpellier. Author of *État de l'Avenir du Chant Ecclésiastique*, 1844, and *Revue de la Musique Religieuse*, 1845–49, and editor of the important *Répertoire de Musique Religieuse*, 3 vols. 1835.

Dankers, Ghiselin. 16th C. *G.*

Danning, Sophus Christian (Copenhagen, 1867). Danish conductor and composer, pupil of the Sondershausen and Leipzig Conservatories, at first teaching in Finland and at Copenhagen, becoming in 1899 (on Grieg's recommendation) conductor of the Bergen Opera and of the choral society Harmonie, in 1907–11 opera-conductor at Christiania, and since 1914 city-director at Odense. Has written the operas *Gustav Adolf*, *Elleskudt* and *Kynthia*, the operetta *Columbine*, 1912, music for *Svanehvide* and *Aladdin* (1916), several symphonies (including *Dante*), overtures, a violin-concerto, cantatas, choruses, etc.

Dannreuther, Edward George (Strasburg, 1844–1905, London). Able Alsatian pianist, as a child educated in America (Cincinnati), with lessons from F. L. Ritter, then pupil of the Leipzig Conservatory. From 1863 he was a prominent and influential factor in London musical life, introducing many modern works for piano, promoting interest in chamber-music (recitals in 1874–93), advocating Wagnerian ideas and yet maintaining a cordial interest in older styles as well. From 1895 he was professor at the Royal Academy, besides many lectures elsewhere. He made several visits to the United States. Author of *Wagner and the Reform of the Opera*, 1872, *Wagner, his Tendencies and Theories*, 1873, *Musical Ornamentation*, 2 vols. 1893–95, *The Romantic Period* (in the *Oxford Hist. of Music*, vol. vi), 1905, and articles in Grove's *Dictionary* (from 1880), besides translations of several of Wagner's essays. *G.*

Dannreuther, Gustav (Cincinnati, 1853), brother of the above. Excellent American violinist, trained at the Berlin Hochschule, from 1873 in London with his brother, from 1877 a member of the Mendelssohn Quintette Club in Boston, from 1880 in the Beethoven Quartette there and in the new Symphony Orchestra, from 1882 conductor of the Buffalo Philharmonic Society, and from 1884 variously active in New York, where he promptly formed a Quartet (in 1894–1917 called by his name), besides since 1907 teaching at Vassar College in Poughkeepsie. Has published valuable pedagogical works. *A.*

Danzi, Franz (Mannheim, 1763–1826, Karlsruhe). Rhenish 'cellist and composer, pupil of Vogler, playing in the electoral orchestra (Munich) at fifteen, in 1790–96 toured in Germany and Italy with his wife (née Marchand), for short periods was court-director at Munich and Stuttgart, and from 1808 at Karlsruhe. Wrote 16 operas or operettas (1779–1815), including *Iphigenia in Aulis*, 1807, the oratorio *Abraham auf Moria*, 1808, Psalm 128, masses, cantatas, much orchestral and chamber-music, choruses and songs. See Reipschläger, *Schubaur, Danzi u. Poissl*, 1911. *G.*

Da Ponte, Lorenzo (Ceneda [now Vittorio], 1749–1838, New York), of Jewish parentage. An Italian, at first educated for the priesthood, but from 1868 living a varied, adventurous life. After teaching rhetoric at Treviso, he went to Dresden and Vienna, where he wrote the librettos of Mozart's *Figaro* and *Don Giovanni* (1786–87), thence to Paris, London and finally New York (1805). He was somewhat employed by Garcia in 1825–26, was manager for Montressor in 1832, projected an opera-house for Rivafinoli in 1833 and taught Italian at Columbia University, besides making some commercial ventures. Author of *Memorie*, 4 vols. 1823–27. Memoirs by Lõhner, 1882, and Marchesan, 1900. *G* (Ponte), *A.*

Daquin, Louis Claude (Paris, 1694–1772, do.). French harpsichordist and organist, pupil of Marchand, from 1706 at St.-Antoine and from 1727 at St.-Paul. Wrote many clever *Pièces* and *Noëls* and the cantata *La Rosa*. *G.*

Dargomijsky, Alexander Sergievitch (n. Tula, 1813–1869, Petrograd). Russian composer, educated at Petrograd and till 1835 in governmental employ, but without formal musical training except as a ready player of salon-music. From 1833, however, he was drawn into association with Glinka and became imbued with the latter's enthusiasm for a truly Russian style, though not at first in any such sense as at a later point. In 1845–46 he visited Germany, Brussels and Paris, gaining a new insight into Western progress. In 1864 he made a similar trip, being received in Belgium with special cordiality. In his last years he was intimate with Balakirev and the New-Russian circle. From 1867 he was head of the Russian Musical Society. His works include the operas *Esmeralda*, 1847 (written in 1839), *Russalka*, 1856, *Rogdane* (fairy-opera, unfinished), and *The Stone Guest*, 1872 (orchestrated by Rimsky-Korsakov), the ballet *The Triumph of Bacchus* (1847), the orchestral pieces *Cossack Dance* (*Kazachok*), *Baba-Jaga*, *The Dance of Mummers*, and *Finnish Fantasia*, a *Tarantelle Slave* for piano (4-hands), about 90 remarkable songs and romances, 15 duets, 3 trios, 2 quartets and 12 trio-choruses (Petersburg Serenades). The texts of *Russalka* and *The Stone Guest* are taken from Pushkin. From the first it was evident that the composer's greatest gift lay in his power of translating words into tonal expression, as in his songs and in his last opera. *G.*

Daser, Ludwig (?1525–1589). 16th C.

Daube, Johann Friedrich (?1730–1797, Augsburg). Court-musician at Stuttgart and later secretary of the Augsburg Academy of Sciences. Wrote *Generalbass in drei Akkorden*, 1756 (based on Rameau), which Marpurg criticized, *Der musikalische Dilettant*, 1771, and *Anleitung zur Erfindung d. Melodie*, 2 parts, 1788–98.

Dauney, William (Aberdeen, 1800–1843, Georgetown, British Guiana). Scottish lawyer who discovered at Edinburgh the 'Skene Manuscript,' a collection of about 115 English and Scottish tunes in tablature, which he deciphered and published (1838), with an able dissertation. *G.*

Dauprat, Louis François (Paris, 1781–1868, do.). Noted French hornist, trained at the Paris Conservatory, as a youth played in military bands (under Napoleon), from 1806 was in a theater-orchestra at Bordeaux, in 1808–31 in that of the Paris Opéra, was chamber-musician to Napoleon from 1811 and to Louis XVIII from 1816, and in 1816–42 taught at the Conservatory. Wrote symphonies, horn-concertos, chamber-music with horn, a horn-method and text-books in theory.

Dauriac, Lionel Alexandre (Brest, 1847). Distinguished French professor of philosophy and psychology, in 1882–99 at Montpellier University. In 1896–1903 he lectured at the Sorbonne, Paris, on musical æsthetics and psychology. In 1899–1907 he was head of the French section of the International Musical Society. Author of an *Introduction à la Psychologie du Musicien*, 1891, *La Psychologie dans l'Opéra Français*, 1897, *Essai sur l'Esprit Musical*, 1904, and lives of Rossini (1906), Wagner (1908) and Meyerbeer (1913).

Daussoigne-Méhul, Louis Joseph (Givet, 1790–1875, Liège). French composer, trained at the Paris Conservatory (Prix de Rome, 1809), in 1827–62 director of the Liège Conservatory. Wrote 5 operas (1812–24), including *Aspasie*, 1820, a cantata and the choral symphony *Une Journée de la Révolution*, 1834. He completed his uncle Méhul's *Valentine de Milan*, 1822. His work at Liège was dignified and efficient.

Dauvergne, Antoine (Clermont-Ferrand, 1713–1797, Lyons). French violinist and composer, from 1739 in Paris, from 1741 in the court-orchestra and at the Opéra, in 1762–69 conductor of the Concerts Spirituels, retiring to Lyons in 1790. From 1753 he was active in transforming the lighter French stage-plays into a style like that of the Italian intermezzi, though retaining spoken dialogue. Wrote 15 operas (1753–76), the first, *Les Troqueurs*, being counted the pioneer opéra comique, 15 motets, string-trios (1740) and other instrumental music. *G.*

Davari, Stefano. Librarian of the Archivio Gonzaga at Mantua, author of *La Musica a Mantova*, 1884, and a life of Monteverde (1885).

Davaux, Jean Baptiste (n. Grenoble, ?1737–1822, Paris). French composer who took up the new orchestral style of Mannheim, writing many symphonies, string-quartets and also some operas.

Davenport, Francis William (n. Derby, 1847). English composer, pupil (and son-in-law) of Macfarren, from 1879 professor at the Royal Academy and from 1882 at the Guildhall School. Has written 2 symphonies, the overture *Twelfth-Night*, an orchestral prelude and fugue, a piano-trio, 'cello- and piano-pieces, part-songs, songs and several text-books. *G.*

Davey, Henry (Brighton, 1853). Eminent English scholar, trained in music at Leipzig, in 1876–1903 teaching at Brighton. He is a Shakespearian expert and has written on many subjects, especially for the *Dictionary of National Biography*. His musical books are *The Student's Musical History*, 1891 (7th ed. 1919), *History of English Music*, 1895 (revised edition preparing), *Handel*, 1912 (in *Masterpieces of Music*), and many articles in German periodicals, with contributions to Riemann's *Gesch. d. Musik seit Beethoven* and Soubies' *Histoire*. *A.*

Davico, Vincenzo (Monaco, 1889). Italian composer of the short opera *La Dogeressa*, 1920, the choral work *La Tentation de St. Antoine*, a Requiem (for the Princess of Monaco), the orchestral works *La Princesse Lontaine* and *Im-*

pressions Romanes, a string-trio, a 'cello-sonata, many piano-pieces in a style like that of Debussy and some songs. Sketch by Galli, 1921 (in *Musical Times*).

David, Adolphe Isaac (Nantes, 1842–1897, Paris). French composer of 3 pantomimes (1891–94), the comic opera *Diana de Sparre* and many piano-pieces.

David, Ernest (Nancy, 1844–1886, Paris). French writer, pupil of Fétis, author of *La Musique chez les Juifs*, 1873, *Histoire de la Notation Musicale* (with Lussy), 1882, lives of Bach (1882), and Handel (1884) and a work on Mendelssohn and Schumann (1886), with articles in journals.

David, Félicien César (Cadenet, 1810–1876, St.-Germain-en-Laye). Eminent French composer, precociously developed at Aix as singer and composer before he was fifteen, then studied in the Jesuit college there, in 1828 becoming theater- and church-conductor, and in 1830–31 studied at the Paris Conservatory. In 1831–33 he was associated with the Saint-Simonist movement, writing songs for it and in 1833 making a concert-trip to Marseilles and thence to the Orient, where he remained till 1835, much impressed with its romantic charm. After that he lived in Paris as composer. In 1862 he was made Officier in the Légion d'Honneur, in 1867 won a prize of 20,000 fr. for his second opera, and in 1869 succeeded Berlioz in the Académie. Though lacking in dramatic instinct, he exercised a profound influence through his mastery of orchestral expression, especially on the sides of pictorial and imaginative suggestion, so that he is associated with Berlioz as the founder of modern French instrumental styles. His works include the operas *La Perle du Brésil*, 1851, *Herculanéum* (originally *La Fin du Monde*), 1859, *Lalla Rookh*, 1862, *Le Saphir*, 1865, and *La Captive* (not given), the oratorio *Moïse au Sinai*, 1846, the 'mystery' *L'Éden*, 1848, a symphony in F (1838), the symphonic poems *Le Désert*, 1844, and *Christophe Colomb*, 1848, 2 wind-nonets, 24 small string-quintets (*Les Quatre Saisons*), 12 'cello-melodies, *Les Brises d'Orient* and *Les Minarets* (piano-melodies), and *Les Perles d'Orient* (6 songs). His fame was established by the extraordinary success of *Le Désert* and by his first two operas. From 1869 he was Berlioz' successor as librarian of the Conservatory. Memoirs by Saint-Étienne, 1845, Azevedo, 1863, Bellaigue, 1898 (in *Études Musicales*), Prod'homme, 1907 (in the *Mercure Musical*), and Brancour, 1911. *G.*

David, Ferdinand (Hamburg, 1810–1873, in Switzerland). Distinguished North German violinist, pupil of Spohr and Hauptmann, appearing first at fifteen at the Gewandhaus, from 1827 in a Berlin orchestra, in 1829–35 head of a quartet maintained in Russia by Baron von Liphardt (whose daughter he married), and from 1836 concertmaster of the Gewandhaus Orchestra under Mendelssohn, as well as from 1843 professor in the Leipzig Conservatory. Besides being a player of the first rank, he excelled also in ensemble and in teaching (Joachim and Wilhelmj among his pupils). In 1844 he collaborated with Mendelssohn in the completion of the latter's violin-concerto. Wrote the opera *Hans Wacht*, 1852, 2 symphonies, 5 violin-concertos, a sextet, a quartet and other chamber-works, many violin-pieces, including the *Bunte Reihe* (piano-transcription by Liszt), a famous *Violinschule* and many editions of violin-classics, especially in the collection *Die hohe Schule d. Violinspiels*. Memoir by Eckardt, 1888. *G.*

David, Karl Heinrich (St. Gall, 1884). German-Swiss teacher in 1910–14 at the Basel Conservatory, removing then to Germany. Has written vocal works with orchestra, a quartet and the opera *Tredeschin*.

David, Samuel (Paris, 1836–1895, do.). French composer, trained at the Paris Conservatory (Prix de Rome, 1858), from 1861 professor at the Collège de Ste.-Barbe and from 1872 music-director for the Paris synagogues. Wrote many operettas (from 1858) and some operas, including *La Fée des Bruyères*, 1878, and *I Maccabei* (in Italian, not given), 4 symphonies, the effective symphonic ode *Le Triomphe de la Paix*, 1878, the cantata *Jephtha*, 1859, for men's chorus and orchestra, other vocal works and *L'Art de Jouer en Mesure*, 1862.

Davide, Giacomo (n. Bergamo, 1750–1830, do.). Italian tenor, pupil of Sala, from about 1770 noted as a church-singer in Naples, in 1785 heard at Paris and in 1791 at London, from 1802 located at Florence and from 1812 at Bergamo. His son **Giovanni** (1789–1851?) was noted for a voice of great range and brilliance. From 1810 he was much employed in opera in Italy and at Vienna, Paris and London, Rossini writing several rôles for him. *G.*

Davidov, Karl (n.Libau, 1838–1889, Moscow). Eminent Russian 'cellist, pupil of H. Schmitt, Karl Schuberth and Hauptmann, from 1859 leading player in the Gewandhaus Orchestra at Leipzig and teacher in the Conservatory, and from 1862 in similar positions at Petrograd, in 1876–87 being director of the Conservatory. From 1862 he was occasionally heard in London. Wrote an orchestral sketch and suite, the symphonic poem *The Gifts of Terek*, 4 'cello-concertos, a piano-quintet, a string-sextet and quartet, many 'cello-pieces and admirable songs, besides a good 'cello-method. Memoir by Hutor, 1899. *G.*

Davidov, Stepan Ivanovitch (1777–1825, Moscow). Russian composer, pupil of Sarti, director of the Moscow Opera. Wrote the opera *Russalka*, 1805, choruses for *Amboar and Arungseb* (1814), a concert-overture and much church-music.

Davies, Benjamin [Ben] Grey (n. Swansea, 1858). Noted Welsh operatic tenor, pupil of the Royal Academy, London, appearing in opera from 1881 and soon still more in concert and festival, becoming a foremost artist in both England and the United States (from 1893). He

sang at the premières of Stanford's *Canterbury Pilgrims* (1884), and Sullivan's *Ivanhoe* (1891). *G.*

Davies, David Thomas Ffrangcon (Bethesda, 1860). Eminent Welsh baritone, educated at Oxford (at first for the Church) and at the Guildhall School, London, with lessons also from Randegger and Shakespeare, appearing first in 1890 and at once becoming a favorite singer at concerts and festivals. He has rarely sung in opera, though he assisted at the première of Sullivan's *Ivanhoe* (1891). Since 1896 he has repeatedly visited America, and in 1898–1901 he lived in Berlin, extending his success among German audiences. He has a fine reputation in songs and ballads. Since 1903 he has been professor at the Royal Academy, London. Author of *Singing of the Future*, 1906. *G.*

Davies, Fanny (in Guernsey, 1861). Excellent English pianist, trained mostly at the Leipzig and Frankfort Conservatories, from 1885 appearing in England and soon becoming known there and on the Continent as a gifted interpreter, especially of Schumann and Brahms. Her répertoire includes more than 30 concertos and about 500 other works. *G.*

Davies, Henry Walford (Oswestry, 1869). Eminent English organist and composer, trained by Parratt and at the Royal College, London, from 1890 organist in London, especially since 1898 as successor to E. J. Hopkins at the Temple Church. In 1901–13 he conducted the Church Choir Association, in 1903–07 the Bach Choir, and in 1910–13 was examiner for both Oxford and Cambridge, besides since 1895 teaching at the Royal College. Mus.D. of Cambridge Univ. in 1894 and LL.D. of Leeds in 1904, and knighted in 1922. In 1923 he became national music-director for Wales. Has written the oratorio *The Temple*, 1902, the cantatas *Hervé Riel*, 1896, *Three Jovial Huntsmen*, 1900, *Everyman*, 1904, *Ode on Time*, 1908, *Five Sayings of Jesus*, 1911, and *Song of St. Francis*, 1912, the choral suites *Songs of a Day*, 1908, and *Noble Numbers*, 1909, a short Requiem *a cappella*, 1915, the symphonies in D (1895), *Lift up your hearts* (sacred, 1906) and in G (1912), 2 overtures, the orchestral suites *Parthenia*, 1911, and *Wordsworth*, 1913, *Holiday Tunes* for orchestra, 1907, *Prospice* for baritone and strings, 1898, 3 piano-quartets, 2 string-quartets, 3 violin-sonatas, a horn-sonata, church-music and many part-songs and songs. Author of *Music and Christian Worship*, 1913. *G, A.*

Davies, Mary (London, 1855). Welsh soprano, pupil of the Royal Academy, London, making her début in concert in 1873 and continuing until 1900 in constant request for concerts and festivals, in song-recitals and oratorio, especially under Hallé and Richter. In 1888 she married W. C. Davies. *G.*

Davis, John David (Edgbaston, 1869). English composer, pupil of the Frankfort and Brussels Conservatories, from 1889 teaching at Birmingham, in 1893–1904 at the Midland Institute there and since 1905 at the Guildhall School of Music, London. Has written the opera *The Zaporognes*, 1903 (Antwerp), the symphonic poem *The Maid of Astolat*, 1910, the symphonic ballad *The Cenci*, the overture *Germania*, a prelude to Maeterlinck's *L'Intruse*, *Coronation March* for orchestra, 1902, *Symphonic Variations and Finale*, 1905, the suite *Miniatures* and an *Elegy* for small orchestra, a *Song of Evening* for strings, a string-quartet, 2 violin-sonatas and other pieces, a piano-sonata, etc. *G.*

Davison, James William (London, 1813–1885, Margate). Prominent English critic, pupil of W. H. Holmes and Macfarren, in 1842–44 editing the *Musical Examiner* and in 1844–85 the *Musical World*, besides exercising a wide influence as critic for the London *Times* in 1846–79 and writing often for the *Saturday Review*, the *Pall Mall Gazette* and the *Graphic*. In 1859 he was a leading promoter of the Monday Popular Concerts, for which he prepared analytical programs till his death, as for the Hallé concerts. He was a friend and admirer of Mendelssohn, and his taste adhered to music upon classical lines, often very strenuously, though he was intimately familiar with romantic and impressionistic styles. In early life he composed much, but published only an overture (piano, 4-hands) to the fairy-story *Fortunatus*, some piano-pieces and songs. In 1859 he married his pupil Arabella Goddard, the pianist. Memoir by his son, Henry Davison, *From Mendelssohn to Wagner*, 1912. *G.*

Davy, John (n. Exeter, 1763–1824, London). English composer of music for nearly 20 plays 1800–20) and many popular songs. He was also a violinist in the Covent Garden orchestra. *G.*

Davy [Davys], Richard. 15th C. *G.*

Day, Alfred (London, 1810–1849, do.). English physician in London, author of a remarkable *Treatise on Harmony*, 1845, which contains an original survey of the nature, nomenclature and notation of chords that has great symmetry as well as ingenuity. *G.*

Day, Charles Russell (n. Norwich, 1860–1900, So. Africa). English military officer (major), serving in India in 1882–87 and in South Africa in 1899–1900. While in India he made original researches in Indian music, becoming an authority on instruments, so that he was a member of the English committee at the Vienna Exposition of 1892 and was invited for that at the Paris Exposition of 1900. Author of *Music and Musical Instruments in Southern India and the Deccan*, 1891, and an important catalogue of instruments exhibited in London in 1890. *G.*

Day, John (1522–1584). 16th C. *G.*

Dayas, William Humphries (New York, 1864–1903, Manchester, Eng.). American pianist, pupil of S. P. Jackson, S. P. Warren, Mills, Joseffy, Kullak, Ehrlich, Urban, Haupt and Liszt, as a youth was organist in New York, in 1888 toured in Europe with Senkrah, from

1890 taught at the Helsingfors Conservatory, from 1894 was in Düsseldorf, Wiesbaden, Cologne and New York, and from 1896 was Hallé's successor at the Royal College in Manchester, England. Wrote a suite for strings, a string-quartet, sonatas for violin, 'cello, organ and piano, 6 Psalms, piano-pieces and 3 sets of songs. His daughter **Karin Elin** (b. Helsingfors, 1892), pupil of the Weimar and Cologne Conservatories, has made a name in Germany, England and Russia as a pianist, specializing in modern works. *A.*

De Ahna. See Ahna.

De Angelis, Alberto (Rome, 1885). Italian journalist (editor of the *Tribuna*), author of a dictionary of musicians (1918, 2d ed. 1922).

De Angelis, Girolamo (Civitavecchia, 1858). Able Italian violinist, pupil of Bazzini and the Milan Conservatory, where from 1881 he was professor, besides being soloist at La Scala and in the Società del Quartetto, and since 1897 professor at the Royal Academy, Dublin. In 1894 he made a tour to South America.

Deakin, Andrew (Birmingham, 1822–1903, do.). English printer and critic, in 1876–94 writing for the Birmingham *Gazette*. Author of *Outlines of Musical Bibliography*, 1900, covering English publications in the 15th-18th centuries.

Debain, Alexandre François (Paris, 1809–1877, do.). From 1834 maker of pianos and organs in Paris and from 1840 inventor of the harmonium (free-reed organ), the antiphonel and the harmonichorde, besides improving the accordion. *G.*

Debefve, Jules (Liège, 1863.) Belgian pianist, trained at the Liège Conservatory, for many years professor there and from 1897 also conductor of popular concerts. Has written a *Walloon Rhapsody* for orchestra, various vocal works, sacred and secular (Walloon *Crâmignons*), a comic opera, 12 large piano-études, etc.

Debillemont, Jean Jacques (Dijon, 1824–1879, Paris). French violinist and composer, pupil of the Paris Conservatory, early playing at the Opéra-Comique, then at Dijon, but from 1859 again at Paris, where he conducted for the Société des Beaux-Arts and at a theater. Wrote about a dozen operas, mostly light, ballets, cantatas, etc.

De Boeck, Auguste (n. Ypres, 1865). Belgian organist and composer, trained at the Brussels Conservatory, where from about 1890 he was teacher, besides being organist at the Carmelite and St. Boniface churches, and also from 1908 theory-teacher at the Antwerp Conservatory. Has written the operas *Théroigne de Méricourt*, *Winternachtsdroem*, *De Ryndwergen* and *Reinart de Bos*, the ballets *La Phalène* and *Cendrillon* and other stage-music, a symphony, a *Rhapsodie Dahomienne*, a violin-concerto, sonatas for violin and for 'cello, organ- and piano-pieces, and songs.

Debussy, Claude Achille (St.-Germain-en-Laye, 1862–1918, Paris). Distinguished French composer, trained at the Paris Conservatory (many prizes, Prix de Rome, 1884), and then devoting himself to the gradual development of his eminently individual and poetic style. He speedily became the leader in the movement toward impressionistic expression, not simply for its pictorial effect, but as the embodiment of delicate and subtle inner experience. For the setting forth of this highly subjective conception of music he did not hesitate to diverge from established notions of tonal construction, utilizing scale-series that were unusual (often avoiding semitones), seeking novel harmonic successions, even to the reversal of accepted procedures, tending toward plastic and even vague rhythmic patterns, and everywhere more interested in color progressions and contrasts than in those of figure and contour. His own instinct was sure and fertile enough to make his artistic program important and instructive, though his imitators may readily lose themselves in formless vaporing. The total amount of his composition is impressive, especially as it is relatively consistent with itself, so that it has a massive unity more weighty than the effect of any one work. Whether this type of art is to be regarded as the peculiar fruit of his own peculiar individuality or simply an outcome of somewhat diffused tendencies in his race or the age, is perhaps a question that cannot yet be determined with assurance.

A summary of his works is as follows:

Orchestral Works

Symphonic poem, *Almanzor*, 1886, *Marche Écossaise*, 1891, *Prélude à l'Après-Midi d'un Faune*, 1892, 3 symphonic sketches *La Mer*, 1903–05, 3 *Images* (3d set, see below), 1909, ballet *Jeux*, 1912, 'légende dansée' *Khamma*, 1912, incidental music to *King Lear*, 1897–99, *Le Martyr de St.-Sébastien*, 1911, *Psyché*, 1913, and *Le Poison Noir*, 1917.

With chorus—symphonic suite *Printemps*, 1887 (revised 1913), 3 *Nocturnes*, 1897, cantata *L'Enfant Prodigue*, 1884, *La Demoiselle Élue* (women's voices), 1887.

Lyric drama, *Pelléas et Mélisande*, 1892–1902.

With piano—*Fantaisie*, 1889.

With harp—*Danse Profane*, *Danse Sacrée*, 1904 (or for piano and strings).

Chamber-Works

String-quartet, 1893.

Sonatas for violin, 1917, for 'cello, 1915, for flute, viola and harp, 1916.

Rhapsody for clarinet, 1910.

Piano-Works

About 75 pieces, singly or in groups, including *Suite Bergamasque*, 1890, *Estampes*, 1903, 6 *Images* (1st and 2d sets) 1905, '07, 12 Préludes, 1910, 12 Études, 1915, *Petite Suite* and 9 other pieces for 4 hands, etc.

Songs

About 50 songs, mostly in sets, including *Fêtes Galantes* (2 sets), 1892, 1904, *Proses Lyriques* (texts by composer), 1894–95, etc.

Transcriptions

For orchestra—Satie's *Gymnopédies*, nos. 1 and 3.

For piano solo—Schumann's *À la Fontaine*.

For piano, 4 hands—Gluck–Saint-Saëns' *Caprice sur les Airs de Ballet de Alceste*.

For 2 pianos—Saint-Saëns' *Introduction et Rondo Capriccioso*, 2d Symphony in A min., and Ballet-Music from *Étienne Marcel*, Wagner's *Flying Dutchman* overture, and Schumann's 6 Studies in canon.

His numerous essays in various journals are collected under the title *Monsieur Croche, Anti-Dilettante*, 1918. Memoirs or monographs by Daly, 1908, Liebig, 1908, Laurencie, 1909, Laloy, 1909, Sartoliquido, 1909, Caillard and De Bérys, 1910, Setaccioli, 1910, Rivière, 1911, Séré, 1911, Rolland, 1912, Chennevière, 1913, Paglia, 1913, Jean-Aubry, 1916, Liebig, 1918, and Cortot, 1922, besides many articles. *G, A.*

Dechert, Hugo (Dresden, 1860). Saxon 'cellist, pupil of the Berlin Hochschule, since 1884 soloist with the Royal Orchestra at Berlin, besides playing in the Halir Quartet till 1909 and in the Hess Quartet since 1910, with much teaching.

Dechevrens, Antoine (n. Geneva, 1840–1912, do.). Swiss Jesuit priest, professor at Angers University. Author of *Du Rythme dans l' Hymnographie Latine*, 1895, *Études de Science Musicale*, 3 vols., 1898, *Composition Musicale et Littérale*, 1911, and an article on Chinese music in *I. M. G. Sammelbde.* ii.

Decker, Konstantin (Fürstenau, 1810–1878, Stolp). Prussian pianist and composer, pupil of Dehn, working successively at Halle, Leipzig, Breslau, Königsberg, Petrograd (for many years), Potsdam and (from 1859) Stolp. Wrote 3 operas (1837–52), a string-quartet, 2 piano-sonatas, fantasias and songs.

Decreus, Camille (Paris, 1876). Excellent French pianist, pupil of the Paris Conservatory (many prizes), in 1896–1900 accompanist or répétiteur at the Opéra, from 1906 increasingly conspicuous as soloist and ensemble-player both in Europe and in America, touring with Calvé in 1906 and '08, with Ysaÿe in 1912–14 and in 1915–16 with Tourret. Since 1912 he has lived in Washington.

Decsey, Ernst (Hamburg, 1870). German critic, trained at the Vienna Conservatory, from 1899 on the Gratz *Tagespost* and since 1908 its editor. Author of a notable life of Hugo Wolf, 4 vols. 1903–06 (6th ed. 1919).

Dedekind, Constantin Christian (1628–1697). 17th C. *G.*

Dedekind, Euricius (? –1619) **and Henning** (? – 1628). 16th C. *G.*

Dedler, Rochus (Oberammergau, 1779–1822, Vienna). Composer of the music for the Oberammergau Passion-play.

Deering, Richard (? –1630). 17th C.

Defesch, Willem (Amsterdam, ?1700–1760?, London), Dutch violinist, in 1725–31 choir-master at Antwerp Cathedral and then in London. Wrote 2 oratorios, a mass, much chamber-music and songs. *G.*

Deffès, Louis Pierre (Toulouse, 1819–1900, do.). French composer, trained at the Paris Conservatory (Prix de Rome, 1847), active at Paris from 1852 and from 1883 head of the Toulouse branch of the Conservatory. Wrote 15 operas (from 1855), including *Les Petites Violons du Roi*, 1859, *Les Croqueuses de Pommes*, 1868, *Le Marchand de Venise* and especially *Jessica*, 1898, a symphony (1851), a grand mass (1857) and other church-music, overtures, men's choruses and songs.

Degele, Eugen (Munich, 1834–1886, Dresden). Bavarian operatic baritone, pupil of the Munich Conservatory and of Rauscher, from 1856 engaged at Hanover and from 1861 at the Dresden court-opera. He was chosen to sing at the premières of several of Marschner's operas.

Degner, Erich Wolf (n. Glauchau, 1858–1908, n. Weimar). Saxon composer, trained at Weimar and Würzburg, at first teaching at Ratisbon and Gotha, from 1885 at Pettau in Styria, from 1888 at Weimar, from 1891 head of the Gratz Musikverein and from 1902 director of that at Weimar. Wrote a symphony for organ and orchestra, an overture, a serenade for small orchestra, the cantata *Maria und die Mutter*, organ- and piano-pieces, songs, etc., and *Anleitungen u. Beispiele zum Bildung von Kadenzen*, 1902.

Degtarev, Stepan Ankievitch (1766–1813). Russian church-musician in the employ of Count Scheremetiev. Wrote about 60 choir-pieces and the choral works *Minin and Poscharsky*, *The Deliverance of Moscow* and *The Flight of Napoleon* (unfinished).

De Haan, Willem (Rotterdam, 1849). Dutch conductor and composer, pupil of Nicolai, De Lange, Bargiel and the Leipzig Conservatory, from 1873 director at Bingen, from 1876 choral conductor at Darmstadt and since 1895 court-director there. Has written the operas *Die Kaiserstochter*, 1885, and *Die Inkasöhne*, 1895, various cantatas for mixed or men's chorus, songs, etc.

Dehn, Siegfried Wilhelm (Altona, 1799–1858, Berlin). Important German theorist, pupil of Bernhard Klein, from 1842 music-librarian in the Berlin Library, in 1842–48 editor of *Cäcilia*, and an extremely effective teacher (Rubinstein, Kullak, Glinka, Kiel and many more among his pupils). Wrote a *Theoretisch-praktische Harmonielehre*, 1840 (2d ed. 1860), *Lehre vom Kontrapunkt, dem Kanon u. der Fuge*, 1859 (2d ed. 1883), edited a *Sammlung älterer Musik aus dem 16.u.17. Jahrh.*, 12 books, 1837, and translated Delmotte's life of Lassus (1837), besides issuing an analysis of some fugues of Bach and G. M. Bononcini (1858). *G.*

Deiss, Michael 16th C. *G.*

Deiters, Hermann Clemens Otto (Bonn, 1833–1907, Coblentz). Rhenish educator, trained at Bonn University (degrees in law and philosophy, 1858), from 1858 teacher in gymnasia at Bonn and Düren, from 1874 gymnasium-director at Konitz, Posen and Bonn, and from 1890 in the Ministry of Public Worship at Berlin. Wrote numerous musical articles in the *Deutsche Musikzeitung*, the *Allgem. musikal. Zeitung* and other periodicals, contributed to the 3d edition of Meyer's *Konversations-Lexikon* and a life of Brahms to Von Waldersee's *Sammlung* (1882, '98), and translated Thayer's *Beethoven* (5 vols. 1866–1908). In 1889 and 1905 he edited the 3d and 4th editions of Jahn's life of Mozart. His

interest in problems of Greek music and in Brahms illustrate the breadth of his scholarship. *G.*

DeKoven, Henry Louis Reginald (Middletown, Conn. 1859–1920, Chicago). American critic and composer, educated in England and musically trained at Stuttgart, Frankfort, Florence, Vienna and Paris, from 1889 critic in Chicago, from 1891 in New York, mostly for the *World*, and in 1902–05 conductor of the Philharmonic Orchestra in Washington, which he organized. Wrote about 20 very successful light operas, including *Robin Hood*, 1890, *The Knickerbockers*, 1893, *The Mandarin*, 1896, *Red Feather*, 1903, *The Golden Butterfly*, 1907, and *Her Little Highness*, 1913, the grand operas *The Canterbury Pilgrims*, 1917 (New York), and *Rip van Winkle*, 1920 (Chicago), more than 400 extremely popular songs and some piano-pieces, besides a piano-sonata, an orchestral suite and several ballets. *A.*

Delaborde, Élie Miriam (Chaillot, 1839). Able French pianist and teacher, pupil of Alkan, Moscheles and Liszt, for some years touring as soloist and from 1873 professor at the Paris Conservatory. Has written the overture *Attila*, the opera *La Reine Dort*, a piano-quintet and pieces, songs, etc. *G.*

DeLamarter, Eric (Lansing, Mich., 1880). American organist and conductor, pupil of Mary W. Chase, Middelschulte, Guilmant and Widor, from 1911 conductor of the Chicago Musical Art Society and in 1918–19 of the Symphony Orchestra, and since 1914 organist at the Fourth Presbyterian Church, besides serving as critic since 1908, from 1910 on the *Inter-Ocean*. Has written the overture *The Faun*, 1915, chamber-music, piano- and organ-pieces, songs and incidental music for plays. *A.*

De Lara [-Cohen], Isidoro (London, 1858). Italian-English composer, trained at the Milan Conservatory, since 1876 working in London, except for a sojourn at Monte Carlo in 1896–1900. Has written the operas *The Light of Asia*, 1892 (originally a cantata), *Amy Robsart*, 1893, *Moïna*, 1897, *Messalina*, 1899, *Le Réveil de Bouddha*, 1904, *Sanga*, 1906, *Solea*, 1907, *Naïla*, 1912, and *Les Trois Masques*, 1912.

Delâtre, Claude Petit-Jan and **Oliver.** 16th C.

Deldevez, Édouard Marie Ernest (Paris, 1817–1897, do.). Able French violinist, conductor and composer, trained at the Paris Conservatory, from 1859 second conductor at the Opéra and the Conservatory concerts and first at the Opéra in 1873–77 and at the Conservatory in 1872–83, retiring in 1885. Wrote the operas *Mazarina*, *Yanko le Bandit*, *Samson* and *Le Violon Enchantée*, 4 ballets (1844–51), 3 symphonies, chamber- and church-music, songs, etc., besides *Curiosités Musicales*, 1873, *La Notation de la Musique Classique*, *L'Art du Chef d'Orchestre*, 1878, *La Société des Concerts*, 1860–85, 1887, *De L'Exécution d'Ensemble*, 1888, *Le Passé à propos du Présent*, 1893, and *Mes Mémoires*, 1890. *G.*

Delezenne, Charles Édouard Joseph (Lille, 1776–1866, do.). French physicist, publishing important acoustical researches (in the Proceedings of the Lille Société des Sciences, 1827–57).

Delhasse, Félix (Spa, 1809–1898, Brussels). Belgian editor at Brussels, in 1854 the founder of the *Guide Musical* and till 1887 its editor, besides connection with many other periodicals. Published the important *Annuaire Dramatique*, 1839–47, and *Galerie de Portraits d'Artistes Musiciens du Royaume de Belgique*, 1842–43.

Delibes, Clément Philibert Léo (St.-Germain-du-Val, 1836–1891, Paris). Eminent French composer, trained at the Paris Conservatory, from 1853 accompanist at the Théâtre-Lyrique, in 1865–72 chorusmaster at the Opéra and from 1881 professor at the Conservatory. In 1884 he took Massé's place in the Académie. For a time he served on the government commission for music in the schools at St. Denis and Sceaux, in connection with which he wrote a mass and some children's choruses. Similar interest in the Société Orphéonique led to choruses for men's vioces. But his main work was as a composer for the stage. Wrote nearly 20 operettas and other light works (1855–69), the extremely popular ballets *La Source*, 1866, *Coppélia*, 1870, and *Sylvia*, 1876, the opéras comiques *Le Roi l'a Dit*, 1873, *Jean de Nivelle*, 1880, *Lakmé*, 1883, *Kassya* (completed by Massenet), 1893, and sketches of *Le Roi des Montagnes*, incidental music to *Le Roi s'Amuse* (1882), the dramatic scene *La Mort d'Orphée*, 1878, ballet-music for Adam's *Le Corsaire* (1882), the cantata *Alger*, 1865, and a set of 15 songs or lieder. *G.*

Delioux de Savignac, Charles (Lorient, 1830). French pianist and composer, pupil of the Paris Conservatory (grand prix in counterpoint, 1846). Wrote the opera *Yvonne et Loïc*, 1854, many characteristic piano-pieces and a piano-method.

Delius, Frederick (Bradford, 1863). German composer (born in England), self-taught in 1883–86 (while living in Florida as an orange-planter) and then studying at the Leipzig Conservatory. Since 1890 he has lived in or near Paris, developing a remarkably unique quality as an independent composer in many forms, with a marked mastery of orchestral expression. Has written the lyric dramas *Irmelin* (1890), *The Magic Fountain* (1894), *Koanga*, 1904, *Romeo und Julia auf dem Dorfe*, 1907, *Margot la Rouge* (1902) and *Fennimore und Gerda*, 1919, many works for orchestra, including the fantasia overture *Over the Hills and Far Away*, incidental music to Heiberg's *Folkaraadet*, 1897 (later also as a suite), the symphonic poems *Life's Dream*, *The Song of a Great City* (Paris), *Brigg Fair* and *In a Summer Garden*, a *Dance Rhapsody*, *North-Country Sketches*, a piano-concerto in C min., the American tone-poem *Appalachia* (with choral finale), *Sea-Drift* (with baritone and chorus), *A Mass of Life* (with soli and chorus), *Songs of Sunset*

(with baritone, soprano and chorus), *The Song of the High Hills* (with chorus), *An Arabesk* (with baritone and chorus), 2 *Tone-Poems* for small orchestra, a Requiem (with soli and chorus), an orchestral *Ballade*, besides a violin-concerto, a concerto for violin and 'cello, a *Légende* for violin and orchestra, and about 30 striking songs. Since 1900 his works have had repeated presentation, especially in Germany. Sketch by Chop, 1907. *G, A.*

Della Maria, Pierre Antoine Doménique (Marseilles, 1769–1800, Paris). Italian-French composer, pupil for a time of Paisiello, from 1796 in Paris. Wrote about 15 operas, including *Il Maestro di Cappella*, 1793 (Trieste) and especially *Le Prisonnier*, 1798 (Paris).

Deller, Florian Johann (Drosendorf, 1729–1773, Munich). Austrian violinist, from 1751 in the court-band at Stuttgart and later concert-master, going in 1771 to Vienna and thence to Munich. Wrote several singspiele and other stage-works, including the popular ballet *Orpheus und Euridice*, 1763, some symphonies and 6 trio-sonatas.

Delle Sedie, Enrico (Leghorn, 1826–1907, Paris). Famous Italian singing-teacher, pupil of Galeffi, Persanola and Domeniconi, from 1851 appearing on Italian stages and from 1861 at the Italiens in Paris, where soon he became professor at the Conservatory and there widely influential. Wrote the standard *Arte e Fisiologia del Canto*, 1876, and *L'Estetica del Canto*, 1886 (also both in English), with a condensed summary called *A Complete Method of Singing*. *G.*

Dellinger, Rudolf (Graslitz, 1857–1910, Dresden). Bohemian conductor and composer, trained at the Prague Conservatory, at first clarinettist and conductor at Brünn, from 1883 conductor at a Hamburg theater and from 1893 conductor at Dresden. Wrote the effective operettas *Don Cäsar*, 1885, *Lorraine*, 1886, *Capitan Fracassa*, 1889, *Saint-Cyr*, 1891, *Die Chansonnette*, 1894, *Jadwiga*, 1901, and *Der letzte Jonas*, 1910.

Dell' Orifice, Giuseppe (n. Ortona, 1848–1889, Naples). Italian composer, pupil of the Naples Conservatory, from 1878 conductor at San Carlo there. Wrote the operas *Romilda de 'Bardi*, 1874, *Egmont*, 1878, *Il Segreto della Duchessa*, 1879, and *L'Oasi*, 1886, a ballet, songs and piano-pieces.

Delmas, Jean François (Lyons, 1861). Eminent French operatic bass, pupil of the Paris Conservatory, since 1886 a leading and popular artist at the Opéra, especially in Wagnerian works. He has sung at the premières of Salvayre's *La Dame de Monsoreau* (1888), Massenet's *Le Mage* (1891) and *Thaïs* (1894), *Reyer's Salammbô* (1892), Leroux' *Astarte* (1901), Saint-Saëns' *Les Barbares* (1901), etc., besides covering the whole range of modern French opera. See Curzon, *Croquis d'Artistes*, 1898.

Delmotte, Henri Florent (Mons, 1799–1836, do.). Belgian lawyer and librarian at Mons, author of a life of Orlandus Lassus (1836) and collected material for one of Philippe de Mons. *G.*

Delna, Marie [name originally Ledan] (n. Paris, 1875). Eminent French operatic contralto, pupil of Mme. Laborde, from 1892 highly successful at the Opéra-Comique and in 1898–1901 also at the Opéra, in 1903–08 in retirement, but then again in much favor. In 1910 she sang at the Metropolitan in New York.

Delprat, Charles (1803–1888, Pau). French singing-teacher in Paris, author of *L'Art du Chant* (2d ed. 1870), and *La Question Vocale*, 1885.

Delsarte, François Alexandre Nicolas Chéri (Solesmes, 1811–1871, Paris). Noted French teacher of the combined arts of expression through voice and action. He was at first a tenor-singer, pupil of Garaudé and Ponchard. In 1855 he invented an apparatus to facilitate piano-tuning. Memoir by Arnaud, 1859.

De Luca, Giuseppe (Rome, 1876). Eminent Italian operatic baritone, since 1897 a favorite in Italy, from 1902 mostly at Milan, and since 1915 highly successful in New York. He assisted at the premières of Cilèa's *Adriana Lecouvreur*, (1902), Giordano's *Siberia* (1903), Puccini's *Madama Butterfly* (1904), Franchetti's *Notte di Leggenda* (1914) and Granados' *Goyescas* (1916). He has received official orders from Italy, Rumania and Portugal. *A.*

Delune, Louis (Charleroi, 1876). Belgian conductor at Brussels, pupil of Tinel and prize-winner at the Conservatory. Has written a cantata, a piano-concerto, sonatas for violin and for 'cello, songs and piano-pieces.

Del Valle de Paz, Edgardo (Alexandria, Egypt, 1861). Italian pianist and composer, pupil of the Naples Conservatory, appearing when but sixteen in Italy and Egypt and then settling in Florence, becoming professor in the Conservatory in 1890, organizing the Circolo Del Valle in 1893 and managing *La Nuova Musica* in 1896–1914. Has written suites for orchestra and for piano, chamber-music, a piano-sonata, the opera *Oriana*, 1907, and a widely-used piano-method.

Demachi, Giuseppe. Italian violinist, about 1740 in the court-orchestra at Turin and from 1771 at Geneva. Wrote quartets, trios, violin-sonatas and other chamber-music.

Demantius, Christoph (1567–1643). 16th C. *G.*

Demarest, Clifford (Tenafly, N. J. 1874). American organist, pupil of his mother and Woodman, since 1900 at various New York churches, latterly at the Church of the Messiah. In 1916–19 he was warden of the Am. Guild of Organists. Has written 2 cantatas, many organ-works, including a *Pastoral Suite* and a *Fantasie* for organ and piano, besides a work on accompaniment. *A.*

Demenyi, Desiderius (Pest, 1871). Hungarian priest, editor and composer, pupil of Herzfeld and Bachó, from 1897 chaplain at the Gran gymnasium and since 1913 choirmaster at St.

Stephen's in Vienna. He has thrice taken the Zichy prize for the orchestral works *Ungarische Tanzsuite*, *Festouvertüre* and *Rhapsodie*. In 1902 he founded the important journal *Zeneközlöny*. Has written 4 masses *a cappella*, 2 *Bilder aus Algier*, a *Serenata Sinfonica*, an operetta, 4 melodramas and about 100 songs.

Demeur, Anne Arsène, née Charton (n. Saintes, 1827–1892, Paris). French stage-soprano, pupil of Bizot, making her début at Bordeaux in 1842, going thence to Toulouse, Brussels and London (1846–50), after 1853 mostly in Italian works at Petrograd, Vienna and in America, besides often at Paris. In 1847 she married the flutist Demeur at Brussels. After 1866 she retired from the operatic stage, through occasionally singing in concert. She assisted at the première of Berlioz' *Les Troyens* (1863), and at important productions of others of his works. *G.*

De Mol, Pierre (Brussels, 1825–1899, Alost). Belgian 'cellist and composer, trained at the Brussels Conservatory, taught first at Besançon, later at Alost, where he became head of the Conservatory. Wrote an opera, an oratorio, a mass, a Te Deum, 3 cantatas, 12 string-quartets, etc. His nephew **François Marie** (1844–1883) was organist at Brussels and later at Marseilles, where he also conducted concerts and from 1875 taught in the Conservatory, but returned to Brussels in 1877. He also wrote an opera.

De Munck, Ernest (Brussels, 1840–1915, London), son of the next. Able Belgian 'cellist, pupil of his father and Servais, early touring or teaching in England, from 1868 in the Maurin Quartet at Paris, from 1870 in the court-orchestra at Weimar, in 1879 married Carlotta Patti and lived again in Paris, and from 1893 was professor at the Royal Academy, London, and later at the Guildhall School. *G* (Munck).

De Munck, François (Brussels, 1815–1854, do.). Brilliant Belgian 'cellist, pupil of the Brussels Conservatory, where he succeeded Platel as professor in 1835, from 1845 toured in Germany and from 1848 for a time played at His Majesty's, London. *G* (Munck).

Denefve, Jules (Chimay, 1814–1877, Mons). Belgian 'cellist, pupil of Platel and the elder De Munck, spending his life at Mons as head of the Music School, conductor of the Société des Concerts and from 1841 also of the Roland de Lattre choral society. Wrote 3 operas, several cantatas, a Requiem, orchestral pieces and men's choruses. *G.*

Denéréaz, Alexandre (Lausanne, 1875). Swiss teacher, pupil of the organist Blanchet and of the Dresden Conservatory, since 1896 at the Lausanne Conservatory and conductor of a men's chorus. Has written orchestral and choral works, and also *L'Évolution de l'Art Musical*, 1919.

Dengremont, Maurice (Rio de Janeiro, 1866–1893, Buenos Aires). Precocious Brazilian violinist, from 1877 winning much notice in Europe.

Dennée, Charles Frederick (Oswego, N. Y. 1863). American pianist and teacher, trained at the New England Conservatory, Boston, and under Von Bülow, since 1883 professor at the Conservatory and till 1897 also very active as recitalist. Has written many operettas, an overture, a violin-sonata, a 'cello-suite, a text-book on playing and many études and pieces, besides editing the revised edition of the *Century Library of Music* and part of *Music and Musicians*. *A.*

Denner, Johann Christoph (Leipzig, 1655–1707, Nuremberg). A maker of wood-wind instruments at Nuremberg who about 1700 evolved the clarinet out of the old French chalumeau and then started its manufacture and widespread adoption. He is the hero of the opera *Der Klarinettenmacher* of Weigmann (1913).

Dent, Edward James (n. Harrogate, 1876). Able English musicologist, pupil of Lloyd, C. Wood and Stanford, since 1902 fellow of King's College, Cambridge. Author of a life of Alessandro Scarlatti (1905), *Mozart's Operas, a Critical Study*, 1913, and important contributions to the Riemann *Festschrift* (1909), the *Musical Antiquary*, the *I. M. G. Sammelbde.*, the *Musical Quarterly* and other journals.

Dente, Josef (Stockholm, 1838–1905, do.). Swedish violinist and conductor, pupil of d'Aubert, Winge, Berwald and Léonard, at first playing in the court-orchestra at Stockholm, from 1861 répétiteur at the Opera, from 1868 concertmaster and in 1879–85 conductor, and also in 1882–1903 professor at the Conservatory. Wrote a prize-symphony (1888), an overture (1885), a violin-concerto, the operetta *In Marocco*, 1866, etc.

Dentice, Scipione (1560–1633). 16th C.

Denza, Luigi (Castellammare, 1846–1922, London). Italian composer, pupil of the Naples Conservatory, from 1879 working in London, from 1898 professor at the Royal Academy. Wrote the opera *Wallenstein*, 1876, and at least 600 songs of great popularity (including 'Funiculì Funiculà'), *G.*

Denzler, Robert F. (Zurich, 1892). Swiss conductor, trained at the Zurich Conservatory and in Cologne, where and later at Bayreuth he was chorusmaster at the opera. From 1912 he was city-director at Lucerne and since 1915 opera-conductor at Zurich, besides from 1918 directing the choral society and from 1921 acting as artistic director at the Stadttheater. Has written a symphony (with chorus and soloists), 2 orchestral fantasias, a suite for two violins, solo, etc. His wife is an accomplished singer.

Deppe, Ludwig (n. Detmold, 1828–1890, Pyrmont). Noted North German conductor and piano-teacher, pupil of Marxsen and Lobe, from 1860 working at Hamburg, where till 1868 he led a choral society, and from 1874 in Berlin, from 1886 as court-conductor, besides directing the Silesian Festivals from 1876 and winning

great reputation as a teacher. Wrote a symphony, 2 overtures, some songs, and the books *Armleiden der Klavierspieler*, 1885, and *Zwei Jahre Kapellmeister*, 1890. On his method, see Amy Fay's *Music-Study in Germany*, 1881, and books by Klose (1886) and Elisabeth Caland (1897). *G.*

De Reszké, Édouard (Warsaw, 1855–1917, n. Piotrkow). Eminent Polish operatic bass, pupil of his brother (see below), Ciaffei, Steller and Coletti, making his début at Paris in 1876, going to Italy in 1878 and to London in 1880, then mostly in Paris and London with his brother, the two making a great impression in New York in 1891–1901. In 1906 he retired, finally settling on his estate in Poland. Sketch by H. Klein in *Musical Times*, July, 1917. *G* (Reszké).

De Reszké, Jean (Warsaw, 1850), brother of the above. Eminent Polish operatic tenor, pupil of Ciaffei, Cotogni and Sbriglia, appearing first in 1874 at Venice (as baritone) and then throughout Italy, at Madrid from 1879 (as tenor) and from 1884 at Paris. From 1888 he was a reigning favorite at Covent Garden, London, and in 1891–1901 at the Metropolitan, New York, beginning with Wagnerian rôles in 1895. In 1902 he retired from the stage, becoming a teacher in Paris. He sang at the première of Massenet's *Le Cid* (1885). He and his brother were often associated, as especially in America. To a remarkably rich and sympathetic voice he adds the charm of a singularly delicate dramatic insight. [The family-name is properly Meczislaw]. *G* (Reszké).

De Sanctis, Cesare (Albano, 1830). Italian theorist, after being maestro or director in churches and theaters in Rome, from 1876 professor of harmony at the new Conservatory. Has written an overture, a Requiem, 100 fugues *a cappella* in strict style, and text-books in harmony and counterpoint.

Désaugiers, Marc Antoine (Fréjus, 1742–1793, Paris). French composer, self-taught, from 1779 writing about a dozen bright operettas, the cantata *Hiérodrame*, 1790 (on the fall of the Bastille) and a Requiem for Sacchini (1786).

Deshayes, Prosper Didier. French composer of various operettas, ballets and other stage-pieces in Paris in 1782–99, 2 oratorios (1780, '86), 3 cantatas, some symphonies, etc.

Deslandres, Adolphe Édouard Marie (Paris, 1840–1911, do.). French composer, pupil of the Paris Conservatory (several prizes), from about 1862 organist at Ste.-Marie des Batignolles. Wrote 3 light operas (1872–76), a Seven Words, masses, patriotic odes and cantatas, etc.

Desmarets, Henri (1662–1741). 17th C. *G.*

Després, Josquin (1450–1521). 15th C. *G* (Josquin).

Dessau, Bernhard (Hamburg, 1861). North German violinist, pupil of Schradieck, Joachim and Wieniawski, from about 1880 concertmaster at Görlitz, Königsberg, Brünn, Prague, Rotterdam and (since 1898) at the Royal Opera, Berlin, teaching somewhat at the Stern Conservatory and receiving the title of professor in 1906. Has written much for violin, including a concerto.

Dessauer, Heinrich (Würzburg, 1863–1917, Linz). Bavarian violinist, pupil of Joachim and Sauret, from about 1885 for a time teaching at the Breslaur Seminary in Berlin and then living at Linz. He sought to improve the viola by using thicker strings and almost a violin-model. Author of a *Violinschule*, 1907, and *Die Verbesserungsversuche im Bau d. Viola*, 1912.

Dessauer, Josef (Prague, 1798–1876, n. Vienna). Bohemian composer, pupil of Tomaschek and D. Weber, widely famous for the charm of his many songs, chamber-music and piano-pieces, besides 5 operas (1836–60), overtures, etc. Memoir by Hédouin. *G.*

Dessoff, Felix Otto (Leipzig, 1835–1892, Frankfort). Saxon conductor, trained at the Leipzig Conservatory, from 1854 theater-director at various places, from 1860 court-director at Vienna, conductor of the Philharmonic orchestra and teacher in the Conservatory, from 1875 court-director at Karlsruhe, and from 1881 at the Frankfort theater. Wrote a piano-quintet, a piano-quartet, piano-sonatas, etc. *G.*

Dessoir, Max (Berlin, 1867). Professor of philosophy at Berlin University and author of various treatises, including *Aesthetik u. allgemeine Kunstwissenschaft*, 1906, and editor of the *Zeitschrift für Aesthetik*. His wife, née Susanne Triepel (b. 1869), is a noted oratorio- and lieder-singer. She has edited a collection of songs from before Schubert's time.

Destinn, Emmy [name originally Kittl] (Prague, 1878). Distinguished Bohemian operatic soprano, pupil of Mme. Loewe-Destinn [whence her stage-name], making her début in 1898 at Berlin and at once engaged there at the Royal Opera. She first appeared in London in 1905 and in 1908 joined the staff of the Metropolitan, New York, besides visiting Paris in 1901 and also singing at Bayreuth (first performance there of *Der fliegende Holländer*). She was chosen by Strauss to assist at the Berlin premières of *Feuersnot* and *Salome* (1901, '06), and she also sang at the première of Puccini's *Girl of the Golden West* (1910, New York). To her répertoire of over 80 works she brings a voice of great richness and warmth of color, with eminent dignity of interpretation. She is also a literary artist, having written a drama, poems and novels. Sketch by Brieger-Wasservogel, 1908. *G, A.*

Destouches, André Cardinal (Paris, 1672–1749, do.). French composer, pupil of Campra and a favorite of Louis XIV and XV, becoming director of the Opéra in 1713, of the Chapelle Royale (for church-music) in 1726 and court-choirmaster in 1728. Wrote several operas (1697–1718), 3 ballets, including *Le Carneval et la Folie*, 1704, 2 cantatas, a Te Deum (1732) and other church-music. Memoir by Dulle, 1909. *G.*

Destouches, Franz Seraph von (Munich, 1772–1844, do.). Bavarian composer, pupil

of Haydn, from 1797 director at Erlangen, from 1799 in the Weimar orchestra, succeeding Kranz as concertmaster in 1804–08, from 1810 professor at the Landshut University (till its removal to Munich in 1826), and in 1826–42 court-director at Homburg, then retiring to Munich. Wrote 2 operas, an operatta, incidental music to many plays by Schiller, Werner and Kotzebue, a piano-concerto, a piano-trio, piano-sonatas, etc. Memoir by his grand-nephew, **Ernst von Destouches** (1843–1917), 1904, who also wrote on the Munich court-theater (1878) and on Lassus (1894).

Destranges, Louis Augustin Étienne Rouillé- (Nantes, 1863). French critic and author, since 1890 editor of the *Ouest-Artiste* at Nantes. Author of *L'Évolution Musicale chez Verdi*, 1895, *Consonances et Dissonances*, 1906, several works on Wagner and Bayreuth (1888–99), on Saint-Saëns and Franck, and thematic guides to Bruneau's *Le Rêve* and *Messidor*, d'Indy's *Le Chant de la Cloche* and *Fervaal*, Wagner's *Flying Dutchman*, Chabrier's *Briséis*, Berlioz' *Les Troyens*, Jaques-Dalcroze's *Sancho* and Humperdinck's *Hänsel und Gretel*. *G.*

Desvignes, Victor François (Treves, 1805–1853, Metz). French violinist, trained at Paris, from 1835 founder and director of the Metz Conservatory (since 1841 affiliated with that at Paris). Wrote 2 operas, a symphony, 9 overtures, chamber-music, a Stabat Mater, 1833, choruses and songs.

Deswert, Jules (Louvain, 1843–1891, Ostend). Able Belgian 'cellist, pupil of Servais, touring from about 1860, from 1865 concertmaster at Düsseldorf, in 1868 in the Weimar orchestra, in 1869–73 court-'cellist at Berlin and professor in the Hochschule, then at Wiesbaden and Leipzig, and from 1888 head of the Ostend Music-School, teaching also at Ghent and Bruges. Wrote the operas *Die Albigenser*, 1878, and *Graf Hammerstein*, 1884, the symphony *Nordseefahrt*, 3 'cello-concertos, etc. *G* (Swert).

Déthier, Édouard (Liège, 1885), brother of the following. Belgian violinist, trained at the Liège and Brussels Conservatories, teaching also at the latter and making his début in 1903. Since 1906 he has taught at the Inst. of Musical Art, New York, and toured as soloist. *A.*

Déthier, Gaston Marie (Liège, 1875). Brilliant Belgian organist, pupil of the Liège Conservatory and of Guilmant, from 1894 organist at St. Francis Xavier's, New York, and since 1907 professor at the Inst. of Musical Art, besides much concertizing. In 1915 he and his brother (see above) gave notable sonata-recitals (violin and piano). *A.*

Dett, Robert Nathaniel (Drummondville, Que. 1882). Noted Negro pianist and composer, pupil of the Oberlin Conservatory, since 1913 teacher and choral conductor at Hampton Institute in Virginia. Has written a piano-sonata, the piano-suites *The Magnolia* and *In the Bottoms*, the cantatas *The Chariot Jubilee* and *The Death of Moses*, the song-cycle *The Heart of a Poet*, etc. *A.*

Dettmer, Wilhelm (n. Hildesheim, 1808–1876, Frankfort). Hanoverian operatic bass, pupil of Miksch, in 1842–74 popular at Dresden and Frankfort in both comic and serious rôles.

Deutsch, Moritz (Nikolsburg, 1818–1892, Breslau). Moravian cantor, trained at the Vienna Conservatory and the Breslau Institut, from 1842 singing in a Vienna synagogue and from 1844 prominent at Breslau both as an artistic interpreter of the Jewish ritual and also as oratorio-singer. In 1859 he founded a school for cantors, besides teaching at the Jewish Theological Seminary. Wrote 12 organ-preludes, songs for synagogue and school (1867), a *Vorbeterschule*, 1872 (collection of synagogue-intonations), with continuations in 1890, *Breslauer Synagogengesänge*, 1880, etc.

Deutsch, Otto Erich (Vienna, 1883). Austrian student of the history of art and literature, since 1905 writing many essays on various composers, especially Schubert. Author of *Schubert-Brevier*, 1905, and (with Scheibler), *Franz Schubert die Documente seines Lebens u. Schaffens*, 1913, with bibliography and thematic catalogue, besides his *Briefe u. Schriften*, 1919.

Devienne, François (Joinville, 1759–1803, n. Paris). French flutist and bassoonist, playing in various Paris orchestras and from 1795 teaching in the Conservatory. Wrote 11 operas, numerous works for orchestra or ensemble that gave an impetus to music for wind-instruments, and a flute-method.

Devrient, Philipp Eduard (Berlin, 1801–1877, Karlsruhe). Prussian actor, at first a baritone singer, pupil of Zelter, in 1853–69 director of the court-theater at Karlsruhe. Author of *Briefe aus Paris*, 1840, and *Erinnerungen an Mendelssohn*, 1869 (3d ed. 1891), many librettos, including that for Marschner's *Hans Heiling* (1833), at the première of which he sang. Wrote also a general history of the German stage (5 vols. 1848–74).

Deyo, Ruth Lynda (Poughkeepsie, N. Y. 1884). American pianist, pupil of Mason, Mosenthal, MacDowell, Stepanoff and Mme. Carreño, making her début at Berlin in 1904 and repeatedly touring in Europe, besides since 1913 in America (in 1915–16 with Casals).

Dezède [Desaides] (Lyons, ?1740–1792, Paris). French composer of 18 operas and operettas (from 1772), including *Blaise et Babet*, 1783, and *Alcindor*, 1787. Memoir by Pougin, 1862.

Diabelli, Antonio (n. Salzburg, 1781–1858, Vienna). Austrian priest, educated at Munich and a musical pupil of the two Haydns, from 1803 at Vienna, from 1818 becoming a music-publisher and in 1824 forming the firm of Diabelli & Co., among whose clients were Beethoven, Czerny and especially Schubert. Wrote an opera (1809), masses, cantatas, chamber-music, piano-music, etc., in a fluent style. In 1852 the firm became C. A. Spina and in 1872 F. Schreiber (from 1876 owned by Cranz of Hamburg). *G.*

Diaz de la Peña, Eugène Émile (Paris, 1837–1901, Coleville), son of the famous painter.

French composer, pupil of the Paris Conservatory. Wrote the operas *Le Roi Candaule*, 1865, *La Coupe du Roi de Thulé*, 1867 (prize-work), and *Benvenuto Cellini*, 1890, and many songs.

Dibbern, Karl (Altona, 1855). North German composer, after work at Lübeck and Dresden, stage-manager at the Amsterdam Opera, writing many operettas (from 1888) and the operas *Erik Jensen*, 1899, and *Odja*, 1900.

Dibdin, Charles (n. Southampton, 1745–1814, London). Versatile English stage-singer, playwright and manager, from 1760 variously active in London, often at Covent Garden and Drury Lane, but from 1782 in enterprises of his own, including 'table-entertainments' (monologues, songs, etc.). Wrote about 70 stage-pieces, many of which were long popular (usually both words and music), some 30 entertainments, and many effective songs, especially those of sea-life. *G.*

Dickinson, Clarence (LaFayette, Ind. 1873). American organist, variously trained in Chicago, Berlin and Paris, from about 1905 organist and choral conductor in or near Chicago, and since 1909 organist at the Brick (Presbyterian) Church, New York, and of Temple Beth-El, and from 1912 also professor at Union Theological Seminary, besides for a time leading the Mendelssohn Glee Club. Has written 2 light operas, an organ-symphony and many other organ-works, choruses and church-music, edited series of choruses and organ-pieces, and (with his wife) *Excursions in Musical History*, 1917. Mus.D. of Northwestern Univ. in 1917 and Litt.D. of Miami Univ. in 1920.

Dickinson, Edward (West Springfield, Mass. 1853). Eminent American teacher, pupil of the New England Conservatory, Boston, and of Klindworth and Langhans, from 1872 organist in Springfield, Mass., from 1879 at Elmira, N. Y., where in 1883–92 he was director at Elmira College, and since 1893 professor in Oberlin College (Litt.D. 1911). Author of *Music in the History of the Western Church*, 1902, *The Study of the History of Music*, 1905 (3d ed. 1914), *The Education of the Music-Lover*, 1911, and *Music and the Higher Education*, 1915, besides many articles. *A.*

Diémer, Louis (Paris, 1843–1919, do.). Eminent French pianist, trained at the Paris Conservatory (many prizes from 1856), from about 1860 soloist at important concerts (Alard, Pasdeloup, Conservatory), and from 1887 Marmontel's successor as professor at the Conservatory. In 1889 he gave a remarkable series of historical recitals and thereafter specialized in playing old keyboard-music. Member of the Légion d'Honneur from 1889. Many noted composers dedicated works to him. Wrote concertos for piano and for violin, a *Concertstück* for piano, much chamber-music, including a piano-septet, a piano-trio, a violin-sonata, etc., and numerous characteristic piano-pieces, besides editing the *Clavecinistes Français*, 2 vols. In 1890 he founded the Société des Anciens Instruments, an ensemble-group that became noted both in Paris and in London. *G.*

Diener, Franz (Dessau, 1849–1879, do.). Saxon operatic tenor (at first violinist), from 1872 a leading singer at Cologne, Berlin, Nuremberg, Hamburg and Dresden.

Diepenbrock, Alfons J. M. (Amsterdam, 1862–1921, do.). Able Dutch composer, self-taught, from 1895 teaching in Amsterdam. Wrote a Te Deum for double choir, settings of both Stabat Maters, a mass for men's voices, *Les Elfes* for women's voices, sacred songs, etc. Memoir by Adajewski, 1921.

Dieren, Bernard van (b. 1884). Dutch composer, self-taught, living in London. Has written 2 symphonies (one with chorus and soloists), an orchestral epilogue to Shelley's *Cenci*, an overture and serenade for small orchestra, an elegy for 'cello and orchestra, 3 string-quartets, a sonata for violin alone, the choral works *Belshazzar* and *Les Propous des Beuveurs*, motets, songs with small orchestra, an opera buffa, a piano-toccata and other pieces, etc.

Diës, Albert Karl (Hanover, 1755–1832, Vienna). A landscape-painter, author of *Nachrichten von Jos. Haydn*, 1810.

Diesener, Gerhard. 17th C.

Diet, Edmond Marie (Paris, 1854). French composer, pupil of Franck and Guiraud. Has written 3 comic operas (1887–1906) and about 10 operettas, ballets and pantomimes (to 1900), church-music and songs.

Dieter, Christian Ludwig (Ludwigsburg, 1757–1822, Stuttgart). Würtemberger composer, court-musician at Stuttgart. Wrote 12 comic operas or singspiele (1779–1802, including *Laura Rosetti*, 1787, and many concertos for violin or wind-instruments. See Abert, *Die dramatische Musik am Hofe Herzog Karl Eugens*, 1905.

Dietrich, Albert Hermann (n. Meissen, 1829–1908, Berlin). Important Saxon composer, pupil of the Leipzig Conservatory, Otto and especially Schumann, from 1855 conductor and from 1859 town-director at Bonn, in 1861–90 court-director at Oldenburg, retiring then to Berlin, where he was entitled royal professor from 1899. He was a leading representative of Schumann's influence. Wrote the operas *Robin Hood*, 1879, and *Das Sonntagskind*, 1886, incidental music to *Cymbeline*, 1891, a noted symphony, the overture *Normannenfahrt*, a violin-concerto, a 'cello-concerto, piano-trios, a 'cello-sonata, the cantatas *Morgenhymne*, *Rheinmorgen* and *Altchristlicher Bittgesang*, and many lesser instrumental and vocal works. Author of *Erinnerungen an Brahms*, 1898. *G.*

Dietrich, Sixtus (?1490–1548). 16th C. *G.*

Dietsch, Pierre Louis Philippe (Dijon, 1808–1865, Paris). French conductor, pupil of Choron and the Paris Conservatory, from 1830 choirmaster at St.-Eustache and then at the Madeleine and teacher in Niedermeyer's Church-Music School, and in 1860–63 conductor at the Opéra. In 1842 he produced at the Opéra a

setting of the text of Wagner's *Fliegende Holländer* under the title *Le Vaisseau Fantôme*, and in 1861 it was he who directed the disastrous performances of *Tannhäuser*. Wrote masses, etc. *G.*

Dietz, Max (Vienna, 1857). Austrian musicologist, educated at Vienna University (Ph.D.) and, after research-work at Paris, from 1886 lecturer and since 1908 professor there. Besides much critical writing in many periodicals, author of *Gesch. d. musikal. Dramas in Frankreich während d. Revolution*, 1885, and editor of selected works by Leopold I (1891) and other old music.

Dieupart, Charles (? –1740, London). French violinist and harpsichordist, from 1707 assistant at the Italian Opera in London and later cembalist under Handel. Wrote 6 harpsichord-suites and 6 overtures for harpsichord and violin. On one of the former set Bach based the Prelude to his so-called *Suites Anglaises*. *G.*

Diggle, Roland (London, 1885). English organist, from 1908 in Canada, from 1911 in Quincy, Ill., and since 1914 in Los Angeles, with many concert-tours. Has written an orchestral suite, string-quartets, organ-sonatas, etc. *A.*

Dilliger, Johann (1593–1647). 17th C.

Dimler, Anton (Mannheim, 1753–1819?, Munich). Badenese composer, from 1767 hornist in the Mannheim orchestra, continuing from 1778 at Munich, where he became double-bassist. Wrote 3 operettas (from 1794), nearly 200 ballets, symphonies, concertos and chamber-music.

Dinger, Hugo (n. Meissen, 1865). Saxon dramatic scholar, now professor at Jena University. Author of two books on Wagner (1892), *Dramaturgie als Wissenschaft*, 2 vols. 1904–05, and *Das Recht des Künstlers*, 1913.

Dippel, Johann Andreas (Kassel, 1866). Hessian operatic tenor and impresario, pupil of Hey, Lenoi and Ress, appearing at Bremen in 1887–92, at Breslau in 1892–93 and at the Vienna Opera in 1893–98, with visits to America in 1890–92, in 1898–1908 at the Metropolitan, New York, but with trips to London, Munich and Bayreuth, in 1908–10 administrative manager of the Metropolitan and in 1910–13 of the Chicago-Philadelphia Opera Company. Since 1913 he has given light opera with his own company. His extensive repertoire as singer includes about 150 operas in German, French and Italian, about 60 oratorios, etc. *A.*

Diruta, Agostino. 17th C. *G.*

Diruta, Girolamo (?1560– ?). 16th C. *G.*

Ditson Company, The Oliver. An important publishing-firm in Boston, founded in 1835 by Oliver Ditson (1811–1888) and since the Civil War advanced by him, his sons and various partners to great prominence. In 1860 a branch was started in Cincinnati (now the John Church Co.), in 1867 one in New York (C. H. Ditson & Co.), and in 1875 another in Philadelphia (J. E. Ditson & Co.), discontinued in 1910. The firm published *Dwight's Journal of Music* in 1858–78, *The Musical Record* in 1878–1903 and *The Musician* in 1903–18. *G, A.*

Dittberner, Johannes (n. Neustettin, 1869–1920, Sorau). Pomeranian organist, trained at the Stern Conservatory, Berlin, from 1897 at Sprottau and from 1906 at the Marienkirche in Sorau and from 1913 director there. Besides writing much choral music he edited various publications of vocal works by Schütz, K. P. E. Bach, W. and J. W. Franck.

Dittersdorf, Karl Ditters von (Vienna, 1739–1799, n. Neuhaus). Distinguished Austrian violinist and composer, pupil of Ziegler, Bonno and Trani (as protégé of Prince Joseph of Hildburghausen), playing in orchestras from early youth and in 1761–64 in the court-orchestra at Vienna, with a trip to Italy with Gluck in 1761. From 1764 he was in the service of the Bishop of Gross-Wardein in Hungary (following M. Haydn), and in 1765–95 director for the Bishop of Breslau at Johannesburg. He was one of the foremost violinists of his time and as composer a notable forerunner and contemporary of Mozart, though the memory of his works has been overshadowed by the latter's power. He was one of the first to extend the instrumental advance started by the Mannheim circle. He received his title of nobility in 1773 from the Emperor, and in 1770 the Pope made him Knight of the Golden Spur. His numerous works include 28 operettas (from 1767), mostly humorous, of which the most successful were *Doctor und Apotheker*, 1786, *Betrug durch Aberglauben*, 1786, *Liebe im Narrenhaus*, 1787, *Hieronymus Knicker*, 1787, and *Rotkäppchen*, 1788, all first given in Vienna (the first often there and elsewhere), the oratorios *Isaak*, 1767, *Esther*, 1773, and *Hiob*, 1786, many cantatas and masses, about 115 symphonies, including 12 based on Ovid's *Metamorphoses*, over 25 cassations, divertimenti, etc., 35 concertos for violin, piano or other instruments, 12 string-quintets, 6 string-quartets and 2 with orchestra, 14 string-trios, 17 violin-sonatas, 30 piano-sonatas (18 for 4 hands), besides many lesser pieces. A considerable number of his instrumental works have been published afresh in recent years. He was also author of essays on *Die Grenzen d. Komischen u. Heroischen in d. Musik* and *Die Behandlung italienische Texte bei d. Komposition* (both 1798), and of an autobiography (dictated to his son during his last illness). Memoirs by Arnold, 1810, Krebs, 1900 (with thematic catalogue, augmented by Istel in *I. M. G. Ztschr.* iv), Klob, *Drei musikal. Biedermänner*, 1911, and Riedinger, 1914 (in Adler's *Studien*). *G.*

Dittrich, Rudolf F. (n. Cracow, 1861–1919, Vienna). Galician organist, trained at the Vienna Conservatory, in 1888–94 director of the Music Academy in Tokio, from 1901 court-organist at Vienna and from 1906 professor in the Akademie. Wrote organ- and piano-pieces, choruses, settings of Japanese folk-songs and

Beiträge zur Kenntnis d. japanischen Musik (Ostasien-Gesellschaft).

Divitis, Antonius. 16th C. *G.*

Dizi, François Joseph (Namur, 1780–1840?, Paris). Belgian harpist, self-taught, going at 16 to London, where, with Érard's help, he soon secured pupils and employment in theaters, wrote many harp-pieces and a method (1827), and worked at improvements in the instrument. In 1830 (with Pleyel) he started a harp-factory in Paris, but with small success, and taught in the royal family.

Dlabacz, Gottfried Johann (n. Kolin, 1758–1820, Prague). Bohemian librarian and choirmaster at a monastery in Prague. Author of *Allgem. histor. Künstlerlexikon für Böhmen*, 3 vols. 1815–18, and articles in periodicals. *G.*

Dluski, Erasmus (in Podolia, 1857). Russian composer, pupil of the Petrograd Conservatory. Has written the operas *Romano*, 1895, and *Urwasi*, 1901, a *Slavic Rhapsody* for orchestra, a string-quartet and many songs.

Döbber, Johannes (Berlin, 1866–1921, do.). Prussian conductor and composer, trained at the Stern Conservatory, Berlin, appearing first as pianist, but soon becoming theater-director at Berlin, Darmstadt, Coburg and Hanover, settling in 1908 in Berlin as critic and singing-teacher. Wrote 7 operas and operettas (from 1893), including *Der Schmied von Gretna-Green*, 1893, and *Die Grille*, 1897, a symphony and numerous songs.

Dobroven, Issaye Alexandrovitch (Nijni Novgorod, 1893). Russian pianist and conductor, trained at the Moscow Conservatory (gold medal, 1911) and under Godowsky, in 1917–21 professor at the Philharmonie in Moscow and since 1919 conductor at the Great Theater. Has written the musical fairy-play *1001 Nacht*, 1922, music for Verhaeren's *Philip II*, 2 piano-sonatas and many pieces, a violin-sonata, etc.

Dobrzynski, Ignaz Felix (in Volhynia, 1807–1867, Warsaw). Polish pianist and composer, pupil of his father (violinist) and Elsner (thus a fellow-student with Chopin), becoming operatic conductor at Warsaw, but with extended tours in Germany as pianist. Wrote 2 operas, including *Die Flibustier*, 1861, 2 symphonies, an orchestral fantasia, a piano-concerto, a string-sextet, 2 string-quintets and quartets, a string-trio, a violin-sonata, piano-pieces, songs, etc.

Doenhoff, Albert von (Louisville, Ky. 1880). American pianist, pupil of the Cincinnati College of Music, Lambert, X. Scharwenka and Joseffy, teaching at the National Conservatory, New York, in 1899–1907, and from 1905 appearing much in concert. *A.*

Döhler, Theodor (Naples, 1814–1856, Florence). German-Italian pianist, pupil of Benedict, Czerny and Sechter, from 1831 pianist to the Duke of Lucca, but with many tours throughout Europe and long sojourns in Russia and France, and from 1848 living in Florence. He was a showy salon-player. Wrote the opera *Tancreda*, 1880 (Florence), and numerous graceful but superficial piano-works. *G.*

Dohnányi, Ernst von (Presburg, 1877). Distinguished Hungarian pianist and composer, pupil of his father, Forstner, d'Albert and the Pest Academy, appearing from 1897 throughout Germany, Austria, England, the United States (since 1898) and Russia with the highest success, and becoming teacher in the Berlin Hochschule, where from 1908 he was professor, and since 1919 head of the Pest Hochschule, succeeding Mihalovich. Has written the opera *Tante Simona*, 1912, a ballet-pantomime (1910), 2 symphonies (1897, 1913), the overture *Zrinyi*, 1897, an orchestral suite, variations for piano and orchestra, 2 piano-concertos, a *Konzertstück* for 'cello and orchestra, 4 *Rhapsodies*, a string-sextet, a piano-quintet, 2 string-quartets, a serenade for string-trio, 3 'cello-sonatas, a violin-sonata, 2 piano-sonatas, a piano-suite, a piano-passacaglia, *Humoresken*, songs, etc. Brahms' early admiration for him has proved well founded, especially as his poetic endowment has become evident. *G.*

Dohrn, Georg (n. Magdeburg, 1867). Saxon conductor, educated as a lawyer and pupil in music of the Cologne Conservatory, from 1895 occupying theater-positions in Munich, Flensburg and Weimar, in 1899–1901 second conductor of the Kaim Orchestra at Munich and since then director at Breslau of the Orchesterverein and the Singakademie.

Doles, Johann Friedrich (n. Schmalkalden, 1715–1797, Leipzig). Saxon teacher, pupil of J. S. Bach (though not following his style), from 1744 cantor at Freiberg (Saxony) and in 1756–89 cantor at the Thomasschule, Leipzig (succeeding Harrer). Wrote Passions, masses, a Te Deum, choruses and songs in a fluent, popular style. *G.*

Dolmetsch, Arnold (Le Mans, 1858), son of a piano-maker. French expert in the music and instruments of pre-classical times, such as the harpsichord, clavichord, lute and viol, and a foremost promoter of interest in them through historic lecture-recitals, often with a Trio of which his wife was a member. After working thus in England, in 1902–09 he was in America, where Chickering & Sons gave him facilities for reproducing various old instruments. Since 1909 he has lived in London again. He is there known as a good violin-teacher, having in his youth been a pupil of Vieuxtemps. *A.*

Domaniewski, Boleslaus (Gronówek, 1857). Able Polish pianist, pupil of Lorer, Wieniawski and the Petrograd Conservatory, in 1878–87 touring widely, from 1890 professor at the Cracow Conservatory, and since 1900 in Warsaw, becoming in 1902 director of the Music School and in 1906 leader of the Musikgesellschaft. Has written a valuable *Vademecum pour le Pianiste* and other teaching-manuals, besides piano-pieces.

Domarto, Petrus de. 15th C.

Dominiceti, Cesare (Desenzano, 1821–1888, n. Monza). Italian composer, trained at the

Milan Conservatory, where he finally was professor, after gaining a fortune by long residence in Bolivia. Wrote 6 operas (from 1841), including *Morovico*, 1873, *Il Lago delle Fate*, 1878, and *L'Ereditiera*, 1881.

Dommer, Arrey von (Danzig, 1828–1905, Treysa). Prussian librarian, educated at Leipzig and pupil of Richter, Lobe and Schallenberg, at first teacher there, from 1863 lecturer and critic at Hamburg, becoming in 1873–89 secretary of the city-library. Ph.D. of Marburg Univ. in 1892. Wrote an elementary text-book (1862), a *Musikalisches Lexikon*, 1865 (revised from Koch), *Handbuch d. Musikgeschichte*, 1867 (3d ed. by Schering, 1914), many articles for the *Allgem. Deutsche Biographie*, and an 8-part *a cappella* Psalm. *G.*

Domnich, Heinrich (Würzburg, 1767–1844, Paris). Noted Bavarian hornist, pupil of Stich, from 1795 teacher in the new Paris Conservatory. Wrote concertos, duets and solos, besides a method (1805). Two brothers were also hornists (one moving to America).

Donalda, Pauline [name originally Lightstone] (Montreal, 1884). Canadian operatic soprano, pupil of E. Duvernoy, appearing from 1904 in Italy, at Brussels, London and New York (1906–07), and then mostly at the Opéra-Comique, Paris. In 1906 she married the tenor Seveilhac. *A.*

Donati, Baldassare (? –1603). 16th C. *G.*

Donati, Ignazio. 17th C. *G.*

Donatus de Florentia. 15th C.

Donaudy, Stefano (Palermo, 1879). Sicilian composer (of French-Italian parents), trained at the Palermo Conservatory. Has written 6 operas (from 1892), including *Theodor Körner*, 1902, a symphonic poem and songs 'de style ancien'.

Done, William (Worcester, 1815–1895, do.). English organist, a choirboy at Worcester Cathedral and pupil there of the organist Clarke, to whom he became assistant in 1839 and successor in 1844, besides also conducting the festivals of the Three Choirs at Worcester. Mus.D. from the Archbishop of Canterbury in 1894.

Doni, Antonio Francesco (1519–1574). 16th C. *G.*

Doni, Giovanni Battista (1594–1647). 17th C. *G.*

Donizetti, Alfredo name properly Ciummei (Smyrna, 1867). Italian-Asianic composer, trained at the Milan Conservatory, continuing at Milan as teacher of counterpoint. Has written 6 stage-works, including the short operas *Nama*, 1889, and *Dopo l'Ave Maria*, 1897, a symphony and several other orchestral pieces, a good Stabat Mater, many piano-pieces, and songs.

Donizetti, Gaetano (Bergamo, 1797–1848, do.) Distinguished Italian composer, trained at the Bergamo Music School and the Bologna Liceo, beginning ambitious composition from 1816, though against much family opposition, which drove him to enlist in the Austrian army for a time (released in 1822, after the success of his *Zoraide*). From 1822 he was in great request in different Italian cities as a youthful competitor of Rossini, whose style he at first echoed. From 1830, however, the rise of Bellini roused him to more original efforts, beginning with *Anna Bolena* and culminating with *Lucia* in 1835, when he became professor at the Naples Conservatory and in 1837–39 its director, following Zingarelli. The censor's prohibition of *Poliuto* led to his abrupt removal to Paris in 1839, where he continued active for several years more, though evidently overstrained. In 1845 he was stricken with paralysis. But to this last period belong *La Favorite*, 1840, *Linda*, 1842 (Vienna) and the sparkling *Don Pasquale*, 1843. In some of his later works are touches that seem slightly to prefigure the verve of his successor Verdi. But on the whole his type was that of sentimental melody and graceful construction rather than strong characterization of personages or the development of dramatic situations.

A summary of his works as is follows:

Operas and Operettas—*Enrico di Borgogna*, 1818, *Il Falegname di Livonia*, 1819 (both Venice), *Le Nozze in Villa* (Mantua), *La Zingara*, *La Lettera Anonima* (both Naples), *Chiari e Scuri* (Milan), all 1822, *Il Fortunato Inganno*, *Aristea*, *Alfredo il Grande* (all Naples), *Una Follia* (Venice), all 1823, *L'Aio nell'Imbarazzo* (Rome), *Emilia* (Naples), both 1824, *Alahor in Granata*, *Il Castello degli Invalidi* (both Palermo), *Elvida* (Naples), all 1826, *Olivo e Pasquale* (Rome), *Il Borgomestro di Saardam*, *Le Convenienzi Teatrali*, *Otto Mesi in Due Ore* (all Naples), all 1827, *La Regina di Golconda* (Genoa), *L'Esule di Roma*, *Gianni di Calais*, *Giovedi Grasso* (all Naples), all 1828, *Il Paria*, *Il Castello di Kenilworth*, both 1829 (Naples), *Il Diluvio Universale*, *I Pazzi per Progetto*, *Francesca di Foix*, *Isnelda de' Lambertazzi*, *La Romanziera e l'Uomo Nero* (all Naples), *Anna Bolena* (Milan), all 1830, *Ugo, Conte di Parigi*, *L'Elisir d'Amore* (both Milan), *Fausta*, *Sancia di Castiglia* (both Naples), all 1832, *Il Furioso*, *Torquato Tasso* (both Rome), *Parisina* (Florence), *Lucrezia Borgia* (Milan), all 1833, *Rosamunda d'Inghilterra* (Florence, or as *Eleonora di Guienna*, Naples), *Maria Stuarda* (Naples), *Gemma di Vergy* (Milan), all 1834, *Marino Faliero* (Paris), *Lucia di Lammermoor* (Naples), both 1835, *Belisario* (Venice), *Il Campanello di Notte*, *Betly*, *L'Assedio di Calais* (all Naples), all 1836, *Pia de'Tolomei* (Venice), *Roberto Devereux* (Naples), both 1837, *Maria di Rudenz*, 1838 (Venice), *Gianni di Parigi*, 1839 (Milan), *La Fille du Régiment*, *Les Martyrs* (revision of *Poliuto*), *La Favorite*, all 1840 (Paris), *Adelasia* (Rome), *Maria Padilla* (Milan), both 1841, *Linda di Chamounix*, 1842 (Vienna), *Maria di Rohan* (Vienna), *Don Pasquale*, *Don Sebastiano* (both Paris), all 1843, *Caterina Cornaro*, 1844 (Naples), with the posthumous *Poliuto*, 1848 (Naples), *Rita*, 1860 (Paris), *Gabriella di Vergy*, 1869 (Naples), and *Il Duca d'Alba*, 1882 (Rome).

In addition, 2 masses, a Requiem (for Bellini), a Miserere, 2 Ave Marias, several cantatas, hymns and songs, besides 12 string-quartets and some orchestral and piano-pieces.

Memoirs by Cicconnetti, 1864, Alborghetti, 1875, Verzino, 1896–97, Malherbe, 1897 (in *Rivista Musicale*), Cametti, 1907, and one by Bonesi, not yet published. Several sets of letters have also appeared. *G.*

Dont, Jakob (Vienna, 1815–1888, do.), son of the 'cellist Jos. Valentin Dont (1776–1833). Austrian violinist, trained at the Vienna Conservatory, where from 1873 he was professor, having previously played in the court-orchestra

(from 1834) and taught at the Akademie. Wrote about 50 violin-works, including noted études collected as *Gradus ad Parnassum*. *G.*

Donzelli, Domenico (Bergamo, ?1790–1873, Bologna). Italian operatic tenor (or baritone), known in Italy from 1815, in Vienna from 1822, in Paris in 1824–31, in London in 1829–34, and then singing in Italy till his retirement in 1841. Though not a remarkable artist, Rossini is said to have written *Torvaldo e Dorliska* for him (1815) and Mercadante *Elisa e Claudio* (1821), and he was member of both the Bologna and the Rome Academies. *G.*

Door, Anton (Vienna, 1833–1919, do.). Able Austrian pianist, trained by Czerny and Sechter, appearing from 1850 in Germany and Italy, in 1856–58 court-pianist at Stockholm, in 1859 began to teach at the Moscow Institute and from 1866 was professor at the Conservatory, going thence in 1869 to the Vienna Conservatory, continuing in high repute as a teacher of the first order till 1901. In 1877 he toured with Sarasate in Hungary, besides other notable travels in western Europe.

Dopper, Cornelis (n. Winschoten, 1870). Gifted Dutch conductor and composer, trained at the Leipzig Conservatory, writing operas, 7 symphonies, choral works, etc. Since 1910 he has been assistant-conductor of the Concertgebouw-Orkest in Amsterdam.

Doppler, Adolf (Gratz, 1850–1906, do.). Styrian piano-teacher, pupil of Buwa, Thiériot and W. Mayer, from 1878 head of a successful school in Gratz. Wrote the opera *Viel Lärm um Nichts*, 1896, piano-sonatas, choruses and songs.

Doppler, Albert Franz (Lemberg, 1821–1883, n. Vienna), brother of Karl below. Galician flutist and composer, pupil of his father (oboist at Warsaw and Vienna), from about 1840 touring widely with his brother Karl (see below), from 1847 in the opera-orchestra at Pest, and from 1858 at the Vienna Opera, where he was also ballet-conductor, besides from 1865 teaching at the Conservatory. Wrote 7 operas (from 1847), including *Judith*, 1870, many ballets, such as *Margot*, 1891, overtures, flute-concertos, etc. *G.*

Doppler, Arpad (Pest, 1857), son of the following. Austro-Hungarian pianist, pupil of his father and the Stuttgart Conservatory, where since about 1877 he has been teacher or professor (except at the Grand Conservatory, New York, in 1880–83), besides being from 1889 chorus-master at the court-theater. Has written 2 orchestral suites, an overture and other orchestral pieces, a *Wiegenlied* for strings, choruses, songs and piano-works. *G.*

Doppler, Karl (Lemberg, 1825–1900, Stuttgart), brother of Albert above. Galician flutist, trained by his father and brother, from soon after 1840 touring with the latter and then director at the Pest Opera, from 1862 conductor at the Vienna Opera, and in 1865–98 court-director at Stuttgart. Wrote 2 Hungarian operas (1852–54), ballets and flute-pieces. *G.*

Dorati, Nicola. 16th C.

Doret, Gustave (Aigle, 1866). Swiss conductor and composer, trained (mostly as violinist) at the Berlin Hochschule and the Paris Conservatory, appearing as composer from 1891, from 1893 in Paris, assisting at the Concerts Harcourt and Société Nationale, besides in 1896 leading concerts at the Geneva Exposition, appearing as guest-conductor in London, Amsterdam and Rome, and in 1913 directing the Saint-Saëns festival at Vevey. In 1907–09 he was conductor at the Opéra-Comique. He is a member of the Légion d'Honneur. Has written 4 operas, beginning with *Les Armailles*, 1906, the cantata *Voix de la Patrie*, 1891, for men's voices, the legend *Loÿs*, 1913, incidental music to *Julius Cæsar* and plays by Morax, *Dans les Bois* for women's voices, *Sonnets Païens* for solo and orchestra, a Seven Words, 1895, orchestral pieces and about 150 songs.

Dörffel, Alfred (Waldenburg, 1821–1905, Leipzig). Saxon librarian and editor, pupil of Kloss, Fink, C. G. Müller, Mendelssohn and Schumann, appearing in 1837 as pianist, writing for the *Neue Zeitschrift* and other journals (in 1865–81 critic for the Leipzig *Nachrichten*), in 1860 Becker's successor in the music-division of the City Library, and from 1861 organizing a circulating library for music that became the Musikbibliothek Peters, besides acting as one of the chief editors of the ' Edition Peters '. Ph.D. of Leipzig Univ. in 1885. Author of a short memoir of Rochlitz (1868), a *Führer durch d. musikal. Welt*, 1868, an important *Gesch. d. Gewandhauskonzerte 1771–1881*, 1884, a translation of Berlioz' *Instrumentation* (1863, 4th ed. 1888), and a catalogue of his own library (1861, '90). *G.*

Döring, Karl Heinrich (Dresden, 1834–1916, do.). Saxon piano-teacher, trained at the Leipzig Conservatory, from 1855 teaching there and from 1858 at the Dresden Conservatory. Wrote excellent pedagogical piano-works and pieces, besides suites for strings, a mass, motets and choruses for men's voices, and an essay on the invention of the piano (1898).

Dorn, Alexander Julius Paul (Riga, 1833–1901, Berlin), son of the following. German-Russian pianist, pupil of his father, at first teaching in Poland and in 1855–65 at Cairo and Alexandria, Egypt, from 1865 conductor of the Crefeld Liedertafel and from 1868 professor at the Berlin Hochschule. Wrote the cantata *Der Blumen Rache*, 3 masses for men's voices, operettas for women's voices, piano-concertos and pieces, songs, etc.

Dorn, Heinrich Ludwig Egmont (Königsberg, 1804–1892, Berlin). Eminent Prussian conductor and composer, trained by Berger, Zelter and Klein, from 1828 theater-director at Königsberg, from 1829 at Leipzig, in 1831–42 cathedral-director at Riga, from 1843 city-director at Cologne, where he founded the school that in 1850 became the Cologne Conservatory and also conducted the Rhenish Festivals in 1844–47,

and in 1849–69 director at the Berlin Court Opera, gaining the title of royal professor. He was on the staff of both the *Post* and the *Musikzeitung*. Wrote the operas *Die Rolandsknappen*, 1826, *Der Zauberer*, 1827 (melodrama), *Die Bettlerin*, 1828, *Abu Kara*, 1831, *Das Schwärmermädchen*, 1832, *Der Schöffe von Paris*, 1838, *Das Banner von England*, 1841, *Die Musiker von Aix-la-Chapelle*, 1848, *Artaxerxes*, 1850, *Die Nibelungen*, 1854, *Ein Tag in Russland*, 1857, and *Der Botenläufer von Pirna*, 1865, the operetta *Gewitter bei Sonnenschein*, 1865, the ballet *Amors Macht*, 1830, a Requiem (1851), church-music, cantatas, various orchestral pieces, such as *Siegesklänge*, 1866, piano-pieces and many effective songs. His *Aus meinem Leben*, 6 parts, 1870–79, contains many critical and other essays. *G.*

Dorn, Otto (Cologne, 1848), son of the above. Rhenish composer, pupil of his father and the Stern Conservatory, Berlin (Meyerbeer Scholar), from 1884 teacher and critic at Wiesbaden, gaining the titles of director in 1899 and of professor in 1905. Has written the operas *Afraja*, 1891, *Národal*, 1901, and *Die schöne Müllerin*, 1906, the symphony *Prometheus*, the overtures *Hermannsschlacht* and *Sappho*, many songs and piano-pieces.

Dorus-Gras, Julie Aimée Josèphe, née van Steenkiste (Valenciennes, 1805–1896, Paris). Able French operatic soprano, trained at the Paris Conservatory, appearing from 1825 in concert and soon in opera, engaged at the Paris Opéra in 1830–45, in London in 1847–48 and retiring in 1850. She sang at the premières of Meyerbeer's *Robert le Diable* and *Huguenots* (1831, '36) and of Halèvy's *Juive* (1835). She married M. Gras in 1843. Sketch by Eyma and Lucy in *Écrivains et Artistes Vivants*, 1840. *G* (Gras).

Doss, Adolf von (Pfarrkirchen, 1825–1886, Rome). Bavarian Jesuit, stationed successively at Bonn, Münster, Mayence, Liège and Rome. Wrote 6 operas, including *Baudouin du Bourg*, 1850, 2 operettas, a mass (prize from Brussels Academy), much church-music (3 collections from 1862), 3 symphonies, etc. Memoir by Pfülf, 1887 (2d ed. 1900).

Dost, Walter (Schneeberg, 1874). Saxon composer, trained in both theology and music, the latter at the Thomasschule in Leipzig, since about 1900 settled in Plauen as choral conductor and teacher. Has written 3 operas (1903–19, all given at Plauen), various other dramatic works, men's choruses, songs and a violin-concerto.

Dotzauer, Justus Johann Friedrich (n. Hildburghausen, 1783–1860, Dresden). Distinguished Saxon 'cellist, pupil of Heuschkel, Gleichmann, Rüttinger, Hessner, Krieck and B. Romberg, in 1801–05 in the Meiningen court-orchestra, and in 1811–52 in the Dresden court-orchestra, retiring on pension. He taught many fine pupils, including Karl Schubert, Drechsler and his own son, **Karl Ludwig** (1811–1897), who in 1830–97 was 'cellist in the Kassel court-orchestra. Wrote the opera *Graziosa*, 1841, symphonies, overtures, 12 'cello-concertos, including one for 2 'cellos, 9 quartets, many 'cello-pieces and études and a method. *G.*

Douglas, Charles Winfred (Oswego, N. Y. 1867). American Episcopal clergyman, musically trained at Syracuse University and under Mocquereau, from 1889 organist or director at Syracuse, New York, Denver, Fond du Lac, Wis., and since 1914 in or near New York, specializing in Gregorian music. Has written or edited several masses and other church-music (collected as *St. Dunstan Edition*, 1923), besides essays and lectures. *A.*

Dourlen, Victor Charles Paul (Dunkirk, 1780–1864, n. Paris). French theorist and composer, pupil of the Paris Conservatory (Prix de Rome, 1805), and professor there in 1812–42. Wrote 9 light operas (1806–22), a piano-concerto, a piano-trio, piano-, violin- and flute-sonatas, and 3 text-books on harmony (1834, '40), based upon Catel.

Douty, Nicholas (Philadelphia, 1870). Gifted American tenor, pupil of Pyne, Castle, Mrs. Dexter, Randegger and Sbriglia, beginning as organist in 1887, but soon becoming a favorite singer in concert and oratorio throughout the eastern United States. He has sung at all the Bach Festivals at Bethlehem, Pa., where his fine musicianship has made his interpretations famous. Has written many essays for periodicals, pieces for organ and for piano, part-songs and songs. *A.*

Dowland, John (1562–1626). 16th C. *G.*

Dowland, Robert (? –1641). 17th C. *G.*

Draeseke, Felix August Bernhard (Coburg, 1835–1913, Dresden). Eminent Saxon composer and theorist, trained at the Leipzig Conservatory and under Liszt, with whom he was much associated in the Weimar circle, in 1864–74 teaching at the Lausanne Conservatory (but in 1868–69 at the Munich Conservatory), from 1876 lived in Dresden, from 1884 as professor in the Conservatory, receiving various titles of honor (Ph.D. of Berlin Univ. in 1912). His very numerous works were at first regarded as eccentric in many regards, but his style grew steadily more solid and powerful. His works may be summarized as follows:—

Operas—*Sigurd* (fragments only), 1867, *Gudrun*, 1884, *Bertrand de Born* (text and music), *Herrat* (his chief work), 1892, *Fischer und Kalif*, 1905, *Merlin*, 1913.

Choral Works—the 'mystery' *Christus*, including the prelude *Die Geburt des Herrn*, and the three parts or oratorios *Christi Weihe*, *Christus der Prophet* and *Tod und Sieg des Herrn* (given complete 1912, Dresden); masses in F-sharp min. and *a cappella*; Requiem in B min.; Psalm 93; Salvum fac, offertorium and 3 graduals; *Adventlied; Osterscene* from *Faust; Columbus; Pausanias* (baritone scena); many choruses and part-songs, as well as solo songs and ballads.

For Orchestra—symphonies in G, in F, in C min. (*Tragica*) and in E min. (*Comica*); *Akademische Festouvertüre; Jubelouvertüre;* symphonic preludes to Calderon's *Das Leben ein Traum* and Kleist's *Penthesilea;* Serenade in D; *Trauermarsch; Der Thuner See;* Concertos for piano and for violin.

Chamber-works—2 string-quintets (one with violotta, the other with 2 'cellos), a piano-quintet (with horn); string-quartets in C min., E min. and C-sharp min.; sonatas for 'cello and for clarinet.

Piano-works—a sonata; many pieces, such as *Dämmerungsträume*, *Rückblicke*, *Scheidende Sonne*, etc.; (in strict style) *Ghaselen*, a fugue, 3 sets of canons (one for 4 hands), etc.

His theoretical writings included handbooks on modulation (1876) and harmony (1884), *Der gebundene Stil*, 2 vols. 1902 (counterpoint and fugue), and *Die Konfusion in der Musik*, 1907 (a trenchant critique of Strauss), besides numerous contributions to the *Neue Zeitschrift* and other journals. Sketch by Platzbecker, 1909 (in *Monographien moderner Musiker*). *G.*

Draghi, Antonio (1635–1700). 17th C. *G.*

Draghi, Giovanni Batistta. 17th C. *G.*

Dragonetti, Domenico (Venice, 1763–1846, London). Extraordinary Italian double-bassist, almost wholly self-taught, playing at thirteen in the opera-orchestra and at eighteen succeeding Berini at St. Mark's. In 1794 he visited London and was at once engaged for concert and opera at the King's Theatre, besides forming an intimate connection with the 'cellist Lindley which continued for more than a half-century (they often appeared at the Antient and the Philharmonic Concerts). At intervals he made tours on the Continent (even in 1845 assisting brilliantly at the dedication of the Beethoven monument at Bonn). His instrument was a remarkable specimen of da Salò's art. This he bequeathed to St. Mark's, while his collections of scores, rare instruments and engravings went to the British Museum. His phenomenal execution enabled him to undertake the 'cello-parts in string-quartets and to introduce in his own works passages that no one else could play. Wrote concertos, sonatas, arrangements from Bach's organ-works (with piano) and vocal canzonets. Memoir by Caffi, 1846. *G.*

Dragoni, Giovanni Andrea (?1540–1598). 16th C.

Drake, Earl R. (Aurora, Ill. 1865–1916, Chicago). American violinist, pupil of Rosenbecker, Schradieck, Hild, Koelling and Joachim, from 1893 teaching in Chicago, head of the Drake Quartet (tours in 1895–1910) and in 1900 founder of his own music-school. Wrote the operas *The Blind Girl of Castel-Cuillé*, 1914, and *The Mite and the Mighty*, 1915 (comic), an orchestral *Dramatic Prologue* and *Ballet*, a violin-concerto, *Gypsy Scenes* for violin and orchestra, and violin-pieces. *A.*

Drake, Erik (in Ostergötland, 1788–1870, Stockholm). Swedish theorist, in 1830–59 teacher, librarian and inspector at the Stockholm Music Academy. Wrote many text-books (1830–46), including a *Harmonielehre*, 3 vols. 1839–40, translated Zöllner's *Orgelschule* and Gollmick's *Lexikon*, and arranged Swedish folk-songs for Arvidson's and Afzelius' collections, besides composing the singspiel *Berggubben*, 1817, 2 string-quartets, etc.

Drangosch, Ernesto (Buenos Aires, 1882). Argentine pianist, pupil of the Berlin Hochschule and of Ansorge and Humperdinck, touring in Europe and from 1905 director of the Buenos Aires Conservatory. Has written piano-sonatas and pieces. *A.*

Draud, Georg (1573–1636?). 17th C.

Drechsler, Hermann (Bremen, 1861), son and successor of the piano-maker of the same name. Ultramodern song-composer, pupil of O. Schröter and Trenckler. Has published about 60 works, including some for orchestra and for piano.

Drechsler, Joseph (Wallischbirken, 1782–1852, Vienna). Notable Bohemian composer, pupil of an organist in Florenbach, for a time employed at the Vienna Opera as répétiteur, chorusmaster and from 1812 assistant-director, then theater-conductor at Baden and Presburg, in 1815–44 organist or director at various Vienna churches and also in 1822–30 director at the Leopoldstadt-Theater, and from 1844 Gänsbacher's successor as director at St. Stephen's. Wrote about 60 stage-works, over 20 masses, a Requiem, 3 cantatas and much other church-music, string-quartets, piano-sonatas, organ-pieces, songs, etc., besides an organ-method, a text-book in harmony, an edition of Pleyel's piano-method and a guide to preluding. *G.*

Drechsler, Karl (Kamenz, 1800–1873, Dresden). Eminent Saxon 'cellist, pupil of Dotzauer, in 1820–71 an honored member of the Dessau court-orchestra and the teacher of many fine pupils (Cossmann, Grützmacher, Lindner and K. Schröder). *G.*

Dregert, Alfred (Frankfort-on-Oder, 1836–1893, Elberfeld). Prussian conductor and composer, trained at the Stern Conservatory, Berlin, opera-director at various places and then conductor of men's choruses at Stralsund, Cologne and Elberfeld. Wrote fine men's choruses and songs, besides orchestral, chamber- and piano-pieces.

Dresden, Sem (Amsterdam, 1881). Dutch conductor and composer of extreme tendency, pupil of Zweers and Pfitzner, since 1907 teacher at the Amsterdam Conservatory, from 1914 leader of a madrigal-society and in 1920–21 conductor of the Dutch Opera. Has written a string-sextet, several sextets for piano and wind, a trio for oboes and English horn, a suite for two pianos, sonatas for piano, for violin and for flute and harp, *a cappella* choruses and songs.

Drese, Adam (1620–1701). 17th C.

Dresel, Otto (Andernach, 1826–1890, Beverly, Mass). Able Rhenish pianist, pupil of Ferd. Hiller and Mendelssohn, coming in 1848 to New York, where in 1851 he joined Eisfeld in chamber-concerts, in 1852–68 the leading pianist in Boston and then an influential teacher there. He was an intimate friend of Franz and always in correspondence with him (made a piano-version of Franz' reorchestration of *The Messiah*). Wrote a piano-quartet, a piano-trio, the ballad *In Memoriam* (tribute to Agassiz) for soprano and orchestra, 1857, and an *Army Hymn* for

solo and chorus, 1863, besides some piano-pieces and songs. He also edited (with Franz) Bach's *Wohltemperiertes Clavier*. *A.*

Dreszer, Anastasius Wilhelm (Kalisch, 1845–1907, Halle). Noted Polish pianist, trained mostly at the Dresden Conservatory, after work at Leipzig and Paris, from 1868 at Halle, founding a music-school. Wrote 2 symphonies, a string-quartet, piano-sonatas and pieces, besides the opera *Valmoda*.

Dreszler, Gallus (1533– ?). 16th C.

Dreves, Guido Maria (Hamburg, 1854–1909, n. Kronach). North German Jesuit priest, living by turns at Vienna and at Exaeten, Holland, finally from 1906 at Würzburg. He was an expert on medieval hymnody. Ph.D. of Munich Univ. Author of *Analecta Hymnica*, 53 vols. 1886–1911, *Die Hymnen von Johannes von Jenstein*, 1886, *Cantiones Bohemicæ*, 1886, *Aurelius Ambrosius*, 1893, *Psalteria Rhythmica*, 1901, *Die Kirche d. Lateiner in ihren Liedern*, 1908, etc.

Dreyschock, Alexander (Zack, 1818–1869, Venice). Expert Bohemian pianist, pupil of Tomaschek, playing in public when but eight, in 1838–48 touring constantly throughout Europe and gaining applause for his phenomenal dexterity, especially with the left hand, and from 1862 at Petrograd as court-pianist, director of the Opera Music-School and teacher in the new Conservatory, but soon laid aside by ill-health. Wrote a piano-concerto and many salon-pieces, an overture, an orchestral rondo, a string-quartet and the opera *Florette*. *G.*

Dreyschock, Raimund (Zack, 1824–1869, Leipzig), brother of the above. Good Bohemian violinist, pupil of Pixis, from 1850 concert-master at the Gewandhaus, Leipzig, and teacher at the Conservatory. His wife, née Elizabeth Nose (1832–1911), was a fine contralto, after 1870 a successful teacher in Leipzig and Berlin, and his son **Felix** (1860–1906) was a good pianist in Berlin.

Drieberg, Friedrich Johann von (Charlottenburg, 1780–1856, do.). Prussian military officer and ultimately Royal Chamberlain at Charlottenburg Castle. He was a pupil of Spontini, and wrote several stage-works, including *Don Tacagno*, 1812, and *Der Sänger und der Schneider*, 1814, but is chiefly known by a series of works on Greek music (1818–58) which have been generally regarded as of slight or no account.

Drinkwelder, Otto (Krems, 1880). Austrian priest, taking degrees at Freiburg, where he studied with Peter Wagner, from 1902 organist or choirmaster at various places. Author of text-books on Gregorian music (1906–14) and the dissertation *Ein deutsches Sequentiar des 12. Jahrh.* 1914.

Drobisch, Karl Ludwig (Leipzig, 1803–1854, Augsburg). Saxon church-musician, pupil of Dröbs and Weinlig, from 1826 teaching in Munich and from 1837 director at the Annakirche in Augsburg. Wrote the oratorios *Bonifacius*, 1826, *Des Heilands letzte Stunden* and *Moses auf Sinai*, 18 masses, 3 Requiems, etc. Memoir in Riehl's *Charakterköpfe*.

Drobisch, Mortiz Wilhelm (Leipzig, 1802–1896, do.), brother of the above. Professor of mathematics and philosophy in Leipzig University, writing many essays on musical acoustics (1846–77), especially on the determination and relations of tones in scale-systems.

Droucker, Sandra (Petrograd, 1876). Talented Russian pianist, pupil of A. Rubinstein, from 1894 appearing widely in Europe as concert-soloist, and from 1904 teacher at the Stern Conservatory, Berlin, and at Peterson's Academy there. In 1910–18 she was the wife of Gottfried Galston, living near Munich. Author of *Erinnerungen an A. Rubinstein*, 1904.

Drouet, Louis François Philippe (Amsterdam, 1792–1873, Bern). Distinguished French flutist, trained at the Paris Conservatory, appearing in public when but seven, from 1807 court-musician to Louis Bonaparte, King of Holland, and in 1811–15 to Napoleon and Louis XVIII at Paris, then in England and on extensive tours on the Continent, in 1836–54 court-director at Coburg, in 1854 visited New York and then lived at Frankfort and Bern. For a short time before 1819 he engaged in flute-making in London. He had much dexterity as a player. Wrote about 150 flute-works, including 10 concertos, 3 trios and other ensemble-pieces, etc. *G.*

Drozdowski, Jan (Cracow, 1858–1917, do.). Polish pianist, trained at the Vienna Conservatory, from 1889 teaching at the Cracow Conservatory. Author of several pedagogical works on piano-playing (1885–1904), a *Musiklehre* and a *Musikgeschichte*, 2d ed. 1913.

Drysdale, Learmont (Edinburgh, 1866–1909, do.). Scottish composer, pupil of the Royal Academy, London. Wrote the overtures *Tam O'Shanter*, 1891, and *Herondean*, 1894, the opera *The Red Spider*, 1898, the cantata *The Kelpie*, 1894, etc. *G.*

Düben, Andreas and **Gustaf.** 17th C.

Dubois, François Clément Théodore (Rosnay, 1837). Distinguished French organist and composer, trained at the Paris Conservatory, where he won prizes in all departments (Prix de Rome, 1861), for a time choirmaster at Ste.-Clothilde, from 1871 professor of harmony at the Conservatory, succeeding Elwart, and in 1891 Delibes' successor as professor of composition, besides following Saint-Saëns in 1877 as organist of the Madeleine. In 1896 he took Thomas' place as director of the Conservatory. In 1905 he retired from his various offices. Since 1894 he has been a member of the Académie (succeeding Gounod) and since 1896 Officier in the Légion d'Honneur. Among his very numerous works the following may be named:

Dramatic works— *La Guzla de l'Émir*, 1873, *Le Pain Bis*, 1879, *Ibn Hamet*, 1884, *Xavière*, 1895, *Circé* (not given), *La Farandole* (ballet) 1882.

Oratorios—*Les Sept Paroles du Christ*, 1867, *Le Paradis Perdu*, 1878 (City of Paris prize).

Cantatas—*L'Enlèvement de Proserpine*, *Hylas*, *Bergerette*, *Les Vivants et les Morts*, *Déliverance*. Also

Le Baptême de Clovis (Latin ode by Leo XIII), 1899 (Rheims).
Several masses, motets and other church-music.
Orchestral works—overtures in D, in C and *Frithioff*; the symphonic poems *Notre Dame de la Mer* and *Adonis*; 3 suites; 3 airs de ballet; *Marche Héroïque de Jeanne d'Arc*; *Hymn Nuptiale*; *Fantaisie Triomphale* (with organ); *Méditation-Prière* for strings, oboe, harp and organ: 2 piano-concertos: violin-concerto: 7 *Petites Pièces*.
String-trio.
Many pieces for piano, for organ or harmonium.
A cappella choruses, songs, etc.

Dubois, Léon (Brussels, 1859). Belgian composer, trained at the Brussels Conservatory (Prix de Rome, 1885), from 1890 second conductor at the Monnaie there and at the summer-concerts, and also since 1912 Tinel's successor as director of the Conservatory. Has written the operas *Son Excellence ma Femme*, 1884, *La Revanche de Sganarelle*, 1886, *Mazeppa* and *Edénie*, 1912, the ballet *Smylis*, 1891, the mimo-drama *Le Mort*, 1894, the symphonic poem *Atala*, etc.

Duborg, Matthew (London, 1703–1767, do.). English violinist, pupil of Geminiani, said to have appeared as a child at one of Britton's concerts, in 1728–65 director of the vice-regal band in Dublin (in 1742 concertmaster under Handel) and from 1752 also in a similar position in London. Geminiani often visited him in Dublin. Wrote a series of *Birthday Odes* for use at Dublin Castle. His grandson **George** (1799–1882) wrote a history of the violin and its players (1831, 5th ed. 1878). *G.*

Ducange. See Cange.

Ducasse. See Roger-Ducasse.

Duchemin, Nicolas. 16th C.

Ducis, Benedictus (?1480–1544). 16th C. *G.*

Dueto, Antonio. 16th C.

Dufau, Jenny. Alsatian operatic soprano, pupil of Mmes. Gerster and Marchesi, Vidal, Selva and Benvenuti, in 1906–08 at the Weimar Court Opera, then in Italy, Rumania and Greece, in 1910–11 at the Berlin Opera and since 1911 with the Chicago Opera Company. She sang at the première of Massenet's *Cendrillon* (1911). *A.*

Dufay, Guillaume (?1400–1474). 15th C. *G.*

Dufranne, Hector. Belgian operatic baritone, appearing in 1896 at Brussels, in 1897 at London, from 1899 at the Opéra-Comique, Paris, from 1908 at the Manhattan, New York, and in 1910–13 with the Chicago Opera Company. He sang at the premières of Massenet's *Grisélidis* (1901), Debussy's *Pelléas et Mélisande* (1902), Hahn's *La Carmélite* (1902) and Février's *Monna Vanna* (1909), and has a large répertoire of French operas, with several by Wagner. *A.*

Dugazon, Louise Rosalie, née Lefèvre (Berlin, 1753–1821, Paris). French stage-singer, brilliantly successful in lighter parts at Paris from 1774, retiring in 1806. She sang at the premières of Dezède's *Blaise et Babet* (1783), Dalayrac's *Nina* (1786) and many other works of the day. From the variety of her interpretations 'young' and 'old' rôles have since been popularly known as 'Jeunes Dugazon' or 'Mères Dugazon.' *G.*

Duggan, Joseph Francis (Dublin, 1817– ?). Irish pianist, accompanist or conductor for various opera-troupes in New York about 1840 and in 1841 head of a music-school in Philadelphia, in 1844–45 teacher in Paris and after 1880 at the Guildhall School, London. Wrote 5 operas, including *Pierre*, 1853, and *Léonie*, 1854 (both London), 2 symphonies, 6 string-quartets, many piano-pieces and a vocal method, besides translating Albrechtsberger's *Anweisung zur Komposition*, 1842 (Phila.), and Fétis' *Traité du Contrepoint*.

Duiffopruggar. See Tieffenbrucker.

Dukas, Paul (Paris, 1865). Eminent French composer, trained at the Paris Conservatory (2d Prix de Rome, 1888), for years critic for the *Revue Hebdomaire* and the *Gazette des Beaux-Arts*, and since 1909 professor at the Conservatory. Has written the opera *Ariane et Barbe-Bleu*, 1907, the ballet *La Péri*, 1910 (also, with Saint-Saëns, completed Guiraud's *Frédégonde*, 1895), the noted symphonic poem *L'Apprenti-Sorcier*, 1897, the overtures *King Lear*, 1883, *Götz von Berlichingen*, 1884, and *Polyeucte*, 1891, a symphony (1896), a *Villanelle* for horn, a piano-sonata, *Variations, Interlude and Finale* (on theme from Rameau), a *Prélude Élégiaque*, etc. *G, A.*

Dulcken, Ferdinand Quentin (London, 1837–1902, New York), son of the following. German-English pianist, pupil of the Leipzig Conservatory and of Ferd. Hiller, taught at the Warsaw Conservatory, then at Paris, with wide tours, from 1876 traveled in America with Reményi, Joseffy, Mmes. Essipov and Rôze, etc., and later taught at the National Conservatory, New York. Wrote an opera, a mass, cantatas, piano-pieces and songs. *A.*

Dulcken, Louise, née David (Hamburg, 1811–1850, London), sister of Ferdinand David, the violinist. Brilliant German pianist, pupil of Schwencke and Grund, appearing first when but eleven and from 1823 at Berlin and Leipzig, often with her brother. After her marriage in 1828 she removed to London, where she was a favorite soloist and teacher (Queen Victoria one of her pupils). *G.*

Dulichius, Philippus(1562–1631). 16th C. *G.*

Du Locle, Camille (Orange, 1832–1903, Nice). Author of the libretti for Reyer's *Sigurd* and *Salammbô*, Duvernoy's *Hallé* and *La Force du Destin*, as well as of the French versions of Verdi's *Aida* (with Nuitter) and *Don Carlos*. He was secretary of the Opéra and later director of the Opéra-Comique.

Dülon, Friedrich Ludwig (n. Potsdam, 1769–1826, Würzburg). Prussian flutist (blind), pupil of his father and Angerstein, from 1783 known all over Europe, in 1796–1800 court-musician at Petrograd, then at Stendal and Würzburg. Wrote much flute-music, including a concerto, duets for flute and violin, etc., and an autobiography (2 vols. 1807–08).

Dulov, Georg N. (Moscow, 1875). Russian violinist, pupil of his mother and the Moscow Conservatory, from 1897 chamber-musician to the Duke of Mecklenburg and since 1901 professor at the Moscow Conservatory. Has written a violin-method, études, concert-pieces with orchestra, etc.

Dumanoir, Guillaume (1615–?). 17th C.

Dumesnil, Suzanne Zaïde (Havre, 1884). French operatic soprano, pupil of Delaquerrière, from 1901 appearing as a song-singer, in 1903–07 engaged at the Opéra-Comique and in 1909–10 at the Manhattan, New York. She has a large répertoire of French operas.

Dumont, Henri (1610–1684). 17th C.

Duncan, William Edmonstoune (Sale, 1866–1920, do.). English critic and composer, trained at the Royal College, London, becoming a frequent writer for many papers in England and America and from 1896 professor at Oldham College. Wrote an opera, a wind-quintet (with piano), a string-trio, a piano-sonata and many pieces, organ-works and songs, besides the choral works *Ye Mariners of England* and *Ode to Music*, *To a Nightingale* for soprano and small orchestra, and a mass. Author of a life of Schubert (1905), *Story of English Minstrelsy*, 1907, *History of Music*, 1908, *Encyclopedia of Musical Terms*, 1913, *Ultramodernism in Music*, and manuals of composition and piano-playing. *G.*

Dunham, Henry Morton (Brockton, Mass. 1853). American organist, trained at the New England Conservatory, Boston, and since 1878 professor there, besides serving various churches as organist and also teaching since 1910 at Lasell Seminary in Auburndale. Has written the symphonic poem *Aurora* (with organ), an organ-concerto, a *Phantasy* for harp, two violins, organ and orchestra, a *Duo Concertante* for 'cello and piano, 3 organ-sonatas, fugues, passacaglias, preludes and many arrangements for organ, and choir-music, besides an *Organ-School*, 4 parts, and technical manuals. *A.*

Dunhill, Thomas Frederick (London, 1877). English composer, trained at the Royal College, London, and since 1905 professor there, besides teaching at Eton School in 1899–1908 and often touring the British Colonies as examiner. In 1907 he started Concerts of British Chamber-Music, which have been effective in calling attention to manifold works and composers not otherwise properly recognized. Has written an orchestral *Rhapsody* in A min., a *Valse-Fantasia* for flute and *Capricious Variations* for 'cello (both with orchestra), a piano-quintet in C min., quintets in E-flat (piano, violin, 'cello, clarinet and horn) and in F min. (strings and horn), a piano-quartet in B min (Alexander prize), 2 *Phantasie* piano-trios, a violin-sonata and many pieces, variations for 'cello and piano and for flute and piano, *Comrades* for baritone and orchestra, the song-cycles *The Wind among the Reeds* (tenor and orchestra), *Songs from Vagabondia* and *Songs of the River*, etc. *G, A.*

Duni, Egidio Romualdo (n. Otranto, 1709–1775, Paris). Italian composer, trained at two of the Naples Conservatories, noted from 1735 at Rome and Naples, visited Vienna, for a time was maestro at one of the Naples churches, in 1744 visited Paris, London and Holland, in 1746, while teaching at the court of Parma, took up writing French comic operettas with such success that in 1757 he removed to Paris. Wrote in all over a dozen Italian operas, beginning with the famous *Nerone*, 1735, and about 20 French works (1755–70), the latter influential in determining the style of the rising opéra bouffe. *G.*

Dunkley, Ferdinand Louis (London, 1869). English organist, pupil of the Royal College, London, in 1885–93 organist in London churches, then in 1893–99 teacher at St. Agnes' School in Albany, N. Y., besides filling organ-positions, from 1899 in Asheville, N. C., from 1901 as organist in New Orleans, from 1909 in Vancouver, from 1912 in Seattle as both organist and conductor, and from 1920 in Birmingham, Ala. Has written the orchestral suite *Among Yon Mountain-Fastnesses* (prize, 1889), a 'cello-sonata, the choral ballads *The Wreck of the Hesperus*, 1894, and *The Elected Knight* (men's voices), services for the synagogue and other church-music, piano-pieces and songs. *G, A.*

Dunn, James Philip (New York, 1884). American composer, trained at Columbia University, since about 1905 organist in or near New York. Has written a piano-quintet (1910), 2 string-quartets, a piano-trio (1913), a violin-sonata (1912), the ballad *Annabel Lee* (voice and orchestra), songs, piano- and organ-pieces, etc. *A.*

Dunn, John (Hull, 1866). English violinist, pupil of the Leipzig Conservatory, appearing since 1882 in England and Germany. Has written a violin-concerto, etc.

Dunn, John Petrie (Edinburgh, 1878). Scottish pianist, pupil of Matthay, M. Pauer, Niecks and S. de Lange, from 1904 touring in Germany (with Kubelik) and England, teaching at the Stuttgart Conservatory and in 1909–14 at the Kiel Conservatory. Author of a manual on technique (1914).

Dunstable, John (?1370–1453). 15th C. *G.*

Duparc [Fouques-D.], Marie Eugène Henri (Paris, 1848). Gifted French composer, pupil of Franck, but laid aside since 1885 and living in Switzerland. Has written the symphonic poem *Lenore*, 1875, the orchestral nocturne *Aux Étoiles*, 6 piano-pieces, the vocal duet *La Fuite*, 1872, and 16 individual and beautiful songs, besides some works that he has destroyed (an orchestral suite, a 'cello-sonata, etc.). See Séré, *Musiciens Français d'Aujourd'hui*, 2d ed. 1911. *G.*

Dupont, Auguste (n. Liège, 1827–1890, Brussels), brother of Joseph below. Fine Belgian pianist, pupil of Jalheau, touring in England and Germany and from 1850 professor at the Brussels Conservatory. Wrote 2 piano-concertos, many

graceful piano-pieces, études and an *École de Piano* (many historical examples in chronological order), besides some songs. *G.*

[The operas *La Légende des Siècles*, 1898, *Morgane*, 1905, and *Alcéa*, 1913, are by a later composer of the same name.]

Dupont, Gabriel (Caen, 1878–1914, Paris). French composer, pupil of Widor at the Paris Conservatory. Wrote the operas *La Cabrera*, 1904 (Sonzogno prize), *La Glu*, 1910, *La Farce du Cuvier*, 1912, and *Antar*, 1921, besides orchestral pieces and a piano-quintet.

Dupont, Joseph (Liège, 1821–1861, do.). Belgian violinist, pupil of the Liège Conservatory and then professor there. Wrote 2 operas, a string-quintet and quartet, violin-pieces, church-music, etc.

Dupont, Joseph (n. Liège, 1838–1899, Brussels), brother of Auguste above. Belgian conductor, trained at the Liège and Brussels Conservatories (Prix de Rome at the latter), from 1867 at Warsaw, in 1871–72 opera-conductor at Moscow, and from 1872 professor at the Brussels Conservatory, conductor at the Monnaie, for the Society of Musicians and of the Popular Concerts (following Vieuxtemps).

Duport, Jean Louis (Paris, 1749–1819, do.). Noted French 'cellist, appearing from 1768 and gaining much applause, in 1792–1806 with his brother (see below) at Berlin, from 1806 musician to Charles IV of Spain (at Marseilles), and from 1812 again at Paris, playing in the court-orchestra and professor at the Conservatory (till 1815). Wrote 6 'cello-concertos, sonatas, nocturnes (with harp), etc., besides an *Essai sur le Doigter du Violoncelle* (new ed. 1902), which laid the foundation for the modern technique of the instrument. His valuable Stradivari was bought by Franchomme. *G.*

Duport, Jean Pierre (Paris, 1741–1818, Berlin), brother of the above. French 'cellist, in 1773–1811 in the Berlin court-orchestra and also in 1787–1806 director of the court-concerts. Wrote 6 'cello-sonatas, 3 duos, etc. For him or his brother Beethoven wrote his sonatas, op. 5, which were the first with piano obbligato. *G.*

Dupoux, Marie Jules (Avignon, 1844). French priest (abbé), at first choirmaster in France, then for many years in the Orient, studying liturgical music among the Greeks, Syrians, Copts and Arabs, and also in America, returning to France to write numerous articles upon Gregorian music and *Studi sul Canto Liturgico*, 1906, in which he somewhat combats the views of the Solesmes circle.

Duprato, Jules Laurent (Nîmes, 1827–1892, Paris). French composer, pupil of Leborne at the Paris Conservatory (Prix de Rome, 1848), from 1866 teacher and from 1871 professor there. Wrote about 15 operettas, 4 cantatas, choruses and songs, besides recitatives for Balfe's *Bohemian Girl* and Hérold's *L'Illusion*.

Dupré, Marcel (Rouen, 1886). Extraordinary French organist, pupil of his father (organist at St. Ouen) and Guilmant, becoming organist at St. Vivien (Rouen) when but twelve and appearing as composer of an oratorio at fifteen. In 1905, while studying at the Paris Conservatory, he took the first prize in piano-playing and in 1914 gained the Prix de Rome by the scena *Psyché*. Since 1916 he has been acting-organist at Notre-Dame in Paris (in place of Vierne). In 1920 he appeared in England and in 1922 in America, everywhere creating astonishment by his phenomenal memory and his improvisations.

Duprez, Gilbert Louis (Paris, 1806–1896, do.). Able French operatic tenor, trained at Choron's Institute and in Italy, making his début in 1825, in 1836–55 engaged at the Opéra, from 1842 professor at the Conservatory and from 1850 head of his own vocal school. Wrote the noted *L'Art du Chant*, 1845, and *La Mélodie*, 1846, *Souvenirs d'un Chanteur*, 1888, and further autobiographical *Récréations*, 2 vols., besides some operas, masses, an oratorio, etc. He sang at numerous premières, as of Berlioz' *Benvenuto Cellini* (1838), Donizetti's *La Favorite* (1840), Halévy's *Reine de Chypre* (1841), etc. Memoir by Elwart, 1838. *G.*

Dupuis, Albert (Verviers, 1877). Talented Belgian composer, trained at the Paris Schola Cantorum and the Brussels Conservatory (Prix de Rome, 1904), since about 1915 director of the Verviers Conservatory. Has written the operas *L'Idylle*, 1896, *Bilitis*, 1899, *Jean Michel*, 1903, *Martylle*, 1905, *Fidelaine*, 1910, *Le Chateau de Bretèche*, 1913, *La Passion*, 1916, and *La Victoire*, the lyric legend *Chanson d'Halewyhn* 1904 (as opera, 1913), the sacred drama *La Captivité de Babylone*, and the choral *Les Cloches Nuptiales*, *Œdipe à Colone* and *Cortége Lyrique*.

Dupuis, Jacques (Liège, 1830–1870, do.). Belgian violinist, pupil of Prume and Daussoigne-Méhul, from 1850 teacher in the Liège Conservatory. Wrote good concertos, sonatas, etc.

Dupuis, Sylvain (Liège, 1856). Belgian composer, trained at the Liège Conservatory (Prix de Rome, 1881), at first teaching there and from 1911 director, besides conducting the choral society La Legia and from 1888 the Concerts Symphoniques, in 1900–11 conductor at the Monnaie, Brussels, and of the Concerts Populaires. Member of the Belgian Academy. Has written the operas *Cour d'Ognon* and *Moïna*, the cantatas *La Cloche de Roland*, *Camoëns* and *Chant de la Création*, the symphonic poem *Macbeth*, 2 orchestral suites, a concertino for oboe and orchestra, violin- and 'cello-pieces, choruses and songs.

Dupuis, Thomas Sanders (London, 1730–1796, do.). French-English organist, pupil of John Travers, from 1779 organist at the Chapel Royal, succeeding Boyce. Mus.D. of Oxford Univ. in 1799. Wrote organ-pieces, piano-sonatas, church-music (collected by Spencer, 1797) and glees. *G.*

Dupuy, Jean Baptiste Édouard (n. Neuchâtel, ?1770–1822, Stockholm). Swiss violinist and stage-singer, pupil of Chabran and Dussek, from

1787 concertmaster for Prince Heinrich at Rheinsberg, from 1793 on tour as soloist, then in Stockholm (where he first appeared as singer) and Copenhagen, in both places obliged to withdraw because of singing revolutionary songs, from 1809 in Paris and in 1812 reinstated at Stockholm as court-director. Wrote the opera *Ungdom og Galskab*, 1806, violin-pieces, a flute-concerto, choruses, etc. Memoirs by Palmstedt, 1866, and Buntzen, 1902, and see Norlind's *Lexikon*.

Duran, Domingo Marcos. 15th C.

Durand et Fils. French music-publishers, successors of the firm established in 1847 by Flaxland, but from 1870 acquired by Marie Auguste Durand (1830–1909) in association with Schoenewerk. They have published a long list of important works by leading French composers. *G.*

Durante, Francesco (n. Naples, 1684–1755, dc.). Distinguished Italian composer and teacher, trained in two of the Naples Conservatories, in 1718–42 director of the Conservatorio S. Onofrio, and from 1742 Porpora's successor as maestro at S. Maria di Loreto. As composer he chose to confine himself to church-music, writing with great skill and solidity, if not with high originality. As teacher he was extraordinarily influential, counting among his pupils nearly all the leading composers of the Neapolitan school during the middle of the 18th century. His works include more than a dozen masses, a Magnificat, a setting of *Lamentations*, 16 Psalms, 16 motets, antiphons, hymns, litanies, etc., with 12 madrigals, 6 clavier-sonatas, 12 duetti di camera, etc., mostly preserved in the Paris Conservatory library. Memoir in *Allgem. Musikal. Zeitung*, 1872, and Florimo, *Scuola di Napoli*, 2d ed. 1880–84.

Durey, Louis Edmond (b. 1888). French impressionistic composer, since 1914 writing an orchestral *Pastorale*, a string-quartet, a string-trio, a piano-trio, the choral work *Eloges*, many songs (some with orchestra or ensemble), etc.

Durov, Sachar Sacharovitch (Moscow, ? – 1886, Petrograd). Author of *Grundriss d. Musikgesch. Russlands*, added to a translation of Dommer's *Geschichte* (1884), and of an unpublished sketch of the history of Russian church-music (prize from the Academy).

Durutte, François Camille Antoine (Ypres, 1803–1881, Paris). Flemish theorist, living mostly at Metz. Author of two works (1855, '76) advocating a new system of harmony, too mathematical to be serviceable.

Dussek, Franz (Choteboř, 1736–1799, Prague). Able Bohemian pianist, pupil of Wagenseil, from 1763 a leading teacher in Prague. From 1777 he was intimate with Mozart, who finished the score of *Don Giovanni* at his house in 1787. Wrote a large amount of instrumental music of all kinds. His wife, née Josepha Hambacher (b. 1756), was a well-known singer, for whom Mozart wrote the scena 'Bella mia fiamma' and probably Beethoven his 'Ah, perfido!' (1796). *G.*

Dussek, Johann Ladislaus (Czaslau, 1761–1812, St.-Germain-en-Laye). Distinguished Bohemian pianist, trained as a choirboy at Iglau, during university study at Prague and in 1783 under K. P. E. Bach at Hamburg. As a youth he was organist at Kuttenberg and later (at the instance of his patron, Count Männer, an Austrian artillery-officer) at Mechlin Cathedral and at Berg-op-Zoom in the Low Countries. From 1782 he began to be known as a phenomenal pianist, living in succession at Amsterdam, The Hague (where he first undertook composition in earnest), Hamburg, Berlin (where he began the remarkable performances on the 'harmonica' of Hessel which continued for several years), probably Petrograd, in Lithuania as attaché of Prince Radziwill, Paris, Milan, Paris again and then (1790–1800) London, where he was introduced by the violinist Salomon (like Haydn just a year later). Here, besides many appearances as virtuoso, he became a fashionable teacher, in 1792 married the singer Sofia Corri, set up a music-store with her father, which proved a failure, and finally fled to escape imprisonment for debt. In 1800–01 he gave concerts in Hamburg, in 1802 visited Prague and his old home at Czaslau, in 1803–06 was intimate with Prince Louis Ferdinand at Magdeburg and Berlin, in 1806–07 was musician to Prince von Isenberg, and then with his last patron, the French statesman Talleyrand, at Paris. Wherever he went he made a powerful impression, not only by his masterly dexterity, but by his remarkable 'singing' tone, which he was one of the first to develop, and by the solidity and sympathy of his interpretation. He ranked among the finest of the large circle of striking artists whom the advance of the piano called into action. As both player and composer he was one of the first Bohemians to become widely known, so that he is even spoken of as a pioneer in the national group. In his works he is prodigal of material, but lacks ability in the sustained and orderly development of it. A summary of them is as follows:

For orchestra—Serenade in E-flat (9 parts); the overtures *Feudal Times* and *Pizarro*.
Piano-concertos in E-flat, F, E-flat, F, B-flat, E-flat, C, B-flat (*Militaire*), G min., F, E-flat, with 4 others unnumbered.
For ensemble without piano—3 string-quartets: 2 trios for harp, violin and 'cello; 3 sonatas for flute (or violin) and 'cello.
For ensemble with piano—1 quintet; 2 quartets; 18 trios; 2 trios with flute and 'cello; *Notturno* with violin and horn.
For piano and violin—38 sonatas.
For piano and flute—16 sonatas.
For piano solo—28 sonatas, including *The Farewell*, op. 44 (dedicated to Clementi), *Le Retour a Paris*, op. 70, *Plus Ultra*, op. 71 (a retort to Wölfl's *Non Plus Ultra*), and *L'Invocation*, op. 77; *Élégie Harmonique*, op. 61 (for Prince Louis Ferdinand), *La Consolation*, op. 62, *Fantasia and Fugue* (dedicated to J. B. Cramer), *Fantaisie*, op. 76; many easy sonatas, sonatinas, rondos, variations, waltzes, etc.
For piano, 4 hands—13 sonatas; 3 fugues; 1 overture.
For two pianos—1 sonata.

For voices—the ballad-opera *The Captive of Spilburg*, 1798 (with Michael Kelly); a mass (said to have been written for Prince Esterhazy); an Easter cantata; several canons and songs.
A piano-method and some études and exercises.
[Breitkopf & Härtel publish a general edition of the piano-works in 12 vols.]

Memoirs by Unger, 1914 (in *Neue Musikal. Zeitung*), and Schiffer, 1915. *G.*

Dustmann, Marie Luise, née Meyer (Aix, 1831–1899, Berlin). Rhenish operatic soprano, making her début in 1849 at Breslau, then at Kassel, Dresden, Prague and in 1857–75 regularly engaged at the Vienna Opera, but also often appearing throughout Germany and in London and Stockholm. For many years she taught at the Vienna Conservatory. From 1858 she was the wife of the book-dealer Dustmann.

Dutertre, Étienne. 16th C.

Dütsch, Georg (Petrograd, 1857–1891, do.), son of the following. Danish-Russian violinist, trained at the Petrograd Conservatory, in 1880–83 concertmaster for the Dramatic Union, in 1889–91 for the Russian Symphony Concerts, besides leading orchestra-classes at the Conservatory. Editor of a collection of folk-songs from northern Russia (1894).

Dütsch, Otto (Copenhagen, ?1825–1863, Frankfort). Danish bandmaster, pupil of the Leipzig Conservatory, going in 1848 to Russia, where at first he was in the army in the Caucasus, then conductor of theater-orchestras in Petrograd and from 1851 writer of music for plays, from 1852 second director at the Imperial Theatre and chorusmaster at the Italian Opera, besides from 1862 teaching at the Conservatory. Wrote the opera *Die Kroatin*, 1860, 2 operettas, music for Suchonin's *Russian Wedding* and *Money*, as for Kukolkin's *Soldier-Comrades*. Memoir (of father and son) by Findeisen (in *Russ. Musikzeitung*), 1896.

Duval, Edmond (Enghien, 1809– ?). Flemish 'cellist, pupil for a time at the Paris Conservatory. At Mechlin about 1845 he undertook, by direction of the bishop, the study of Gregorian music and visited Rome for the purpose, in 1848–54 publishing versions of various ritual-books, with sundry essays, but neither method nor execution has won approval.

Duvernoy, Charles (Montbéliard, 1766–1845, Paris). French clarinettist, playing at first in military-bands and from 1790 in theater-orchestras in Paris, besides teaching at the Conservatory from 1795. He retired in 1824. Wrote 2 clarinet-sonatas, variations as duets, etc.

Duvernoy, Frédéric (Montbéliard, 1765–1838, Paris), brother of the above. French hornist, self-taught, from 1788 playing in the orchestra of the Italiens at Paris, later for many years at the Opéra, besides in 1795–1815 teaching at the Conservatory. Wrote horn-concertos, chamber-music with horn, and a method.

Duvernoy, Henri Louis Charles (Paris, 1820–1906, do.), son of Charles above. French singing-master, pupil of the Paris Conservatory, where from 1839 he was professor of solfeggio, publishing several manuals (1848–60) and many small piano-pieces.

Duvernoy, Victor Alphonse (Paris, 1842–1907, do.). French pianist and composer, trained at the Paris Conservatory, from 1869 pianist in a noted ensemble-group (Léonard, Stiehle, Trombetta and Jacquard), becoming also professor at the Conservatory and critic for the *République Française*. He was member of the Légion d'Honneur and Officier de l'Instruction Publique, besides winning the Prix Chartier. Wrote the operas *Sardanapale*, 1892, and *Hellé*, 1896, the lyric scene *Cléopâtre*, the ballet *Bacchus*, 1902, the symphonic poem *La Tempête*, 1880 (City of Paris prize), the overture *Hernani*, pieces for piano with orchestra or solo, etc. *G.*

Dvořák, Antonin (Mühlhausen, n. Pisek, 1841–1904, Prague). Distinguished Bohemian composer, of humble origin and meagre opportunity, but so musically gifted that he early learned to play the violin and the organ, as well as to compose. From 1857 he studied at Prague with Pitzsch, barely supporting himself by playing in theater-orchestras and from 1862 at the new National Theatre, profiting meanwhile from contact with Smetana and Bendl, as well as composing ambitiously in large forms. Not till 1873 did his ability secure recognition, but this rapidly extended, resulting in his being nominated by Brahms for an annual stipend from the government at Vienna, beginning in 1875. From the publication of his *Slavische Tänze* in 1878 his fame rapidly grew and spread, leading to various commissions and opportunities, especially from 1884 in England. In 1892–95 he was director of the National Conservatory in New York. From 1895 he was professor at the Prague Conservatory, in 1901 becoming director. Mus.D. of Cambridge Univ. in 1891, and Ph.D. of Prague Univ., besides being a life-member of the Austrian Herrenhaus.

His sudden advent as a fully developed composer about 1880 was spectacular, especially as he represented a racial stock that had not previously had just notice in the musical world and as his own individuality was singularly impetuous and untrammeled. His gifts for melody, for rhythm, for harmonic combination and for orchestration were extraordinarily great and highly original. His imagination was romantically intense, esepecially in the direction of the wierd, the passionate and the pathetic. But with this went a striking sympathy with sheer animal vigor, with social excitement, with barbaric wildness and hilarity. He was at his best usually in instrumental expression, especially when at liberty to employ his instinct for orchestral effect. He was not always successful in the sustained development of his basal themes, but this was made up by the richness of his addition of fresh or supplemental material. In the treatment of large works he tended to stretch and remodel established forms in various ways, often with important results. Thus he enriched the sonata or symphony type by often introducing

the characteristic Czech dumka or elegy and the furiant or wild scherzo. In his great choral works he successfully adopted two or three styles not his own, but with remarkably original handling.

His works with opus-number extend to 113 (but with several numbers not published), together with unnumbered dramatic works and various posthumous issues. A summary is as follows (opus numbers in brackets):

Orchestral Works

Symphonies—1, D [60], 2, D min. [70], 3, F [76, originally 24], 4, G [88], 5, *From the New World*, E min. [95], besides 2 issued posthumously (E-flat, D min.).
Symphonic Poems—*The Water-Sprite* [107], *The Noon-Witch* [108], *The Golden Spinning-Wheel* [109], *Die Wildtaube* [110], *Heldenlied* [111].
Serenades for strings [22] and for wood-wind, 'cello and bass [44]; *Notturno* for strings [40]; 3 *Slavische Rhapsodien* [45]; 2 sets of *Slavische Tänze* [46], also for piano, 4 hands [72]; *Legenden* [59, also for piano]; *Scherzo Capriccioso* [66]; *Symphonische Variationen* [78].
Overtures—*Mein Heim* [62], *Husitska* [67], *In der Natur* [91], *Carneval* [92], *Othello* [93] and *Tragische* [posthumous]. 2 overtures to operas published separately [25, 37].
Concertos—for piano [33], for violin [53], for 'cello [104]. Also *Romanze* [11] and *Mazurek* [49] for violin, and *Rondo* [94] for 'cello, all with orchestra.

Chamber-Works

String-sextet in A [48].
String-quintets in G [18], G [77], E-flat [97] and piano-quintet in A [81].
String-quartets in A min. [16], D min. [34], E-flat [51], C [61], E [80], F [96], A-flat [105], G [106], and piano-quartets in D [23], E-flat [87]. 4 *Bagatellen* for harmonium or piano, violins and 'cello [47].
Piano-trios in B-flat [21], G min. [26], F min. [65]. Trio for 2 violins and viola [74], *Dumky* for violin, 'cello and piano [90].
For violin and piano—*Ballade* [15], Sonata in F [57], *Romantische Stücke* [75], Sonatina in A [100].

Piano-Works

Suite [98]; Impromptu, Intermezzo, Gigue and Scherzo [52]; Variations in A-flat [36]; *Rhapsodie* in A min.; *Silhouetten* [8]; 13 *Poetische Stimmungsbilder* [85]; *Humoresken* [101]; *Berceuse*; Capriccio; 2 Furiants [42]; Furiant and Dumka [12]; Dumka [35]; Polka, Minuet and Romanza [39]; Waltzes [54]; Mazurkas [56]. (*Legenden* [59], also for orchestra).
For 4 hands—*Schottische Tänze* [41]; *Aus dem Böhmer Wald* [68]. (*Slavische Tänze* [46], also for orchestra.)

Vocal Works

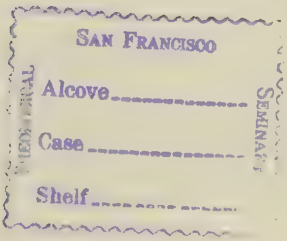
Operas—*King and Charcoal-Burner*, 1874, *Wanda*, 1876, *The Peasant a Rogue*, 1878, *Dimitrije*, 1882, *Jacobin*, 1889, *The Devil and Wild Kate*, 1899, *The Water-Witch* (*Russalka*), 1901, *Armida*, 1904.
Oratorios—Stabat Mater [58]; *St. Ludmila* [71] (1886, Leeds).
Cantatas and choral works—*Die Erben des weissen Berges* [4] (also as *To the English People* [30]), *The Spectre's Bride* [69] (1885, Worcester), *America's Flag* [102]. Mass in D [86]; Requiem [89]; Te Deum [103]. Various choruses [19, 28, 29, 63, 113].
Songs—*Das Waisenkind* [5]; *Zigeunerlieder* [55]; *Im Volkston* (4) [73]; about 50 others [2, 3, 6, 7, 9, 17, 31, 50, 82, 83, 99].
Duets—*Klänge aus Mähren* [32]; 8 others [20, 38].
Part-songs (7) [27, 43].

Memoirs by Zubatky, 1886 (in English in Hadow's *Studies in Modern Music*, 2d series, 1895), and Joss, 1903, with thematic catalogue by Sourek, 1917. *G*, *A*.

Dwight, John Sullivan (Boston, 1813–1893, do.). American editor, for a time a Unitarian clergyman at Northampton, Mass., and also a member of the Brook Farm Association at West Roxbury, from 1848 in literary work in Boston, in 1852 founding his *Journal of Music* (at first weekly, then fortnightly), which he edited till its end in 1881, writing for it many thoughtful, conservative articles. At Brook Farm he also edited the small *Harbinger*. Memoir by Cooke, 1899 (also letters, 1898). *G* (Periodicals). *A*.

Dybeck, Richard (Vestmanland, 1811–1877, Södertelje). Swedish singer and collector of folk-songs, in 1844–62 giving recitals at Upsala. Edited various collections (from 1846) and wrote articles for *Runa* (1865–76). Sketch by Kerfstedt in *Idun*, 1908.

Dykes, John Bacchus (Hull, 1823–1876, St. Leonard's). English clergyman, from 1862 vicar of St. Oswald's, Durham, having also been from 1849 precentor at the Cathedral there. Mus.D. of Durham Univ. in 1861. Wrote over 250 hymn-tunes for various hymnals, many of them favorites all over the world, several anthems, some services, etc. Memoir by Fowler, 1897. *G*.



E

Eames, Emma Hayden (Shanghai, China, 1865). Eminent American operatic soprano, pupil of Miss Munger, Mme. Marchesi and Pluque, appearing in Boston in concert from about 1884 and in opera at Paris in 1889, at the Opéra there till 1891, when she began a series of seasons at both London and New York (somewhat interrupted in 1892–93 by a trip to Madrid and in 1895–96 by ill-health). In 1897 she was one of the artists at the Queen's Jubilee. She sang at the premières of Saint-Saëns *Ascanio* (1890), De Lara's *Light of Asia* (1892), L. E. Bach's *Lady of Longford* (1894), De la Nux's *Zaïre* (1896) and Mancinelli's *Ero e Leandro* (1898). Her répertoire has included about 30 rôles, including several of Wagner. She retired from the stage in 1909. In 1891–1907 she was the wife of Julian Story, the painter, and in 1911 married the baritone Gogorza, with whom she made a concert-tour in 1911–12. *G, A.*

Earhart, Will (Franklin, O. 1871). American specialist in school-music, from 1900 supervisor at Richmond, Ind., and since 1912 city-director at Pittsburgh. He has been a pioneer in the development of various sides of music-study as related to the education of children. In 1914 he prepared for the Bureau of Education a bulletin upon *Music in the Public Schools*, and has edited alone or with others several text-books. Mus.D. of the Univ. of Pittsburgh in 1920. *A.*

Eastman, George (Waterville, N. Y. 1854). American manufacturer (from about 1880) of photographic supplies at Rochester, N. Y. In 1919 he began to endow upon an unprecedented scale the Eastman School of Music, to be administered by the University of Rochester, which promises to be an institution not only of magnitude, but of several novel features. The school was opened in 1921 under the directorship of Alf Klingenberg.

Ebann, William Benedict (Bremen, 1873). North German (American) 'cellist, trained at Cincinnati, Leipzig and Berlin, appearing from 1896 at both Leipzig and Cincinnati and playing later with many leading American orchestras. Since about 1900 he has taught in New York. Has written 2 'cello-concertos, 2 string-trios and many 'cello-pieces. *A.*

Ebdon, Thomas (Durham, 1738–1811, do.). English organist, at Durham Cathedral from 1763 for almost a half-century. Wrote much church-music, a few glees and 2 harpsichord-sonatas. *G.*

Ebel, Arnold (Heide, 1883). North German organist, trained at the Berlin Hochschule, from 1909 organist and director for the Order of St. John and in 1921 Egidi's successor at the Paul Gerhardtkirche in Schöneberg, besides acting as president (since 1920) of musicians' societies. Has written fine vocal music, including the choral work *Die Weihe der Nacht*, a *Requiem* (after Hebbel), many songs, etc.

Ebeling, Christoph Daniel (n. Hildesheim, 1741–1817, Hamburg). From 1784 professor at the Hamburg Gymnasium and librarian of the City Library. Translator of works by Burney and Chastellux and author of many essays (1766–70).

Ebeling, Johann Georg (1637–1676). 17th C. *G.*

Ebell, Heinrich Karl (Neuruppin, 1775–1824, Oppeln). Prussian lawyer, pupil in music of Türk and Reichardt, in 1801–04 theater-director at Breslau. Wrote 10 stage-works, an oratorio, 6 cantatas, 5 symphonies, 4 string-quartets, songs, etc.

Ebenstein. Viktor (Vienna, 1888). Austrian pianist, pupil of Leschetizky, Franz Schmidt and Adler (Ph.D. of Vienna Univ. in 1912), after 1912 touring as virtuoso and in 1917 settling in Zurich. Has written piano-works and a dissertation on the masses of Philippe de Mons (1912).

Eberhard, Johann August (Halberstadt, 1739–1809, Halle). From 1778 professor of philosophy at Halle University, treating more or less of music in his *Theorie d. schönen Künste*, 1783, *Allgem. Theorie d. Denkens u. Empfindens*, 1786, *Handbuch d. Aesthetik*, 4 vols. 1803–05, and various essays.

Eberhardt, Anton (1857–1922, Frankfort). Composer of the operas *Der Halling*, 1895, and *Das Gelübde*, 1905.

Eberl, Anton (Vienna, 1766–1807, do.). Able Austrian pianist, winning notice first by two early operas (1782–83), but soon gaining fame as an expert performer at Vienna. He was a friend of Mozart and after his death made a concert-tour with his widow. In 1796–1800 he was engaged in Petrograd, in 1803 made a Russian tour and in 1806 one in Germany, everywhere honored for his brilliancy and fire. His power as composer was also remarkable. Wrote several symphonies, piano-concertos, much chamber-music, piano-sonatas, variations and pieces, besides 5 operas, a cantata, songs, etc. Several of his piano-works were long current under Mozart's name (notably a sonata in C min.), and at one of the early renderings of Beethoven's *Eroica* Symphony Eberl's Symphony in E-flat was on the program and was counted the better by a critic in the *Allgem. musikal. Zeitung*. *G.*

Eberlin, Daniel (?1630–1691). 17th C.

Eberlin [Eberle], Johann Ernst (Jettenbach, 1702–1762, Salzburg). Swabian organist and composer, from 1725 one of the organists at Salzburg Cathedral and from 1729 organist at both Cathedral and the archbishop's court. He was a prolific church-composer, in a style strong and original enough to hold the attention of both Leopold Mozart and his son. Wrote at least 40 masses, over 40 Psalms, 8 Requiems, 75 offertoriums, many motets, litanies, hymns, etc.,

besides organ-fugues and toccatas, clavier-sonatas, etc. *G.*

Ebers, Karl Friedrich (Kassel, 1770–1836, Berlin). Hessian musician of wandering life, writing 4 operas, many facile symphonies, overtures, sonatas, piano-pieces and songs. He and Weber had a tilt in 1816 over a garbled arrangement by him of the latter's quintet. *G.*

Ebert, Alfred Leopold (n. Werdau, 1878). Saxon historical student, educated at various universities, specializing in music-history under Fleischer and Kroyer (Ph.D. of Bonn Univ. 1905). In 1912–19 he was working in the great Heyer Museum at Cologne. Has written the thesis *Attilio Ariosti in Berlin*, 1905, many articles in periodicals and in the 8th ed. of Riemann's *Musik-Lexikon*, 1915.

Ebert, Ludwig (Kladno, 1834–1908, Coblentz). Bohemian 'cellist, trained at the Prague Conservatory, from 1852 in an orchestra at Temesvar, from 1854 court-concertmaster at Oldenburg, in 1888–89 teacher at the Cologne Conservatory and in 1889 (with Heubner) founder of the Coblentz Conservatory. In 1875–78 he played in the Heckmann Quartet. Wrote various 'cello-works.

Eberwein, Karl (Weimar, 1786–1868, do.). Saxon violinist, pupil of Zelter, from 1803 in the Weimar court-orchestra and later its conductor. He was a favorite of Goethe. Wrote 3 operas, incidental music to Holtei's *Lenore* and *Preciosa* (1811), an overture for Goethe's *Proserpina*, a flute-concerto, string-quartets, cantatas, etc.

Eberwein, Traugott Maximilian (Weimar, 1775–1831, Rudolstadt), brother of the above. Saxon violinist, pupil of Kunze and Schick, from 1797 in the court-orchestra at Rudolstadt, becoming in 1817 director. Wrote 11 operas and operettas, including two on texts by Goethe (1815, '18), symphonies, overtures, string-quartets, church-music and songs. *G.*

Ebner, Wolfgang (?1610–1665). 17th C.

Eccard, Johannes (1553–1611). 16th C. *G.*

Eccarius-Sieber, Artur (Gotha, 1864–1919, Berlin). Saxon teacher, trained at the Gotha Conservatory, from 1886 at Zug, from 1888 at Zurich, where in 1891 he founded a music-school, and from 1900 at Düsseldorf, teaching and writing for the Berlin *Signale*. In 1897–1901 he was editor of *Kammermusik* (published at Heilbronn). Wrote a series of violin and piano text-books (from 1891), including collections of violin-sonatas and études and an edition of Moscheles' études, besides a guide to violin-literature.

Eccles, John (?1668–1735). 17th C. *G.*

Eck, Franz (Mannheim, 1774–1804, Strasburg). Badenese violinist, pupil of his brother (see below), entering the Munich court-orchestra while but a youth, in 1802 touring in Germany, in 1802–03 engaged as Spohr's teacher by the Duke of Brunswick, going to Russia with him, and for a time director of the court-concerts at Petrograd. *G.*

Eck, Johann Friedrich (Mannheim, 1766–1810?, Bamberg), brother of the above. Eminent violinist, pupil of Danner, in 1778–88 member of the Munich court-orchestra, from 1788 concertmaster and later director of the court-opera, and from 1801 living in Paris or Nancy. Wrote 6 violin-concertos and a concertante for two violins. *G.*

Eckelt, Johann Valentin (n. Erfurt, 1673–1732, Sondershausen). Able Saxon organist, from 1697 at Wernigerode and from 1701 at Sondershausen. Wrote a Passion, cantatas and organ-works, besides text-books in composition. His library went to Gerber, who utilized Eckelt's notes in editing his *Lexikon*.

Eckert, Karl Anton Florian (Potsdam, 1820–1879, Berlin). Prussian conductor, developed precociously under Rechenberg, Greulich, Bötticher, H. Ries, Rungenhagen and later Mendelssohn, writing an opera at ten and an oratorio at thirteen. His early studies were made as protégé of the poet F. Förster and for years he traveled for study with the aid of various patrons. In 1851 he was accompanist at the Italiens, Paris, where in 1852 he became conductor (also making a trip with Sontag to America), from 1853 was director of the Court Opera in Vienna, in 1860–67 director at Stuttgart (succeeding Kücken), and from 1869 court-director at Berlin. Wrote 4 operas, 2 oratorios, a 'cello-concerto, chamber- and church-music and songs. *G.*

Eckhold, Hermann Richard (Schandau, 1855). Saxon conductor, trained at the Dresden Conservatory, from 1871 violinist at Mayence and Bayreuth, but from 1894 conductor in England of the Carl Rosa Company, from 1900 of the Savage Company, from 1902 of the Moody-Manners Company and in 1912–14 of the Quinlan Company on a tour round the world.

Écorcheville, Jules (Paris, 1872–1915, in battle). Eminent French musicologist, pupil of Franck, with study at Paris (Litt.D. 1906) and Leipzig Universities. From 1907 he edited the *Revue Musicale* (organ of the French section of the I. M. G.) and was engaged upon the collation and cataloguing of the musical material in the National Library. In 1912–14 he was president of the Internationale Musik-Gesellschaft, including the Paris Congress in 1914. Author of *De Lully à Rameau*, 1906, *Corneille et la Musique*, 1906, *Actes d'État Civile des Musiciens Insinués au Chatelet de Paris de 1539 à 1650*, 1907, and the monumental *Catalogue du Fonds de Musique Ancienne de la Bibliothèque Nationale*, 8 vols. to 1914, besides editing *Vingt Suites d'Orchestre du XVII^e Siècle Français*, 1906 (his contention that the suites transcribed were French is disputed by Norlind and Riemann in favor of Swedish and German sources respectively). Memoir under the title *Le Tombeau de J. Écorcheville*, 1916.

Eddy, Hiram Clarence (Greenfield, Mass. 1851). Eminent American organist, pupil of Wilson, Buck, Haupt and Loeschhorn, holding

his first post at seventeen, in 1873 touring in Germany, Austria, Switzerland and Holland, from 1874 in leading Chicago churches (1st Presbyterian, 1879–96), with numerous recitals there and elsewhere, including series at most of the large Expositions from 1876. In 1876–85 he was director of the Hershey School of Musical Art, founded by his wife, née Sara Hershey, in 1875. He is a member of the Accademia S. Cecilia in Rome. Editor of many collections of organ-music (from 1882) and a method, and translator of Haupt's text-book in counterpoint (1876). *G, A.*

Edelmann, Johann Friedrich (Strasburg, 1749–1794, Paris). Alsatian composer, originally educated as a lawyer, but early diverted to music at Paris. Wrote the opera *Ariadne*, 1782, violin-concertos and sonatas, piano-works, etc. (some in *Denkmäler d.Tonkunst in Bayern*, xv.). See Vogelei, *Gesch. d. Musik im Elsass*, 1911.

Edwards, Henry John (Barnstaple, 1854). English organist, pupil of his father, Banister, Macfarren, Cooper and W. S. Bennett, since 1886 his father's successor at Barnstaple and conductor of the local festivals, since 1896 also of the Exeter Oratorio Society. Mus.D. of Oxford Univ. in 1885. Has written the oratorios *The Ascension*, 1888, and *The Risen Lord*, 1906 (both Exeter), the cantata *The Epiphany*, 1891, much other vocal music, an orchestral march (1883), etc. *G.*

Edwards, Henry Sutherland (n. London, 1829–1906, do.). English writer, for many years critic for the *St. James Gazette* and author of *The History of the Opera*, 2 vols. 1862, lives of Rossini (1869, shortened, 1881) and Sims Reeves, *The Lyric Drama*, 2 vols. 1881, *The Faust Legend*, 1886, *Famous First Representations*, 1886, and *The Prima Donna*, 2 vols. 1888, besides works in other fields. *G.*

Edwards, Julian (Manchester, 1855–1910, Yonkers, N. Y.). English conductor and composer, pupil of Oakeley and Macfarren, in 1877–88 conductor of English opera in London and from 1888 in America. Wrote the serious short operas *King René's Daughter*, 1893, and *The Patriot*, 1907, many popular comic operas (from 1880), 5 cantatas and the song-collection *Sunlight and Shadow*. *A.*

Eeden, Jean Baptiste van den (Ghent, 1842). Belgian composer, trained at the Ghent and Brussels Conservatories, from 1878 director of the Mons Conservatory. Has written the operas *Numance*, 1897, and *Rhena*, 1912, the oratorios *Jacqueline de Bavière*, *Jacob van Artevelde*, *Brutus*, *Le Jugement Dernier* and *Judith* (trio-scene), the cantatas *Het Woud* and *De Wind*, the symphonic poem *La Lutte au XVI^e Siècle*, orchestral suites, scherzo, *Marche des Esclaves*, etc., part-songs and songs. *G.*

Effrem, Muzio (?1555– ?). 16th C.

Egenolff, Christian (1502–1555) 16th C.

Egg, Arthur Henry (Montreal, 1891). Canadian organist, pupil of the Royal College, London, since 1913 at the Montreal Cathedral and teacher at McGill University. *A.*

Eggert, Joachim (Is. of Rügen, 1780–1813, Ostergotland). Pomeranian violinist, pupil of Forkel, from 1804 in the court-orchestra at Stockholm, becoming second conductor. Wrote stage-works, 4 symphonies, 2 sextets, 9 string-quartets, and (with Erik Drake) collected Swedish ballads.

Egidi, Arthur (Berlin, 1859). Prussian organist, trained at the Berlin Hochschule and by Taubert, from 1885 teacher at the Hoch Conservatory, Frankfort, from 1892 at the Pauluskirche in Berlin and in 1913–21 at the Gerhardkirche (Schöneberg), besides directing an *a cappella* chorus and teaching at the Inst. für Kirchenmusik (royal professor). He is both organ-virtuoso and accomplished pianist in ensemble. Has written the stage-works *Ein Sommerabendspiel* and *Sonnenstrahl und Herzeleid*, an overture, the choral *Königin Luise*, *Huldigung der Stände* and Psalm 84, and various organ-pieces.

Egli, Johann Heinrich (n. Wetzikon, 1742–1810, Zurich). Swiss song-composer, from 1779 publishing a series of collections, mostly original, and 6 cantatas on Swiss national heroes (1783). Memoir by Stierlin, 1857.

Ehlert, Louis (Königsberg, 1825–1884, Wiesbaden). Prussian critic and composer, trained at the Leipzig Conservatory, with further study at Vienna and Berlin, in 1850–63 teaching in Berlin, then in Italy, where he directed the Società Cherubini at Florence, in 1869–71 taught at Tausig's school in Berlin, from 1871 was tutor at the Meiningen court and finally lived at Wiesbaden. Wrote a *Frühlingssinfonie*, the overtures *Hafis* and *Wintermärchen*, a *Requiem für ein Kind*, piano-sonatas and pieces, and songs. Author of *Briefe über Musik*, 1859, and *Briefe aus der Tonwelt*, 1877. *G.*

Ehrbar, Friedrich (Hildesheim, 1827–1905, n. Gloggnitz). Hanoverian organ-maker, trained at Hildesheim by Friederici, but from 1848 at work at Vienna in Seuffert's piano-factory, setting up his own works in 1857 and gaining high reputation, attested by many prizes at Expositions. The business descended to his son (same name).

Ehrenberg, Carl Emil Theodor (Dresden, 1878). Able Saxon conductor, pupil of his mother, Sophie Hoffman and the Dresden Conservatory, from 1898 opera-conductor at Dortmund, Würzburg, Munich (chorusmaster), Posen, Augsburg and Metz, in 1909-14 Lausanne, from 1915 city-director at Augsburg and since 1918 in charge of symphony-concerts at Homburg, besides various guest-engagements. While at Munich he conducted the Orchesterverein. Has written 2 symphonies, an overture to *Maria Stuart*, the tone-poem *Jugend*, 2 orchestral suites, *Sinfonische Bagatellen*, 2 pieces for small orchestra, *Burleske in Walzerform*, music for a patriotic pageant (1916), a *Nachtlied* for violin and orchestra, 3 string-quartets, a piano-trio, a violin-sonata, the choral work *Son-*

nenaufgang, 1901, 2 operas and many songs (some with orchestra).

Ehrenhofer, Walther Edmund (Hohenelbe, 1872). Bohemian organ-expert as well as practising engineer (from 1897 at Rossitz, from 1899 at Gratz and since 1902 at Vienna). At Gratz he was editor of the *Zeitschrift für Orgel- u. Harmoniumbau* and later author of manuals on organ-making and examination (1904,'09). He is also a composer.

Ehrlich, A. See Albert Payne.

Ehrlich, Alfred Heinrich (Vienna, 1822–1899, Berlin). Eminent Austrian pianist and critic, pupil of Henselt, Bocklet, Thalberg and Sechter, after early work at Bucharest, from about 1850 court-pianist at Hanover, from 1855 in succession at Wiesbaden, London and Frankfort, in 1864 settling in Berlin, where in 1864–72 and 1886–98 he taught at the Stern Conservatory and was also critic for the *Tageblatt*, *Gegenwart* and *Musikzeitung*. Wrote a 'cello-sonata, and, for piano, a *Konzertstück in ungarischer Weise*, variations on an original theme (*Lebensbilder*), transcriptions from Schubert and Wagner for 4 hands or 2 pianos, études and exercises, besides an edition of Tausig's *Technische Studien*. Author of *Schlaglichter u. Schlagschatten aus d. Musikwelt*, 1872, *Für d. Ring Nibelungen gegen Bayreuth*, 1876, *Die Musikästhetik in ihrer Entwickelung von Kant bis auf d. Gegenwart*, 1881, *Lebenskunst u. Kunstleben*, 1884, *Wagner'sche Kunst u. wahres Christentum*, 1888, *Aus allen Tonarten*, 1888, *Dreissig Jahre Künstlerleben*, 1893, besides essays on embellishments in Beethoven's and Bach's works (1896) and the pedagogical *Wie übt man am Klavier*, 1879 (2d ed. 1884), and *Musikstudien beim Klavierspiel*, 1891, with several musical novels (1858–95). *G.*

Ehrlich, Friedrich Christian (Magdeburg, 1807–1887, do.). Saxon pianist and choral conductor, pupil of Hummel, long at the head of the Singakademie and the Tonkünstlerverein at Magdeburg. Wrote the operas *König Georg*, 1861, and *Die Rosenmädchen*, 1870, organ- and piano-pieces, songs, etc.

Eibenschütz, Albert (Berlin, 1857). Prussian pianist, trained at the Leipzig Conservatory, in 1876–77 teaching in the Charkov Music-School, in 1878–80 at the Leipzig Conservatory, in 1880–93 at the Cologne Conservatory, in 1893–96 conductor of the Liederkranz there, from 1896 at the Stern Conservatory, Berlin, then at Wiesbaden and later at Aix-la-Chapelle. Has written a symphony, an operetta (1917), piano-sonatas, pieces and études, and songs.

Eibenschütz, Ilona (Pest, 1873), cousin of the above. Hungarian pianist, pupil of the Vienna Conservatory and of Mme. Schumann, in 1890–1902 noted on the Continent and in England as a gifted and eloquent interpreter, especially of Brahms, who was her intimate friend. In 1902 she married Karl Derenburg and retired into private life. *G.*

Eichberg, Julius (Düsseldorf, 1824–1893, Boston). Able Rhenish violinist, pupil of Rietz, Eichler, Fröhlich and the Brussels Conservatory, from 1846 professor at the Geneva Conservatory, from 1857 in New York and from 1859 in Boston, where till 1867 he conducted concerts at the Boston Museum, in 1867 founded the very successful Boston Conservatory (which continued some years after his death) and was for a time music-supervisor in the public schools. Wrote the operettas *The Doctor of Alcantara*, 1862, *The Rose of Tyrol*, 1865, *The Two Cadis*, 1870, and *A Night in Rome*, 1874?, some chamber-music, violin-pieces and studies, choruses and songs. *G, A.*

Eichberg, Oskar (Berlin, 1845–1898, do.). Prussian critic and singing-teacher, pupil of Kiel and Löschhorn, for a time edited the *Neue Berliner Musikzeitung*, in 1879–89 issued an annual *Musikerkalender*, wrote for the *Börsen-Courier*, and for fifteen years conducted a choral society. Wrote essays on *Parsifal* (1882) and on Wagner's Symphony in C (1887). Memoir by W. Wolf, 1898.

Eichberg, Richard Johannes (Berlin, 1855–1919, do.), brother of the above. Artistic director of the Klindworth-Scharwenka Conservatory in Berlin and one of the officers of the German Musicians' Union. Wrote songs and pedagogical works on piano-playing.

Eichborn, Hermann Ludwig (Breslau, 1847–1918, n. Bozen). Silesian hornist and critic, pupil of Adolf Scholz and Emil Bohn, besides taking his degree as a lawyer. He became a virtuoso on the waldhorn (in 1882 inventing the oktav-waldhorn), promoted chamber-music with wind-instruments at Gries, wrote articles on instrument-making and critiques, and from 1891 carried on a sanatorium at Gries (issuing a health-periodical, *The 20th Century*). Author of *Die Trompete alter u. neuer Zeit*, 1881, *Zur Gesch. d. Instrumentalmusik*, 1885, *Das Oktavierungsprinzip bei Blechinstrumenten*, 1889, *Das alte Klarinblasen auf Trompeten*, 1895, *Die Dämpfung beim Horn*, 1897, and *Militarismus u. Musik*, 1909, and also wrote horn-pieces and several singspiele.

Eichner, Ernst (Mannheim, 1740–1777, Potsdam). Able bassoonist and composer, for a time court-musician at Zweibrücken, from 1770 in Paris and London, and from 1773 in the orchestra of Prince Frederick William of Prussia. He was an important representative of the Mannheim circle, writing 31 symphonies, clavier-concertos, quintets, quartets, trios, clavier-sonatas, etc. See *Denkmäler d. Tonkunst in Bayern*, vii–viii. *G.*

Eickhoff, Paul (Gütersloh, 1850). Westphalian philologian, writing on various topics in versification and hymnology (from 1895).

Eijken, Heinrich (Elberfeld, 1861–1908, Berlin), son of the following. Dutch-Rhenish theorist, pupil of Papperitz and Herzogenberg, from 1902 teacher at the Berlin Hochschule. Wrote a Psalm, choruses and striking songs (some with orchestra), a manual of harmony (edited by Leichtentritt and Wappenschmidt,

1911) and an extension of Liliencron's *Chorordnung*, 4 vols.

Eijken, Jan Albert van (Amersfoort, 1822–1868, Elberfeld). Able Dutch organist, trained at the Leipzig Conservatory and by Joh. Schneider, in 1847 giving recitals in Holland, from 1848 organist at leading churches in Amsterdam, besides teaching at the Rotterdam Music-School, and from 1854 organist at the Reformed Church in Elberfeld. Wrote a large number of important organ-works, including 3 sonatas, preludes, toccatas, etc., transcriptions of Bach's clavier-works, a violin-sonata, incidental music for *Lucifer*, choruses and songs.

Einstein, Alfred (Munich, 1880). Bavarian musicologist, since 1905 publishing various studies in music-history (especially on Steffani), and a *Gesch. d. Musik*, 1917–18, besides since 1918 editing the *Zeitschrift für Musikwissenschaft*. In 1919, at Riemann's death, he succeeded to the editorship of the latter's *Musik-Lexikon*.

Eisfeld, Theodor (Wolfenbüttl, 1816–1882, Wiesbaden). North German conductor, pupil of Karl Müller and Reissiger, with lessons later from Rossini, in 1839–43 conductor of the Concerts Viviennes in Paris, in 1849–64 conductor (sometimes alternating with Bergmann) of the New York Philharmonic Society, as well as from 1850 of the new Harmonic Society (choral) and from 1857 of the new Brooklyn Philharmonic (from 1864 alternating with Theo. Thomas). In Paris and especially in New York he exerted a stimulating and permanent artistic influence. From 1851 he was much engaged in series of chamber-recitals, the precursors of the more important Mason-Thomas soirées. In 1858, in returning from Hamburg, he was one of the few survivors at the burning of the 'Austria' in mid-ocean and never entirely recovered from the effects. In 1866 he retired to Wiesbaden. *A.*

Eitner, Robert (Breslau, 1832–1905, Templin, n. Berlin). Distinguished Silesian musicologist, pupil of Brosig, from 1853 in Berlin as a teacher and from 1863 head of a piano-school, but from about 1865 conspicuous for historical research and the working out of invaluable biographical and bibliographical records. In 1882 he retired to Templin to complete his monumental *Quellenlexikon d. Musiker u. Musikgelehrten*, 10 vols. 1900–04. In 1868 he had been the chief founder of the Gesellschaft für Musikforschung and from 1869 had edited its *Monatshefte für Musikgeschichte* as well as its *Publikation älterer Musikwerke*, 29 vols. to 1905. Author also of a dictionary of Dutch composers (prize in 1867 from the Amsterdam Maatschappij, but not published), *Verzeichnis neuer Ausgaben alter Musikwerke* [to 1800], 1871, *Bibliographie d. Musiksammelwerke d. 16. u. 17. Jahrh.* (with Haberl, Lagerberg and K. F. Pohl), 1877, *Die Oper von ihren ersten Anfänge bis 1750*, 3 vols., 1881-85, *Bücherverzeichnis d. Musikliteratur i. d. Jahren 1839–46* (supplementing Becker), 1885, *Buch- u. Musikalienhändler, Drucker nebst Notenstecher*, 1904–06, besides other special contributions to the *Monatshefte*. He also composed the biblical opera *Judith*, a cantata for Whitsunday, a Stabat Mater *a cappella*, an overture to *Der Cid*, piano-pieces and songs. A quarterly *Miscellanea Musicae Bio-Bibliographica* for additions and corrections of the *Quellenlexikon* has been issued since 1912 by Springer, Max Schneider and Wolffheim. *G.*

Eitz, Karl Andreas (n. Halberstadt, 1848). A singing-teacher in the schools of Eisleben who since 1890 has devised and advocated a system of elementary teaching of musical structure and of the art of sight-singing by means of a syllable-notation analogous to that of the Tonic Sol-Fa system (for details, see Riemann, *Musik-Lexikon*, 1922). Author of several manuals relating to the principles and application of the system (1893–1911) and also of *Das mathematisch-reine Tonsystem*, 1891. Critiques of the system by various writers from 1908.

Ekman, Karl (Åbo, 1869). Finnish pianist, pupil of H. Barth and A. Grünfeld, since 1895 teaching at the Helsingfors Conservatory and from 1907 its director. He is said to be the best pianist of Finland at present.

Eldering, Bram (Groningen, 1865). Gifted Dutch violinist, pupil of Poortmann, Hubay and Joachim, in 1887–88 teaching at Pest and playing viola in the Hubay Quartet, from 1891 concert-master of the Berlin Philharmonic, from 1895 of the Meiningen court-orchestra, and in 1899–1903 of the Gürzenich Orchestra in Cologne, as well as head of two Quartets and teacher at the Conservatory.

Elers, Franz (?1500–1590). 16th C.

Elewijck, Xavier Victor van (Brussels, 1825–1888, Tirlemont). Belgian amateur at Louvain, for a time director at the Cathedral and manager of sacred concerts there with orchestra. Wrote monographs on Belgian church-music (1861), on the carillonneur Van den Gheyn (1862), on various congresses about church-music (1866) and on *L'État Actuel de la Musique en Italie*, 1875, besides a collection of old Netherland clavier-pieces.

Elgar, Edward William (n. Worcester, 1857). Distinguished English composer, pupil of his father (long organist in Worcester), but largely self-taught. From youth he played the organ and several orchestral instruments, becoming member or leader of bands of varied form, and in 1885–89 followed his father as organist of St. George's (R. C.) Church, Worcester. In 1889 he went to London, in 1891 to Malvern, in 1904 to Hereford (in 1905–08 serving as professor at Birmingham Univ.), and of late years has lived again in London. From about 1896 his marked originality of conception and mastery of expression began to be generally recognized, leading to a rapid growth of a remarkable renown, so that notable commissions were assigned to him and in 1904 a three-day Elgar Festival was held at Covent Garden. In 1906 he visited the United

States. Mus.D. of Cambridge in 1900, of Durham in 1904, of Oxford in 1905 and also of Yale; LL.D. of Leeds, in 1904, of Aberdeen in 1906 and of the Univ. of Pittsburgh in 1907. Knighted in 1904. He is also a member of numerous societies throughout Europe.

His works comprise the following (opus-numbers in brackets):

Orchestral Works

Symphonies in A-flat [55] (1908) and in E-flat [63] (1911).
Overtures—*Froissart* [19], *Cockaigne* (in London Town) [40], *In the South* [50] (1902).
Symphonic Study *Falstaff* [68] (1913); Symphonic Poem *Polonia* [78] (1915).
2 Suites, *The Wand of Youth* [1ab].
Variations, *Enigma* [36] (1899).
Imperial March [32] (1897, Victoria Jubilee); 2 marches, *Pomp and Circumstance* [39] (1901).
Violin-concerto in B min. [61] (1910).
Incidental music to *Grania and Diarmid* [42].
Sevillana [7]: 3 pieces [10].
Sursum Corda [11], for strings, brass and organ.
Adagio, *Sospiri* [70], for strings, harp and organ.
Dream-Children [43], for small orchestra.
For strings—Introduction and Allegro [47] (1905), with quartet; Serenade [20]; Elegy [58].

Chamber-Works

Piano-quintet in A min. [84]; wind-quintet [6].
String-quartets [8] and [83] (1919).
Romances for violin and orchestra [1] and for bassoon and orchestra [62].
Violin-sonatas [9] and [82] (1919).
For violin—*Salut d'Amour* [12]; *La Capricieuse* [17]; *Sérénade Lyrique;* Allegretto [3]; 7 pieces [4, 13, 15] (the last also for small orchestra).

Vocal Works

Oratorios—*The Light of Life* [29] (1890, Worcester), *The Dream of Gerontius* [38] (1900, Birmingham), *The Apostles* [49] (1903, Birmingham), *The Kingdom* [51] (1906, Birmingham).
Cantatas—*The Black Knight* [25] (1893), *King Olaf* [30] (1896), *The Banner of St. George* [33] (1897), *Caractacus* [35] (1898), Coronation Ode [44] (1902, Edward VII), *The Music-Makers* [69] (1912).
Spanish Serenade [23] (1892); *Scenes from the Bavarian Highlands* [27] (1896); Masque, *The Crown of India* [66] (1912); *The Spirit of England* [80] (1916).
Psalm 48 [67]: Te Deum and Benedictus [34]; motets and anthems [2, 74]; 5 choral songs [71-73].
Recitations with orchestra—*The Carillon* [75], *Une Voix dans la Désert* [77], and *The Belgian Flag* [79].
About 20 part-songs [18, 26, 45, 52–54, 56–57].
Many songs [5, 16, 59–60 and without number].
Also *Sea-Pictures* [37], for alto and orchestra.

Monographs by Buckley, 1904, Newman, 1906, and Streatfeild, 1912, besides numerous essays and articles. *G, A.*

Elias Salomonis. 13th C.

Ella, John (Thirsk, 1802–1888, London). English violinist, from 1822 playing in various London orchestras, also studying with Attwood and Fétis, and continuing at the Antient Concerts and in the Philharmonic till 1849. In 1845–80 he conducted a series of morning chamber-concerts (The Musical Union) and in 1850–59 also an evening series. For both of these he prepared analytical programs. From 1855 for a time he lectured at the London Institution (library). He was also critic for various papers. Author of *Lectures on Dramatical Music*, 1872, *Musical Sketches*, 1861, '69, '78, *Personal Memoir of Meyerbeer*, 1868, and *Records of the Musical Union*. *G.*

Ellberg, Ernst Henrik (Söderhamn, 1868). Swedish composer, trained at the Stockholm Conservatory, at first playing in the court-orchestra and from 1903 professor at the Conservatory. Has written a symphony, 2 overtures, an Introduction and Fugue for strings, a string-quintet, a string-quartet, the ballet-pantomime *Askungen*, 1907, and choruses for men's voices.

Eller, John (Gratz, 1820–1862, Pau). Styrian violinist, pupil of Hysel, from 1842 concert-master at Salzburg, besides making wide tours (with Joachim at Paris in 1850, with Gottschalk in Spain in 1852, etc.). Wrote various violin-pieces and études.

Ellerton, John Lodge (Chester, 1801–1873, London). English composer (amateur), studying in Italy and Germany. Wrote 9 operas (from about 1825), including *Dominica*, 1838 (London), the oratorio *Paradise Lost*, 1857, 6 symphonies, 4 overtures, over 40 string-quartets and much other chamber-music, a Stabat Mater, 3 masses and other church-music, over 60 glees (Catch Club prizes from 1836), many duets and songs. He was also a poet (volumes in 1845 and 1864). [His name was properly Lodge, but he assumed that of Ellerton about 1845.] *G.*

Elleviou, Jean (Rennes, 1769–1842, Paris). French operatic tenor, in 1790–1813 a favorite at the Comédie Italienne, Paris, appearing at the premières of Méhul's *Joseph* (1807) and Boieldieu's *Jean de Paris* (1812). See Reichardt, *Vertraute Briefe*, 1810.

Ellicott, Rosalind Frances (Cambridge, 1857), daughter of the Bishop of Gloucester. English composer, trained at the Royal Academy, London, and by Wingham, from about 1885 having commissions for large works from various Festivals. In 1882 she was one of the leading promoters of the Handel Society. Has written the cantatas *Radiant Sister of the Dawn*, 1887 (Cheltenham), *Elysium*, 1889 (Gloucester), *The Birth of Song*, 1892 (Gloucester), *Henry of Navarre*, 1894 (men's voices), 3 overtures, a *Fantasie* for piano and orchestra, a string-quartet, a piano-quartet, 2 trios, sonatas for violin and for 'cello, part-songs and songs. *G.*

Elling, Catherinus (Christiania, 1858). Norwegian composer, trained mostly at Leipzig and Berlin, from 1896 teaching at the Christiania Conservatory and since 1908 on salary from the government as collector of folk-songs. Has written the opera *Kosakkerne*, 1897, the oratorio *The Prodigal Son*, music for *A Midsummer-Night's Dream*, a symphony, chamber-works, effective piano-pieces and songs, besides short sketches of Ole Bull, Kjerulf, Svendsen and Grieg and articles on folk-songs.

Ellis, Alexander John (London, 1814–1890, do.). Distinguished English phonetician and musical physicist, educated at Cambridge, from 1843 chiefly concerned with phonetics, but from 1863 increasingly absorbed in extending Helmholtz' researches in acoustics. He became fellow of the Royal, London Mathematical and Antiquaries' Societies, and was twice president

of the Philological Society. Sc.D. of Cambridge Univ. in 1890. He translated Helmholtz' *Tonempfindungen* (1875, 2d ed. 1885), to which (2d ed.) he added summaries of many papers originally prepared for the Royal Society, the Musical Association and the Society of Arts (from 1864), dealing with problems of scales, temperament, making instruments capable of just intonation, oral sensitiveness, etc. Author also of *Early English Pronunciation*, 5 parts, 1869–89, manuals on pronunciation and singing-diction (1877–78), *The Basis of Music*, 1877, etc. *G.*

Elman, Mischa (Talnoe, 1891). Eminent Russian violinist, pupil of Fidelmann, Auer and Cui, appearing at Petrograd and Berlin in 1904, at London in 1905 and at New York in 1908, since then being everywhere recognized as an artist of the first order. He has published some transcriptions. *G, A.*

Elmblad, Johannes (Stockholm, 1853). Swedish operatic bass, pupil of Stockhausen and Garcia, from 1876 noted in Sweden and Germany, from 1880 singing on European and American stages, and from 1897 engaged at the Stockholm City-Theater.

Elmenhorst, Heinrich (1632–1704). 17th C.

Eloy d'Amerval. 15th C.

Elsenheimer, Nicholas J. (Wiesbaden, 1866). Hessian pianist, educated at Heidelberg University (LL.D.), in music a pupil of Jakobsthal. He came to Cincinnati in 1890 as professor at the College of Music and organist in various churches, besides appearing as pianist with the Marion Quartet, in two-piano recitals with Gorno and with orchestras. Since 1907 he has taught at the Granberry School in New York and been organist at St. Ignatius'. Has written the symphonic poem *Künstlers Erdenwallen*, the cantata *Die Weihe der Künste*, 1899 (Sängerbund prize), the choral *Eventide* (women's voices with strings), *The Angels' Song* (bass, quartet, strings and organ), the tenor ballade *Belshazzar*, a mass, etc. *A.*

Elsner, Josef Xaver (Grottkau, 1769–1854, Warsaw). Silesian violinist, from 1781 in theater-orchestras at Brünn, Lemberg and (from 1799) Warsaw, where in 1815 founded the Musical Society and in 1816 became head of the music-school that in 1821 became the Warsaw Conservatory (director till 1830). He was one of Chopin's teachers. Wrote 19 operas, including *Leszet der Weise*, 1809, and *König Zokietek*, 1818, ballets, duodramas and other stage-music, 3 symphonies, orchestral polonaises, quartets, concertos, much church-music, including a Passion, masses, a Requiem, etc., 4-hand piano-sonatas, and two essays on the musical capacity of the Polish language. *G.*

Elson, Arthur (Boston, 1873), son of the following. American author of many useful manuals of musical information, including a *Critical History of Opera*, 1901, *Orchestral Instruments*, 1902, *Woman's Work in Music*, 1903, *Modern Composers of Europe*, 1904, *The Musician's Guide*, 1912, *The Book of Musical Knowledge*, 1914, *History of Vocal Music*, 1918, etc. *A.*

Elson, Louis Charles (Boston, 1848–1920, do.). American theorist, critic and author, pupil of Kreissmann and Gloggner-Castelli, from 1876 active in Boston, writing for various papers and from 1880 on the staff of the New England Conservatory (soon head of the theory-department), besides much lecturing there and elsewhere. He was critic for the *Advertizer* from 1888 and was correspondent of several foreign periodicals. Author of *Curiosities of Music*, 1883, *German Songs and Song-Writers*, 1884, *History of German Song*, 1886, *The Theory of Music*, 1890, *The Realm of Music*, 1892, *National Music of America*, 1899, *European Reminiscences*, 1893, *Great Composers*, 1897, *Shakespeare in Music*, 1900, *Folk-Songs of Many Nations*, 1905, *History of American Music*, 1904 (revised, 1915), *Music Dictionary* (terms), 1905, *Woman in Music*, 1917, etc. Chief editor of the *University Encyclopedia of Music*, 10 vols., 1912, and *Modern Music and Musicians*, 20 vols., besides contributing to several other large works. He also made many translations and arrangements. *A.*

Elterlein, Ernst von [Ernst Gottschald] (Elterlein, 1826– ?). Saxon lawyer, author of analyses of Beethoven's sonatas and symphonies (1857–58).

Elvey, George Job (Canterbury, 1816–1893, n. Windsor). English organist, pupil of Skeats and the Royal Academy, London, from 1835 or ganist at St. George's, Windsor, retiring in 1882, besides conducting choral societies. Mus.D. of Oxford Univ. in 1840. Knighted in 1871. Wrote 2 oratorios, several odes, considerable church-music, an orchestral march, glees and part-songs. Memoir by his widow, 1894. *G.*

Elvey, Stephen (Canterbury, 1805–1860, Oxford), brother of the above. English organist, pupil of Skeats, from 1830 organist at New College, Oxford, and from 1848 chorægus to the University (Mus.D. in 1838). Wrote church-music and edited a Psalter and Canticles. *G.*

Elwart, Antoine Aimable Élie (Paris, 1808–1877, do.). French composer and writer, pupil of the Paris Conservatory (Prix de Rome, 1834), teaching theory there till 1871. Wrote several operas, including *Les Catalans*, 1840, oratorios, masses, church-music and much instrumental music, but is specially known for many teaching-manuals in sight-singing and theory, a life of Duprez (1838), histories of the Conservatory Concerts (1860) and of the Concerts Populaires (1864). *G.*

Elwes, Gervase Cary- (n. Northampton, 1866–1921, in accident). Gifted English concert-tenor, at first in diplomatic service, then pupil of Mandyczewski, Bouhy, Démest and others, from 1903 a favorite at numerous festivals and in London, in 1907 visiting Germany, the United States in 1909 and the Low Countries in 1914. His interpretation of Brahms and of Elgar's *Gerontius* were especially famous. *G.*

Emery, Stephen Albert (Paris, Me. 1841–1891, Boston). American theorist, trained at the Leipzig Conservatory and by Spindler, from 1864 teaching in Portland, Me., but from 1867 identified with the New England Conservatory, Boston, and with Boston University, training many able pupils in harmony and composition. Wrote about 150 works of no great dimensions, a text-book in harmony (1880) and piano-studies. *A.*

Emmanuel, Maurice (Bar-sur-Aube, 1862). Eminent French musicologist and composer, pupil of the Paris Conservatory and of Gevaert (Litt.D. of the Sorbonne, 1895), in 1898–1905 professor (history of art) at the Lycées Racine and Lamartine, Paris, in 1904–07 director at Ste.-Clothilde, and since 1910 professor of music-history at the Conservatory. Author of articles on German conservatories and music in German universities (*Revue de Paris*, 1898, 1900), on music in school-instruction (*Grande Revue*, 1910–11), on Greek music (Lavignac's *Encyclopedie*, vol. i, 1911), on *La Vie Réelle en Musique* and *Prose et Musique* (*Revue de Paris*, 1900–01), and on Bourgault-Ducoudray (*Monde Musical*, 1911), with the monographs *Histoire de la Langue Musicale*, 2 vols. 1911 (prize from the Académie), and *Traité de l'Accompagnement Modal des Psaumes*, 1912. Editor for Durand of Rameau's works (after Malherbe's death in 1911), of many works of Bach and of a new edition of the classics (1915–16). Composer of the opera *Prométhée Enchaîné* (1915), the pantomime *Pierrot Peintre*, 1886, 3 *Odelettes Anacréontiques*, 1911 (voice, flute and orchestra), 8 *Chansons Bourguignonnes*, 1912 (soli, chorus and orchestra), the symphonic poem *Terre de Bretagne*, 1890 (soli, chorus and orchestra), an *Ouverture pour un Conte*, 1887, 2 string-quartets (1889, 1903), a *Suite sur des Airs Populaires Grecs*, 1907 (violin and piano), an organ-sonata, a piano-sonata, and many songs (some with violin and 'cello).

Emmerich, Robert (Hanau, 1836–1891, Baden-Baden). Hessian composer, pupil of A. Dietrich and Stauffer, after long military service (1859–73) at Darmstadt, in 1878–79 director at Magdeburg and then at Stuttgart. Wrote the operas *Der Schwedensee*, 1874, *Van Dyck*, 1875, and *Ascanio*, the cantata *Huldigung dem Genius der Töne*, 2 symphonies and songs.

Encina, Juan del (1469–1537). 16th C.

Enckhausen, Heinrich Friedrich (Celle, 1799–1885, Hanover). Hanoverian organist, pupil of Aloys Schmitt and from 1829 his successor at Hanover as court-organist and conductor of the Singakademie. Wrote the opera *Der Savoyard*, 1832, orchestral, piano- and church-music.

Ende, Herwegh von (Milwaukee, 1877–1919, New York), son of the pianist Amelia von Ende. American violinist, pupil of Ziehn, Vilim, Halir, Witek and E. E. Taubert, from about 1895 playing in the Berlin Philharmonic and touring in both Europe and America, and from 1903 teacher in New York, from 1907 playing also in his own Quartet and in a Trio (both with Altschuler). He married the daughter of the violinist Reményi. *A.*

Enesco, Georges (Cordaremi, 1882). Gifted Rumanian violinist and composer, trained at the Vienna and Paris Conservatories, beginning tours in 1899 and being for a time court-violinist in Bucharest, living later in Paris. Has written 2 symphonies, orchestral suites and rhapsodies, a dixtuor for strings and wind, a string-octet, a piano-quintet, 2 violin-sonatas, a violin-suite, a piano-suite, 'cello-pieces, songs, etc.

Engel, Carl (Paris, 1883). Able French critic, educated at Strasburg and Munich Universities, with musical study under Charpentier and Thuille, removing to America in 1905, where he is now a citizen. In 1909–21 he was musical adviser for the Boston Music Co. and then became head of the music-division of the Congressional Library in Washington. Author of *Alla Breve*, 1921 (essays), and many articles in the *Musical Quarterly*, etc. Has also written songs, pieces for piano and for violin.

Engel, David Hermann (Neuruppin, 1816–1877, Merseburg). Prussian organist, pupil of Th. Schneider and Hesse, from 1848 cathedral-organist at Merseburg and teacher in the Gymnasium. Wrote a comic opera, an oratorio, psalms, organ-pieces, a *Beitrag zur Gesch. d. Orgelbauwesens*, 1855, manuals of school-music, etc.

Engel, Gustav Eduard (Königsberg, 1823–1895, Berlin). Prussian singing-teacher and critic, originally a student of philology, with musical lessons from Marx and Kotzold, from 1848 teaching in Berlin, from 1853 writing for the *Spener'sche Zeitung* and from 1861 for the *Vossische Zeitung*, from 1862 also teaching at Kullak's Academy and from 1874 at the Hochschule (many noted pupils). Author of a *Sängerbrevier*, 1860 (daily exercies), annotations to Gumprecht's collection of vocal classics, *Die Vokaltheorie von Helmholtz u. d. Kopfstimme*, 1867, *Ueber das Erhabene u. Schöne in d. Musik*, 1872, *Die Konsonanten d.deutschen Sprache*, 1874, *Die Bühnenfestspiele von Bayreuth*, 1876, *Das mathematische Harmonium*, 1881, *Aesthetik d. Tonkunst*, 1884 (based on Helmholtz), and *Die Bedeutung d. Zahlenverhältnisse für d. Tonempfindung*, 1892, besides essays in the *Vierteljahrschrift f. Musikwissenschaft.*

Engel, Johann Jakob (Parchim, 1741–1802, do.). Mecklenburger teacher, tutor of the brothers Von Humboldt and Frederick William III. Author of a notable essay *Ueber d. musikal. Malerey*, 1780, and of other writings referring to music. Memoir by Nicolai, 1806.

Engel, Julius Dimitrievitch (Berdiansk, 1868). Russian lexicographer, pupil of Tanieiev and Ippolitov-Ivanov, from 1897 critic for the *Russkija Viedomosti* and author of various opera-guides, *Musikhistorische Essais*, 1911, *In der Oper*, 1911, *Taschen-Musiklexikon*, 1914, and of a revision of the Russian translation of Rie-

mann's *Musiklexikon* (1896, 2d ed. 1914). He is also an industrious collector of Jewish folk-music in Russia, with several publications.

Engel, Karl (n. Hanover, 1818–1882, London). Able music-historian, pupil of Enckhausen, Hummel and Lobe, after living at Hamburg, Warsaw and Berlin, in 1846 migrated to England, where from 1850 he became in London an authority on the evolution of instruments. Author of *The Music of the Most Ancient Nations*, 1864, *Introduction to the Study of National Music*, 1866, *Musical Instruments of All Countries*, 1869, catalogues of ancient instruments at a loan-exhibition in 1872 and of those in the South Kensington Museum (1874), *Musical Myths and Facts*, 1876, *The Literature of National Music*, 1879, *Researches into the Early History of the Violin Family*, 1883, and a large general history of all instruments (unpublished). He also wrote *Reflections on Church-Music*, 1856, and piano text-books. *G.*

Engelke, Bernhard (Brunswick, 1884). North German organist and historian, educated at Halle and Leipzig Universities (Ph.D. 1906), from 1906 singing-teacher at Magdeburg and organist at the Klostergymnasium. Author of a thesis on Fasch (1906) and a history of music at the Magdeburg Cathedral (1913), besides important editions of old music, a translation of Pirro's *Bach* (1911), etc.

Engelmann, Georg. 17th C.

Engelsberg, E. S. [pen-name of Dr. Eduard Schön (1825–1879)]. A Silesian lawyer in the Austrian civil service who became noted for comic quartets for men's voices, but also wrote orchestral, chamber- and piano-works whose publication he interdicted by will.

Engl, Johann Evangelist. Secretary of the Mozarteum at Salzburg and editor of its *Jahresbericht*, author of an edition of Haydn's diary in London (1909) and several notes about the Mozarts.

Enna, August (Nakskov, 1860). Eminent Danish composer, at first self-taught, later pupil of Schjorring, Mathesson-Hansen and Rasmussen and finally (1888) winning the Ancker scholarship and studying in Germany. Since about 1875 he had been active in Copenhagen in theater- and dance-music, and from 1883 had composed ambitiously. In 1890–91 he was director of the Dagmar-Theater in Copenhagen and soon gained reputation as a fresh and original composer. Has written the operas *Die Hexe*, 1892, *Die Feen*, 1893, *Kleopatra*, 1893, *Aucassin und Nicolette*, 1895, *Das Streichholzmädel*, 1897, *Lamia*, 1897, *Ung Elskov*, 1902, *Nattergalen*, 1912, *Gloria Arsena*, 1913, and *Komödianten* (1916), besides three early operettas (1880–84), the ballets *The Shepherdess and the Chimney-Sweep*, 1901, and *St. Cecilia's Golden Shoe*, 1904, the choral *Mutterliebe*, symphonies in D min. and C min., the symphonic tone-pictures *Märchen*, an overture, a violin-concerto, piano-pieces and songs. *G, A.*

Enna, Emil (Copenhagen, 1877), nephew and pupil of the above, also of Zwicki and Schytte. Danish pianist, from 1897 appearing in Europe and America, now living in Portland, Ore. Has written the opera *The Dawn of the West*, 1915, a piano-sonata, etc. *A.*

Épine, Francesca Margherita de l' (? –1746, London). Italian stage-singer, said to have been the first Italian to appear in England (from 1692), from 1704 at Drury Lane and from 1712 in several works of Handel. In 1718 she married Pepusch and retired. She was also a skillful harpsichordist. *G.*

Epstein, Julius (Agram, 1832–1918, Vienna), Noted Croatian pianist, pupil of Rufinatscha and Halm, in 1867–1901 professor at the Vienna Conservatory (Brüll and Marcella Sembrich among his pupils). He was one of the editors of the great edition of Schubert's works. His son **Richard** (1869–1919) was also a fine pianist and taught at the Vienna Conservatory, besides touring widely in Europe and coming to America in 1914. He was an accomplished accompanist and ensemble-player. *A.*

Érard, Sébastien (Strasburg, 1752–1831, n. Paris). Distinguished Alsatian piano- and harp-maker, from 1768 in Paris, where in 1777 he made the first French piano, arousing a short-lived hostility from the luthiers' guild, and in 1786–96 worked in London, deriving thence the action used at Paris in 1796 for his first grand piano. By 1809 he had practically perfected his own repetition-action and also his double-action harp. Besides improvements in details of these he invented a 'piano organisé' (piano and organ, with two keyboards), a 'harpe à fourchette' and an 'orgue expressif.' He was succeeded by his nephew, **Pierre Érard** (1796–1855), and he by his wife's nephew, Pierre Schäffer (d. 1878). The Érard establishment has for a century ranked as one of the great piano-factories of the world. *G.*

Erb, John Lawrence (n. Reading, Pa. 1877). American organist, trained at the Metropolitan College, New York, and the Virgil School, holding his first position as player in 1892, in 1895–1905 at churches in New York and Brooklyn, in 1905–13 head of the music-department of Wooster University, in 1913–14 organist in Chicago, in 1914–21 director of the School of Music in the University of Illinois and since 1922 director at Connecticut College (New London). He has been prominent in many musicians' associations and in promoting popular music-education. Has written organ-, piano- and vocal music, a life of Brahms (1904) and text-books in harmony. *A.*

Erb, Maria Joseph (Strasburg, 1860). Alsatian organist and composer, trained at the School of Classical Music, Paris, since 1880 organist at the Johanniskirche, Strasburg, and at the Synagogue, in 1908 gaining the title of royal professor. Has written the operas *Der letzte Ruf*, 1895, *Der glückliche Taugenichts*, 1897, *Abendglocken*, 1900, *Eifersüchtig*, 1901, *Der*

Riese Schletto, 1901, *Der Zaubermantel*, 1901, *Die Vogesentanne*, 1904, and *Princessin Flunkerli*, 1912 (fairy-opera), with the ballet-opera *Der Heimweg*, 1907, several masses (one 6-part *a cappella*), a symphony, 2 orchestral suites, an octet (suite) for strings and wind, a string-quartet, a string-trio, 3 violin-sonatas, organ-sonatas, many piano-works, songs and two collections of Alsatian folk-songs.

Erba, Dionigi. 17th C. *G.*

Erbach, Christian (1570–1635). 17th C. *G.*

Erben, Balthazar (? –1686). 17th C.

Erben, Robert (Troppau, 1862), Prussian composer, from 1894 director at Frankfort, from 1896 at Mannheim, and since about 1900 living at Berlin. Has written the opera *Enoch Arden*, 1895, and the fairy-play *Die Heinzelmännchen*, 1896.

Erdmannsdörfer, Max von (Nuremberg, 1848–1905, Munich). Bavarian conductor, trained at the Leipzig Conservatory and by Rietz, in 1871–80 court-director at Sondershausen, from 1882 conductor for the Moscow Musical Society, and professor in the Conservatory (students' orchestra from 1885), from 1889 conductor of the Bremen Philharmonic, in 1896–97 director for the Petrograd Musical Society and in 1897–98 court-director at Munich and professor in the Conservatory. In 1886 he was named professor by Warsaw Univ. and in 1903 received the Bavarian Order of the Crown. Wrote various choral works, an overture, some chamber-music, etc. His wife, née Pauline (Fichtner) Oprawill (1847–1916), was an eminent pianist, pupil of Liszt, holding court-appointments at Weimar and Darmstadt (married 1874).

Ergo, Emil (Selzaete, 1853). Belgian theorist, pupil of the Antwerp Conservatory, in 1898–1900 conducting the choral society Antwerpia and in 1900–03 the Rubenskring, and since 1907 teaching at Thiébaut's school at Ixelles (Brussels). Author of a long series of essays and monographs upon topics in harmony, counterpoint and composition, largely in the line of Riemann's theories (from 1887). Has also written the cantata *Hulda aan de Nyverheid*, 1902.

Erk, Ludwig Christian (Wetzlar, 1807–1883, Berlin). Rhenish singing-teacher, pupil of André, from 1826 at a school at Meurs (Lower Rhine) and organizing popular festivals in the neighborhood, and from 1836 professor in the Royal Seminary, Berlin, where he was also in 1836–38 director of the Domchor (before its reorganization), in 1843 started his men's chorus and in 1852 his mixed chorus, both intended to foster distinctively 'popular' song. In 1857 he received the title of royal director and in 1876 that of professor. In 1877 he gave up his post at the Seminary. He was editor or author of a large number of collections of school-songs, folk-songs and chorales (from 1833), including *Die deutschen Volkslieder*, 1838–45, *Volkslieder alte u. neue*, 1845–46, *Deutscher Liederhort*, 1856 (completed in 4 vols. from the original materials by F. M. Böhme, 1893–94), *Choralgesänge d. 16. u. 17. Jahrh.* 1845, *J. S. Bachs Choralgesänge*, 1850–65, *Choralbuch für evangelische Kirchen*, 1862, etc. In his school-music books he was assisted by his brother, **Friedrich Albrecht Erk** (1809–1879) and his brother-in-law, Wilhelm Greef (1809–1875). His *Allgem. Musiktheorie* was completed in 1885 by Tiersch. His library went to the Royal Library. Memoirs by K. Schultze, 1876, Schmeel, 1908, and Friedländer (in *Allgem.Deutschen Biographie*). *G.*

Erkel, Alexander [Alexius] (Pest, 1846–1900, Bèkés-Csaba), son of the following. Hungarian conductor, in 1875–93 conductor of the Pest Philharmonic and from 1896 director of the Opera there. Wrote 4 operettas (from 1883).

Erkel, Franz [Ferencz] (Gyula, 1810–1893, Pest). Important Hungarian conductor and composer, the pioneer in developing the national opera. He was the pupil of his father, took charge of the Kaschau opera-troupe in 1834 and, going with it to Pest, from 1838 was conductor at the new Opera, founder of the Philharmonic Concerts and professor at the National Academy. Wrote 9 operas, including *Bâthory Mâria*, 1840, *Hunyâdy Lâszlô*, 1844, *Bank Bân*, 1861, etc. (till 1874), and many songs. Memoir by Abrányi, 1897. *G.*

Erlanger, Camille (Paris, 1863–1919, do.). French composer, trained at the Paris Conservatory (Prix de Rome, 1888). Wrote the operas *Kermaria*, 1897, *Le Juif Polonais*, 1900, *Le Fils de l'Étoile*, 1904, *Aphrodite*, 1906, *Bacchus Triomphant*, 1909, *L'Aube Rouge*, 1911, *La Sorcière*, 1912, *Le Barbier de Deauville*, 1917, and *Forfaiture*, 1921, with the dramatic legend *St.-Julien l'Hospitalier*, 1894 (as opera, 1896), a Requiem for double chorus, the symphonic poem *Maître et Serviteur*, *La Chasse Fantastique* and *Sérénade Carnavalesque*, both for orchestra, and various songs. He also wrote incidental music for André-Legrand's *La Reine Wanda*, 1918, *G, A.*

Erlanger, Frédéric d' (Paris, 1868), son of a German father and an American mother, but from about 1890 a British subject. He belongs to a well-known family of bankers in Paris. Has written the operas *Jehan de Saintré*, 1893, *Inez Mendo*, 1897, *Tess*, 1906, and *Noël*, 1912, a *Suite Symphonique*, a violin-concerto, a piano-quintet, a string-quartet, a violin-sonata, etc. Some of his work came out under the name 'Frédéric Regnal'. *G, A.*

Erlebach, Philipp Heinrich (1657–1714). 17th C.

Erlemann, Gustav (Neuwied, 1876). Rhenish church-musician, trained at various Berlin conservatories, since 1904 head of a church-music school at Treves and author of *Einheit im katholischen deutschen Kirchenliede*, aiming to introduce more uniformity in usage in Germany, Austria, Switzerland and Luxemburg. Has also written organ-, piano- and vocal works, including a Stabat Mater (1920).

Erler, Hermann (n. Dresden, 1844–1918, Berlin). Saxon editor and publisher, at first

manager for Bote & Bock in Berlin, but from 1873 starting a business of his own (later Ries & Erler). He long edited the *Neue Berliner Musikzeitung* and wrote for the *Fremdenblatt*. Author of *Schumanns Leben u. Werke*, 2 vols. 1887.

Ernst, Alfred (Périgueux, 1860–1898, Paris), son of Heinrich below. Author of *L'Œuvre Dramatique de H. Berlioz*, 1884, *R. Wagner et le Drame Contemporain*, 1887, *L'Art de R. Wagner* part 1, *L'Œuvre Poétique*, 1893 (part 2, *L'Œuvre Musicale*, not finished), a study of *Tannhäuser* (1895), translations of *Die Meistersinger* and the *Ring*, with various articles in reviews. *G.*

Ernst, Franz Anton (Georgenthal, 1745–1805, Gotha). Able Bohemian violinist, from 1778 concertmaster in the Gotha court-orchestra. Wrote a notable violin-concerto and an essay on the structure of the violin (*Allgem. musikal. Zeitung*, 1805).

Ernst, Heinrich Wilhelm (Brünn, 1814–1865, Nice). Eminent Moravian violinist, pupil of Mayseder, J. Böhm and De Bériot, appearing from 1832 at Paris and then throughout Europe (in England from 1843), from about 1850 living mostly in London. His playing was marked by brilliance, passion and often much interpretative power. Wrote a violin-concerto (new edition by Marteau, 1913), many effective concert-pieces and 2 string-quartets. *G.*

Ernst II, Duke of Saxe-Coburg-Gotha (Coburg, 1818–1893, Reinhardsbrunn). Noted amateur composer. Wrote the operas *Zaire*, 1846, *Toni der Wildschütz*, 1848, *Santa Chiara*, 1853, *Casilda*, 1855, *Diana von Solange*, 1858, 2 operettas (under pen-names), several cantatas, songs, etc. Autobiography and reminiscences, 3 vols. 1887–89.

Errani, Achille (Faenza, 1823–1897, New York). Italian tenor, pupil of Vaccai, appearing widely in Europe from about 1845, from 1860 touring in the United States, Cuba and Mexico and from 1864 a noted teacher in New York. *A.*

Ertel, Jean Paul (Posen, 1865). Prussian lawyer (degree, 1898) and composer, pupil of Tauwitz, Brassin and Liszt, in 1897–1905 editor of the *Deutsche Musikzeitung* (Berlin), and also critic for the *Lokalanzeiger* and teacher in Born's and Petersen's schools. Has written the symphony *Harald*, the symphonic poems *Maria Stuart*, 1896, *Der Mensch*, 1905 (with organ), *Belsazar*, *Pompeji*, *Die nächtliche Heerschau*, 1908, and *Hero und Leander*, 1909, a double fugue for orchestra and organ, a string-quartet (Hebrew themes), a concerto for violin solo, violin-suites, the baritone ballades *Die Wallfahrt nach Kevlaar* and *Des Sängers Fluch*, extended organ-works, piano-pieces and songs, besides the opera *Gudrun*. His later works tend much to impressionism.

Ertmann, Dorothea von, née Graumann (Offenbach, ?1778–1848, Milan?) The gifted pianist to whom Beethoven dedicated his sonata in A, op. 101. She was the aunt of Mathilde Marchesi.

Eschenburg, Johann Joachim (Hamburg, 1743–1820, Brunswick). A councillor and professor at Brunswick who from about 1770 organized concerts there, translated various works of Burney and Webbe, contributed to several periodicals and wrote an *Entwurf einer Theorie u. Literatur d. schönen Redekunste*, 1783 (5th ed. 1836, revised by Pinder), with illustrations (8 vols. 1788–95).

Eschmann, Johann Karl (Winterthur, 1826–1882, Zurich). Able Swiss piano-teacher, pupil of Moscheles and Mendelssohn, working at Kassel and from 1852 at Zurich. Author of a valuable *Wegweiser durch d. Klavierliteratur*, 1879 (9th ed. 1918), 100 *Aphorismen*, 2d ed. 1899, and a method.

Eschmann-Dumur, Carl (n. Zurich, 1835–1913, Lausanne). Another Swiss piano-teacher at the Lausanne Music-School, also author of a *Guide de Jeune Pianiste*, 2d ed. 1888 (literature), a method and an edition of Clementi's preludes and exercises.

Escobedo, Bartolomeo (? –1563). 16th C.

Escudier, Léon (1821–1881) and **Marie** (1819–1880), brothers, born at Castelnaudray. In 1838 they founded *La France Musicale* at Paris and soon opened a music-store (issuing works of Verdi, etc.), entered on political journalism and together published *Études Biographiques sur les Chanteurs Contemporains*, 1840, *Dictionnaire de Musique*, 2 vols. 1844, *Rossini*, 1854, anecdotes of celebrated singers, *Paganini*, etc. (1856). After 1862 they proceeded separately, Marie going on with their periodical and Léon starting *L'Art Musical*, the one continuing till 1870, the other till 1894. *G.*

Eslava, Miguel Hilarion (in Navarra, 1807–1878, Madrid). Eminent Spanish theorist and composer, trained as choirboy at Pampeluna, from 1828 maestro at Ossuna, from 1832 at Seville and from 1844 for Queen Isabella and professor at the Madrid Conservatory. Wrote about 150 church-works, including organ-pieces, 3 Italian operas (1841–43), some text-books and the notable *Lira Sacro-Hispaña*, 5 vols. 1869 (collection of representative works of the 16–19th centuries). *G* (with contents of the *Lira*).

Espagne, Franz (Münster, 1828–1878, Berlin). Westphalian librarian, pupil of Dehn and from 1858 his successor as head of the music-division of the Royal Library in Berlin, besides being choirmaster at the Hedwigskirche and editor of parts of the standard editions of Palestrina, K. P. E. Bach and Beethoven.

Esplá, Triay Oscar (Alicante, 1886). Spanish composer, originally trained as an engineer, as well as in philosophy, since 1915 writing according to a special scale based upon Oriental models. Among his earlier works are a *Suite Levantina* (prize at Vienna in 1909) and *El Sueño de Eros* (first given in Germany). To these he has added the opera *La Bella Durmiente*, a piano-quintet, a string-quartet and a piano-sonata.

Espósito, Michele (Castellammare, 1855). Italian pianist, trained at the Naples Conserva-

tory, from 1873 concertizing in Italy, from 1878 in Paris and since 1882 professor at the Royal Academy in Dublin and from 1899 founder and conductor of the Dublin Orchestral Society, gaining repute, also, as an ensemble-player. Mus.D. of Trinity College, Dublin. Has written the short operas *The Post-Bag*, 1902, and *The Tinker and the Fairy*, 1910, the cantata *Deirdre*, 1897, an *Irish Symphony*, 1902, the overture *Otello*, an orchestral suite, *Berceuse* and *Poem* (1899), string-quartets in D (1899) and C min. (1908), violin-sonatas in G min. and E min. (1907), a 'cello-sonata (1898), 2 *Irish Rhapsodies* and 2 *Irish Melodies*, both for violin. Many of his larger works have won prizes in Dublin, London, Paris and Bologna.

Esquivel, Juan. 17th C.

Esser, Cateau (Amsterdam, 1859), daughter of the Governor of Curaçao. Dutch singing-teacher, trained at the Frankfort and Paris Conservatories, since 1895 director of a School of Vocal and Dramatic Art at Amsterdam.

Esser, Heinrich (Mannheim, 1818–1872, Salzburg). Badenese conductor and composer, pupil of F. Lachner and Sechter, from 1838 concertmaster and then conductor at the Mannheim court-theater and conductor of the Mayence Liedertafel, from 1847 director of the Kärntnerthor-Theater in Vienna and from 1857 of the Court Opera there, besides for a time leading the Philharmonic Concerts, retiring on pension in 1869. Wrote 3 operas (1839–44), various orchestral and chamber-works, excellent men's quartets and songs. *G.*

Essipov, Annette (Petrograd, 1851–1914, do.). Accomplished Russian pianist, pupil of Wielhorski and Leschetizky at the Petrograd Conservatory, appearing from 1874 all over Europe and from 1876 also in America. In 1893–1908 she was professor at the Petrograd Conservatory. Her playing was marked by brilliance, passion and poetic feeling. In 1880–92 she was Leschetizky's wife. *G.*

Este, Michael (? –1638?). 17th C.

Este, Thomas (? –1609?). 16th C. *G.*

Estéban, Fernando. 15th C.

Ett, Kaspar (n. Landsberg, 1788–1847, Munich). Bavarian organist, from 1816 at the Michaeliskirche in Munich, a zealous investigator of church-music in the 16-18th centuries and a composer upon antique models. His collections went to the Munich Library.

Ettinger, Max (Lemberg, 1874). Galician composer, pupil of the Munich Conservatory, writing the opera *Judith*, 1921, a short play by Boccaccio, the choral work *Weisheit des Orients*, 1921, an orchestral suite and other pieces, a quintet for piano and wood-wind, sonatas for violin and for 'cello, etc.

Eulenburg, Ernst (Berlin, 1847). Prussian publisher, pupil of the Leipzig Conservatory, since 1874 established at Leipzig, in 1892 acquiring the *Kleine Partitur-Ausgabe* of Payne and lately greatly extending its range.

Euler, Leonhardt (Basel, 1707–1783, Petrograd). Swiss acoustician, from 1730 professor at Petrograd, from 1740 at Berlin and from 1766 at Petrograd again. Author of *Tentamen novæ theoria musicæ*, 1729, and of many articles relating to musical acoustics. He was the first to use logarithms in acoustical calculations.

Euting, Ernst (London, 1874). German-English student of music-history, trained at the Berlin Hochschule (Ph.D. 1899, with a thesis on the history of wind-instruments in the 16–17th centuries), since 1899 editor of the *Deutsche Instrumentenbau-Zeitung*. In 1902–04 he was one of the editors of the *I. M. G. Zeitschrift*.

Evans, David Emlyn (n. Newcastle Emlyn, 1843–1913, London). Welsh composer, self-taught and mostly engaged in business, from 1865, however, a steady winner of prizes at the Eisteddfodau until he ceased competing. Besides cantatas, anthems, part-songs and glees, wrote a biographical account of Welsh musicians (1887) and a life of Tchaikovsky, made a notable collection of 500 Welsh airs (2 vols. 1896) and was long editor of the periodical *Y Cerddor*.

Evers, Karl (Hamburg, 1819–1875, Vienna). North German pianist, pupil of K. Krebs and Mendelssohn, from about 1840 more or less steadily on tour, from 1858 music-seller at Gratz and removing to Vienna in 1872. Wrote many characteristic piano-pieces, 4 good sonatas, fugues and also songs.

Ewald, Victor (Petrograd, 1860). Russian civil engineer, pupil in music of Sziglev and Sokolov, composing a string- and a wind-quintet, a string-quartet, 'cello-pieces, etc.

Ewer & Co. A London firm of music-publishers, founded in 1820 by John J. Ewer and in 1867 merged with Novello & Co. as Novello, Ewer & Co. *G.*

Eximeno y Pujader, Antonio (Valencia, 1729–1808, Rome). Spanish Jesuit, originally professor of mathematics at Segovia, later alternately at Rome and in Spain. Author of *Dell' Origine e delle Regole della Musica*, 1774, arguing against the pedantic and formal tendencies of composition and for the expressional view of music. This book precipitated an animated controversy, in which he was pitted against Martini (pamphlets on both sides). *G.*

Expert, Henri (Bordeaux, 1863). Eminent French musicologist, pupil of the Niedermeyer School at Paris and of Franck and Gigout, specially interested in music of the 15–16th centuries. In 1903 (with Manry) he founded the Société d' Études Musicales, in 1909 became second librarian at the Conservatory (under Tiersot), and latterly has taught at the École de Musique Classique and the École des Hautes Études Sociales. His chief work is the monumental collection of the music of French and Flemish composers of the olden time, classified under these heads: (a) *Les Maîtres-Musiciens de la Renaissance Française*, (b) *Bibliographie Thématique*, (c) *Les Théoriciens de la Musique au Temps de la Renaissance*, (d) *Sources du*

Corps de l'Art de Musique Franco-Flamande des XV^e et XVI^e Siècles, (e) *Commentaires*, (f) *Extraits des Maîtres-Musiciens*. He has also issued a critical study of the Huguenot Psalter (1902), *Les Maîtres de Clavecin des XVII^e et XVIII^e Siècles*, *Amusements des Musiciens Français du XVIII^e Siècle*, and *Répertoire de Musique Religieuse et Spirituelle*, besides contributions to Lavignac's *Encyclopédie*. *G, A.*

Eybler, Joseph [von] (n. Vienna, 1764–1846, Schönbrunn). Austrian composer, pupil of Albrechtsberger and a friend of Haydn and Mozart, from 1792 choirmaster at Vienna churches, from 1804 assistant court-director and in 1824–33 Salieri's successor as director, besides teaching in the royal family from 1810. Wrote much effective church-music, including 2 oratorios, over 30 masses, a beautiful Requiem, 7 Te Deums, etc., as well as symphonies, concertos, quartets, etc., and several operas. He was for years president of the Tonkünstler-Societät. *G.*

Eymieu, Henry (Saillans, 1860). French critic, pupil of Gazier and Widor, now on the staff of *Le Ménestrel* and other journals. Author of *Études et Biographies Musicales*, 1892, and many essays. Has written the oratorio *Marthe et Marie*, 1898, an operetta, orchestral and piano-pieces, songs, etc.

Eysler, Edmund S. (Vienna, 1874). Since 1902 composer of numerous popular operettas for German and Austrian stages.

F

Faber, Benedikt. 17th C.

Faber, Heinrich (? –1552). 16th C.

Faber, Nikolaus. 14th C.

Fabri, Annibale Pio [called Balino] (Bologna, 1697–1760, Lisbon). Able Italian stage-tenor, pupil of Pistocchi, much sought for at various courts (as by the Emperor Charles VI), visiting England in 1729–31 to sing for Handel and soon after engaged as court-musician at Lisbon. He was a member of the Bologna Accademia and was repeatedly its president (1725, '29, '45, '47, '50). *G.*

Fabri, Stefano (?1550– ?). 16th C.

Fabri, Stefano (1606–1658). 17th C.

Fabricius, Albinus. 16th C. *G.*

Fabricius, Jakob Kristian (Aarhus, 1840–1919, Copenhagen). Danish magistrate, bandmaster and composer, in 1871 establishing a fund for the publication of Danish music, from 1873 promoter and officer of the Copenhagen Concert Union and in 1884–1900 on the directorate of the court-concerts. Wrote an opera (translated into German by Mengewein), arias with orchestra, piano-pieces, choruses and songs.

Fabricius, Johann Albert (Leipzig, 1668–1736, Hamburg), son of the following. Editor of valuable collections of Greek and Latin authors and of Hebrew history which contain much relating to music (from 1705, 27 vols. in all).

Fabricius, Werner. (1633–1679). 17th C. *G.*

Faccio, Franco (Verona, 1840–1891, n. Monza). Able Italian conductor and composer, pupil of Bernasconi and the Milan Conservatory (Boito a fellow-student), went to Germany and was in army service (both with Boito), in 1867–68 was guest-conductor in Scandinavia, from 1868 professor at the Milan Conservatory and from 1872 also conductor at La Scala, succeeding Terziani, and gaining high repute. Wrote the operas *I Profughi Fiamminghi*, 1863, and *Amleto*, 1865 (text by Boito), the cantata *Le Sorelle d'Italia*, 1862 (with Boito), a symphony, a string-quartet and a set of songs. He directed the first Italian performances of *Aida* (1872) and of *Otello* (1887). *G.*

Faelten, Carl (Ilmenau, 1846). Thuringian pianist, pupil of Schoch and intimate with Raff, in 1870–71 served in the Franco-Prussian War, from 1874 toured in concert, in 1877–82 taught at the Hoch Conservatory, Frankfort, from 1882 taught at the Peabody Conservatory, Baltimore, from 1885 at the New England Conservatory, Boston (director in 1890–97) and since 1897 has directed his own school in Boston with marked success. With his brother **Reinhold** (b. 1856) has written much pedagogical material. *A.*

Fago, Nicola (Taranto, 1674–1740, Naples). Italian composer, pupil of A. Scarlatti and Provenzale, from 1704 the latter's successor as director of the Conservatorio de' Turchini at Naples (Leo, Jommelli and Sala among his pupils). Wrote the oratorio *Faraone Sommerso*, much elaborate church-music, cantatas and several operas, including *Eustachio* and *Astarte*.

Fahrbach, Joseph (Vienna, 1804–1883, do.). Noted Austrian flutist and guitarist, self-taught, long in the court-orchestra at Vienna and then head of his own troupe. Wrote flute-concertos, methods for flute and oboe, dance-music for orchestra, etc.

Fahrbach, Philipp (Vienna, 1815–1885, do.). Austrian dance-composer and leader, pupil of Lanner, conductor of his own orchestra and later of a military band. Wrote about 150 popular dances and marches, besides 2 operas (1844–45).

Fahrbach, Philipp (Vienna, 1840–1894, do.), son of the above. Austrian dance-composer, from 1870 bandmaster at Pest and from 1885 his father's successor at Vienna. Wrote over 300 dances and marches.

Fährmann, Ernst Hans (n. Lommatzsch, 1860). Noted Saxon organist, pupil of C. A. Fischer, Scholtz and Nicodé, from 1890 at the Johanniskirche in Dresden and from 1891 also professor at the Conservatory, in 1892–1903 giving regular organ-recitals. Has written an organ-concerto, 11 large organ-sonatas and other works, a symphony, a string-quartet, 2 piano-trios, a piano-sonata and many songs. In 1889 he married the alto Julie Bächi.

Faignient, Noë. 16th C. *G.*

Fairchild, Blair (Belmont, Mass, 1877). American composer, originally in diplomatic service in the East, pupil of Widor and Ganaye, since 1903 living in Paris. Has written the symphonic poems *East and West*, *Zàl* and *Shah Féridoun*, various other orchestral pieces, a violin-concerto, a piano-quintet, a string-quartet, a piano-trio, a violin-sonata, much other chamber-music, 2 organ-fugues, the pantomime *Dame Libellule*, 1921, 6 Psalms and *In Memoriam* for soli and *a cappella* chorus, 2 *Bible Lyrics* (soprano and chorus), 2 *Garden Sketches* for piano, several sets of characteristic songs (Tuscan, Persian, Greek, etc.), these and other works often reflecting Oriental impressions. *A.*

Fairclough, George Herbert (Hamilton, Ont. 1869), and **William Erving** (n. Barrie, Ont. 1859), brothers. Canadian organists, trained in England or Germany the former since 1900 at St. Paul (since 1904 also teaching at Macalester College), the latter from 1887 in Montreal and since 1890 in Toronto (also connected with both the College of Music and the University). *A.*

Faiszt, Immanuel Gottlob Friedrich (Esslingen, 1823–1894, Stuttgart). Würtemberger organist, self-taught, from 1846 known as a concert-player, from 1847 settled at Stuttgart, where in 1847 and '49 he started choral societies

and in 1857 the famous Conservatory (director from 1859), besides being from 1865 organist at the Stiftskirche. Ph.D. of Tübingen Univ. in 1846 and also made royal professor. Wrote cantatas, motets and much other choral music, organ- and piano-pieces, *Beiträge zur Gesch. d. Klaviersonate*, 1846, and (with Lebert) the noted Cotta edition of the classics and (with Stark) a singing-method. *G.*

Falcke, Henri (Paris, 1866–1901, do.). Able French pianist, trained at the Paris Conservatory and in Germany, developing a fine reputation for breadth of repertory and of style. Author of a good text-book on arpeggio-playing.

Falcon, Marie Cornélie (Paris, 1812–1897, do.). Remarkable French operatic soprano, though known at the Paris Opéra only in 1832–37, then losing her voice and seldom reappearing. Her name, like Mme. Dugazon's, is still often applied to leading rôles like those of Alice (in *Robert*), Rachel (in *La Juive*) and Valentine (in *Les Huguenots*). *G.*

Falconieri, Andrea (?1600– ?). 17th C.

Fall, Leo (Olmütz, 1873). Moravian composer, pupil of the Vienna Conservatory, theater-conductor successively at Berlin, Hamburg, Cologne and Vienna. In 1904 he married the daughter of Jadassohn. Has written the operas *Frau Denise*, 1902, and *Irrlicht*, 1905, and many highly successful operettas (from 1905).

Falla, Manuel de (Cadiz, 1876). Spanish impressionistic composer, pupil of Tragó, Pedrell, Dukas and Debussy, living at Granada. Has written the opera *La Vida Breve*, 1913, 2 ballets (1915–19), a fantasie for three voices and orchestra from *Don Quixote*, the symphonic poem for piano and orchestra, *Noches en los Jardines de España*, etc.

Faltin, Richard Friedrich (Danzig, 1835–1918, Helsingfors). Prussian conductor, pupil of Markull, F. Schneider and the Leipzig Conservatory, from 1856 teacher at Viborg and from 1869 conductor of the Symphony Concerts at Helsingfors, of the Oratorio Society (1871–84) and of the Opera (1873–83), besides from 1870 being organist at the Nikolaikirche and director at the University and from 1882 teacher at the Conservatory. Edited Finnish folk-songs and wrote choral and organ-pieces. See Flodin, *Finska Musiker*, 1900.

Faminzin, Alexander Sergievitch (Kaluga, 1841–1896, n. Petrograd). Russian critic, pupil of Vogt, Seifriz and the Leipzig Conservatory, in 1865–72 professor of music-history at the Petrograd Conservatory, from 1870 secretary of the Russian Musical Society, and writer for various papers and journals. Wrote the operas *Sardanapal*, 1875, and *Uriel Acosta*, 1883, the symphonic poem *The Triumph of Dionysos*, 2 string-quartets, a piano-quintet, a violin-rhapsody, etc., with translations of theoretical works by Richter, Marx and Draeseke, some collections of Russian folk-songs, and Russian essays on Slavic mythology (1889), on Russian mummers and gleemen (1889), on the Indo-Chinese scale (1889), on the gusli (1890) and the domra (1891). *G.*

Fanciulli, Francesco (n. Orbetello, 1853–1915, New York). Italian bandmaster, trained at Florence, from 1876 organist and teacher in New York, in 1893–98 Sousa's successor as head of the Marine Band in Washington, in 1898–1904 bandmaster of the 71st Regt. N. Y. N. G., and then of his own band. Wrote 3 operas and 2 comic operettas. *A.*

Fanelli, Ernest (Paris, 1860). French composer, for a time studying at the Paris Conservatory, in 1883–93 engaged on impressionistic compositions (the symphonic picture *Thèbes*, 2 suites, a piano-quintet, etc.) that were too extreme to gain attention till discovered by Pierné in 1912 and then brought out as in a way prefiguring Debussy and his school. See essay by Calvocoressi in *Musical Times*, 1912.

Faning, Eaton (Helston, 1850). English composer, trained at the Royal Academy, London (Mendelssohn Scholar and Lucas prize), from 1878 teaching there and at other London institutions, from 1885 music-director at Harrow School, and since 1901 variously employed in London as choral conductor, examiner for Cambridge and London Universities, etc. Mus.D. of Cambridge Univ. in 1899. Has written 3 operettas (1877–82), a mass, the dramatic cantata *Liberty*, 1882, much other church- and choral music, a symphony, an overture, 2 quartets, many part-songs (like *Song of the Vikings*), duets and songs. See *Musical Times*, 1901. *G.*

Fano, Guido Alberto (Padua, 1875). Italian composer, pupil of Pollini and Martucci, but also educated as a lawyer (degree at Bologna, 1898), from 1900 teacher at the Bologna Liceo, from 1905 director of the Parma Conservatory and since 1911 of the Naples Conservatory. Has written the drama *Juturna*, the symphonic poem *La Tentazione di Gesù*, an overture and a prelude, sonatas for violin (prize at Milan, 1898) and for 'cello, the cantata *Astrea*, songs, etc.

Farina, Carlo 17th C.

Farinelli [properly Carlo Broschi] (Naples, 1705–1782, Bologna). Celebrated Italian artificial soprano, pupil of Porpora, appearing in Rome in 1722 with unexampled success and in a few years (especially after studying further with Bernacchi in 1727 at Bologna) became the foremost operatic artist in Europe, unexcelled in every device of vocal technique and increasingly impressive in interpretation. From 1724 he was several times at Vienna, in 1734–37 joined Porpora in the competition with Handel at London which led to the latter's second bankruptcy and his abandonment of opera for oratorio, and in 1737–59 was a court-favorite at Madrid with Philip V and his successors. From 1761 he lived near Bologna in a sumptuous residence erected out of the enormous proceeds of his career. Memoirs by Sacchi, 1784, Ricci, 1890,

Desastre, 1903, and Frati, 1913 (*Rivista Musicale*). *G.*

Farinelli, Giuseppe (Este, 1769–1836, Trieste). Italian composer, trained at the Conservatorio de' Turchini, Naples, from 1792 working at Naples, from 1810 at Turin, from 1817 at Venice and from 1819 was maestro at Trieste Cathedral. He was an industrious and clever imitator of the style of Cimarosa. Wrote nearly 60 operas, mostly comic, an oratorio, 8 dramatic cantatas, 5 grand masses and much other church-music. *G.*

Farjeon, Harry (Hohokus, N. J. 1878). English (-American) composer, trained at the Royal Academy, London (many prizes), and since 1903 professor there. Has written the symphonic poems *Mowgli* and *Summer Vision* (score lost when sent to Germany for performance), a *Hans Andersen Suite* for small orchestra, a piano-concerto, 2 string-quartets, sonatas for violin, for 'cello and for piano, a *Poem* for violins, violas and orchestra, many and varied piano-pieces, including several suites, *Four Winds*, *Moorish Idylls*, etc., many songs, including the cycles *Vagrant Songs*, *The Lute of Jade* and *The Shepherds' Garland*, and 3 operettas (1899–1902). *G, A.*

Farkas, Edmund [Œdön] (n. Heves, 1852). Able Hungarian composer, pupil of the Pest Academy, though at first aiming to be a civil engineer, since about 1880 director of the Klausenburg (Transylvania) Conservatory, with some opera-conducting and writing for periodicals. Has written 5 Hungarian operas, including *Vezeklök*, 1893, and *Balassa Bálint*, 1896 (comic), a symphony, 5 string-quartets, an overture, other orchestral works, a mass, several choral works, ballads and songs—all with a strong Hungarian flavor.

Farmer, Henry (Nottingham, 1819–1891, do.). English violinist and organist, self-taught, living all his life in Nottingham. Wrote an overture, violin-concertos and pieces, a mass, songs, etc.

Farmer, John 16th C. *G.*

Farmer, John (Nottingham, 1836–1901, Oxford). English teacher, pupil of the Leipzig Conservatory and of Spaeth, at first employed at Zurich, from 1862 music-master at Harrow School and from 1885 organist at Balliol College in Oxford and head of a musical society there. Wrote the oratorio *Christ and His Soldiers*, 1878, the fairy-opera *Cinderella*, 1882, a comic cantata, 2 septets (strings, flute and piano), a piano-quintet, etc., and edited many popular song-books. *G.*

Farmer, Thomas. 17th C. *G.*

Farnaby, Giles. 16th C. *G.*

Farnsworth, Charles Hubert (Cesarea, Asia Minor, 1859), son of American missionaries. American educator, musically trained in Boston or Worcester, from 1876 organist in Worcester, from 1888 teacher and choral conductor at the University of Colorado (Boulder), and since 1901 head of the music-department of Teachers College (Columbia Univ.), New York. Has written *Education Through Music*, 1909, *How to Produce and Listen to Music*, edited several collections of folk-songs and school-songs, and written many articles. *A.*

Farrant, Richard (?1530–1580). 16th C. *G.*

Farrar, Geraldine (Melrose, Mass. 1882). Brilliant American operatic soprano, pupil of Trabadello, Graziani and Lilli Lehmann, singing in public in Boston when but thirteen and making her stage-début at Berlin in 1901, continuing there at the Royal Opera till 1904, then variously engaged throughout Europe and returning to America in 1906, where her notable combination of musical and dramatic powers has made her steadily successful. She sang at the premières of Mascagni's *L'Amico Fritz* (1905), Camondo's *The Clown* (1905), Saint-Saëns' *L'Ancêtre* (1906) and Humperdinck's *Die Königskinder* (1910). Latterly she has made a mark as a film-actress. In 1916 she married the actor Lou Tellegen [Von Dommelen]. *A.*

Farrenc, Jacques Hippolyte Aristide (Marseilles, 1794–1865, Paris). French student of music-history, originally a flutist, trained at the Paris Conservatory, but from 1841 engrossed in researches that later made him Fétis' collaborator in the preparation and issue of the 2d edition of his *Biographie* (1860–65) and his *Trésor des Pianistes* (1861–72). In early life he had a music-store and wrote various flute-works. *G.*

Farrenc, Jeanne Louise, née Dumont (Paris, 1804–1875, do.), wife of the above. Eminent French pianist, pupil of Reicha and influenced by Hummel and Moscheles, in 1842–73 professor at the Paris Conservatory. She married Farrenc in 1821 and they made many tours in France together. Later she assisted in his historical studies and after his death continued his work on the *Trésor*, besides herself publishing a *Traité des Abréviations Employées par les Clavecinistes des XVII^e^ et XVIII^e^ Siècles*, 1897. She was also an accomplished composer, writing 2 symphonies, 3 overtures, a nonet, a sextet, 2 quintets and much other chamber-music (twice winning the Prix Chartier), piano-sonatas, études and other pieces. Among her many pupils was her nephew Ernest Reyer. *G.*

Farwell, Arthur (St. Paul, Minn. 1872). American specialist in the music of the North American Indians, pupil of Norris, Humperdinck and Guilmant, in 1899–1901 lecturer at Cornell University, in 1901 founder of the Wa-Wan Press at Newton Center, Mass., for the issue of American compositions, especially those based on Indian suggestions, and in 1905 of the American Music Society, in 1909–15 on the staff of *Musical America*, in 1910–13 in charge of municipal concerts in New York, in 1915–18 director of the Music School Settlement there, and in 1918–19 acting-professor at the University of California. At different times since 1903 he has studied Indian life in the Far West. Has

written an overture, the orchestral *Dawn*, *Ichibuzzh* and *The Domain of the Hurakan*, many striking piano-pieces more or less based on Indian themes, music for several pageants, masques and plays, etc., a report on Indian Songs and Spanish-California folk-songs (Am. Inst. of Archæology), and was editor of vol. iv (Music in America) of *The Art of Music*. Of late years he has been deeply interested in community-music. *A.*

Fasch, Johann Friedrich (n. Weimar, 1688–1758, Zerbst). Eminent Saxon composer, pupil of Kuhnau, Graupner and Grunewald, beginning fruitful activity while yet a student at Leipzig University (from 1707), in 1714–19 was in secretarial work at Gera, in 1719–21 was organist at Zeitz, in 1721–22 musician to Count Morzin in Bohemia, and from 1722 court-director at Zerbst. He was an extraordinarily able and fertile composer, highly esteemed by J. S. Bach, who was his close contemporary. Wrote 7 cycles of church-cantatas, many masses, motets and other sacred works, a great number of overtures (many more properly suites in the French manner), over 20 concertos for violin, flute, oboe and bassoon, etc. Autobiography in Marpurg's *Beiträge*, iii, and memoirs by J. A. Hiller, 1784, Engelke, 1908, and also in *I. M. G. Sammelbde.*10. Several of his chamber-works have been published by Riemann. *G.*

Fasch, Karl Friedrich Christian (Zerbst, 1736–1800, Berlin), son of the above. Able Saxon cembalist and conductor, pupil of Hertel, from 1756 K. P. E. Bach's assistant in the court-orchestra of Frederick the Great at Berlin and in 1774–76 also temporary director at the Opera, and from about 1780 much engaged upon church- and choral music, in 1790 initiating the choral society that in 1792 became the Singakademie, of which he was conductor till his death. Of his compositions only a portion are extant, as in his last sickness he directed his pupil Zelter to burn many of them. They consist mostly of church-music (6 vols. 1839). Memoirs by Zelter, 1801, Von Winterfeld, 1839, and a centennial *Festschrift*, 1836, besides Blumner's history of the Singakademie (1891). *G.*

Fassbaender, Peter (Aix-la-Chapelle, 1869–1920, Zurich). Rhenish conductor, pupil of the Cologne Conservatory, from 1890 in charge of the Harmonie and the orchestra at Saarbrucken, from 1895 city-director at Lucerne and head of the Conservatory there and from 1911 conductor of the Zurich Harmonie. Wrote 8 symphonies, 3 concertos for piano, 2 for violin and 1 for 'cello, 3 string-quartets, 2 violin-sonatas, 4 operas, 2 masses, many choruses, etc.

Faugues, Vincent. 15th C.

Faure, Jean Baptiste (Moulins, 1830–1914, Paris). Eminent French operatic baritone, pupil of the Paris Conservatory and of Trévaux at the Madeleine, in 1852–60 appearing steadily at the Opéra-Comique and in 1861–76 at the Opéra, then retiring almost completely from the stage, though still in constant request for concerts. For a brief time in 1857 he was professor at the Conservatory. He sang at the premières of Auber's *Jenny Bell* (1855) and *Manon Lescaut* (1856), Gevaert's *Quentin Durward* (1858), Meyerbeer's *Pardon de Ploërmel* (1859) and *L'Africaine* (1865), Verdi's *Don Carlos* (1867), Thomas' *Hamlet* (1868), etc., besides being considered supreme in many standard rôles. He was heard in England often from 1860, in Germany from 1861, at Brussels in 1870–72 and in Vienna as late as 1878. In 1859 he married Constance Caroline Lefebvre (1828–1905), who in 1858–67 was a favorite artist at the Opéra-Comique. See *Mus. Quarterly*, 1918. *G.*

Fauré, Gabriel Urbain (Pamiers, 1845). Eminent French organist and composer, trained at the Niedermeyer School, Paris, from 1866 organist at Rennes, from 1870 assistant at Notre-Dame, Paris, served for a time in the army, returned as organist at St.-Honoré and presently St.-Sulpice, from 1877 choirmaster at the Madeleine and from 1896 organist there, continuing till 1905. Meanwhile in 1896 he took Massenet's place as professor at the Conservatory, in 1905 becoming director, succeeding Dubois (retired in 1919), In 1909 he was elected to the Académie and in 1910 was named Commandeur in the Légion d'Honneur. Has written the operas *L'Organiste*, 1887, *Prométhée*, 1900, and *Pénélope*, 1913, incidental music to plays by Dumas, Haraucourt, Maeterlinck and Clemenceau, the cantata *La Naissance de Venus*, 1895, the choral *Chœur des Djinns*, 2 Requiems (1887, 1917), a symphony (1885), a violin-concerto, an orchestral suite, a piano-quintet, 2 piano-quartets, a violin-sonata, other fine pieces of chamber-music (Chartier prize in 1885 and '93), and many extremely beautiful songs, duets, etc. Memoirs by Séré, 1911, and Vuillemin, 1914. *G.*

Favart, Charles Simon (Paris, 1710–1792, do.). French dramatist, from 1740 producing about 150 plays, including many that gave character to the early French comic opera. From him was named the Salle Favart, which from 1783 was the home of the Opéra-Comique. His wife, née Marie Justine Duronceray (1727–1772), was a favorite actress and singer in his plays. Works, 10 vols. 1763–77.

Fay, Amy (Bayou Goula, Miss. 1844). American pianist, pupil of Tausig, Kullak, Deppe and Liszt, appearing in New York from 1876 and becoming an able exponent of the Deppe method. Author of *Music-Study in Germany*, 1881, which has had wide popularity. *A.*

Fay, Maude (San Francisco, 1883). American operatic soprano, pupil of Mmes. Von Meyerinck and Orgeni, in 1906–15 steadily engaged at the Munich Opera, besides appearances in London, Pest, Berlin, Brussels and Amsterdam.

Fayolle, François Joseph Marie (Paris, 1774–1852, do.). French critic (also mathematician and general littérateur), author (with some aid from Choron) of a *Dict. Historique des Musiciens*, 2 vols. 1810–11 (mostly translated, with many

errors, from Gerber), a more useful series of biographies of violinists (1810), *Sur les Drames Lyriques*, 1813, and *Paganini et Bériot*, 1830. *G.*

Fayrfax, Robert (?1470–1521). 16th C. *G.*

Fechner, Gustav Theodor (n. Muskau, 1801–1887, Leipzig). Eminent physicist, from 1834 professor at Leipzig University, whose *Psychophysik*, 1860, and *Aesthetik*, 1870, supplied valuable bases for musical æsthetics.

Fedeli, Ruggiero (? –1722). 17th C.

Fedeli, Vito (Foligno, 1866). Italian composer, pupil of Leonardi and Terziani, now director of the Novara Conservatory. Has written the operas *Ivanhoe*, *La Vergine della Montagna*, 1897, and *Varsovia*, 1900, various masses, orchestral and organ-pieces, choruses and songs, besides historical articles for periodicals.

Federici, Vincenzo (Pesaro, 1764–1826, Milan). Italian composer, in London from 1782, becoming known as composer from 1790, in 1803 returned to Italy, from 1809 was professor at the Milan Conservatory. Wrote 15 operas (1790–1812), including the comic *La Locandiera Scaltra*, 1812 (Paris), cantatas, etc.

Federlein, Gottfried Heinrich (New York, 1883). American organist, pupil of his father, E. J. Biedermann, Goetschius, Saar and Hedden, from about 1905 at the Chapel of the Incarnation, New York, in 1911–19 for the Ethical Culture Society, since 1915 at Temple Emanu-El and from 1921 also at the Central Presbyterian Church, Montclair, N. J. He has been active in the Am. Guild of Organists since 1904, in 1915 won its Clemson medal and in 1921 succeeded Baier as warden. Has written effective anthems, songs, organ- and violin-pieces. *A.*

Fehr, Max (Bülach, 1887). Swiss musicologist, graduate of Zurich University (Ph.D. 1912), from 1912 professor of Italian and French at the Zurich Gymnasium, and since 1918 the same at Winterthur. Author of essays on *Zeno u. seine Reform d. Operntextes*, 1912, *Zürich als Musikstadt im 18. Jahrh.* 1916, *Eine Konzertsaison in Zürich anno 1768*, 1916, *Die Meistersinger von Zürich*, 1916, *Der alte Musiksaal beim Fraumünster*, 1918, and *Das alte Musikkollegium Bischofszell*, 1918.

Fellowes, Edmund Horace (London, 1870). Eminent English organist and historical student, educated at Oxford University (Mus.B. 1896), pupil of P. C. Buck, Ch. Fletcher and L. Straus, from 1922 organist at St. George's Chapel, Windsor, succeeding Parratt. He was made Mus.D. by Dublin University in 1917. Editor of the collections *The English Madrigal School*, 36 vols. 1913–22, *The English School of Lutenist Song-Writers* (recently begun) and *English Madrigal Verse*, 1920, as well as author of *The English Madrigal Composers*, 1921. Has also written services, anthems, part-songs, songs, organ-pieces and a string-quartet.

Felstin, Sebastian von. 16th C.

Fenaroli, Fedele (Lanciano, 1730–1818, Naples). Noted Italian teacher, pupil of Leo and Durante, from 1755 professor at the Conservatorio della Pietà at Naples (Cimarosa, Zingarelli, Mercadante and Conti among his pupils). Wrote an oratorio (1760), much church-music and text-books in thorough-bass (1775). Critique by Consalvo, 1826.

Feo, Francesco (Naples, ?1685–after 1745, do.). Italian composer, pupil of Gizzi and Pitoni, from 1730 director of the Conservatorio de' Poveri in Naples and from 1740 of the Cons. della Pietà. Wrote 6 operas (1713–31), several oratorios, 3 intermezzi and considerable church-music. *G.*

Fernandez-Caballero, Manuel (Murcia, 1835–1906, Madrid). Spanish composer, trained at the Madrid Conservatory. Wrote over 220 popular zarzuelas (1854–1905), including *Los Dineros del Sacristan*, *Los Africanistas*, 1894, *El Cabo Primero*, 1895, *La Rueda de la Fortuna*, 1896, and *Los Estudiantes*, 1900, besides church-music. Member of the Academy from 1902.

Ferrabosco, Alfonso (1543–1588). 16th C. *G.*

Ferrabosco, Alfonso (?1575–1628). 17th C. *G.*

Ferrabosco, Domenico Maria (1513–1574). 16th C.

Ferrari, Benedetto (1597–1681). 17th C. *G.*

Ferrari, Carlo (Piacenza, 1730–1787, Parma), brother of Domenico below. Able Italian 'cellist, from 1758 at Paris and from 1765 court-musician at Parma. He is said to have been the first Italian to use the thumb as a capotasto.

Ferrari, Carlotta (Lodi, 1837–1907, Bologna). Noted Italian composer, pupil of Strepponi, Panzini and Mazzucato, writing (text and music) the operas *Ugo*, 1857, *Sofia*, 1866, and *Eleonora d'Arborea*, 1871, several masses and songs (to original poems).

Ferrari, Domenico (Piacenza, ? –1780, Paris), brother of Carlo above. Able Italian violinist, pupil of Tartini, from 1749 at Vienna, from 1753 concertmaster at Stuttgart and later prominent at Paris. Wrote a concerto, 36 sonatas and 6 trios. He is said to have been the first to use ' harmonics.' *G.*

Ferrari, Emilio (Allagna, 1851). Composer of the operas *Il Bandito*, 1880, *Notte d'Aprile*, 1887, *Il Cantico de' Cantici*, 1898, and *L'Avaro*, 1913, and the operetta *Primavera*, 1907.

Ferrari, Gabriella (Paris, 1860). French pianist and composer, trained at the Milan Conservatory and by Ketten, Dubois and Gounod, living in Paris. Has written effective piano-pieces and songs, orchestral suites and other pieces, and the operas *Le Dernier Amour*, 1895, *Le Tartare*, 1906, and *Le Cobzar*, 1909.

Ferrari, Giacomo Gotifredo (Roveredo, 1759–1842, London). Tyrolese singing-teacher and composer, pupil of Stecher (Mariaberg) and Latilla, at first musician to Prince Liechtenstein, then to Marie Antoinette (at Paris), in 1791–93 cembalist at the Théâtre Feydeau, and from about 1795 in London. Wrote useful text-books on singing (1815 ?–27), notable autobiographical *Aneddotti*, 2 vols. 1830, 4 operas (1787–99), some

ballets and many pieces for piano, harp, flute, etc. *G.*

Ferrari, Serafino Amadeo de' (Genoa, 1824–1885, do.). Italian pianist and composer, long director of the Genoa Conservatory. Wrote 6 operas (1853–64), a ballet, masses, songs, etc.

Ferrari-Fontana, Edoardo (Rome, 1878). Brilliant Italian operatic tenor, educated as a physician and from 1902 in diplomatic service in South America, but from 1906 appearing in Italy as singer, in 1910 achieving a phenomenal success at Milan in *Tristan*, becoming at once a favorite Wagnerian interpreter in Italy, in 1912 at Buenos Aires, and since 1913 in the United States. In 1913 he sang at the première of Montemezzi's *Amore dei Tre Rè*. In 1912 he married the soprano Margarete Matzenauer. *A.*

Ferrata, Giuseppe (Gradioli, 1865). Italian pianist and composer, trained at the Accademia S. Cecilia, Rome, with some lessons from Liszt, from 1885 teaching and concertizing in Italy, from 1892 taught in various schools in America, and since about 1910 at Newcomb College, New Orleans. He has received distinguished honors from the Italian and Portuguese governments. Has written a choral symphony, a piano-concerto, 3 string-quartets, suites for violin and for organ, a *Toccata Chromatique* for piano, 2 masses, a Requiem, an 8-part Dies Irae, a quartet-cycle of *Folk-Songs from the Spanish*, and many lesser works, besides 3 unpublished operas. *A.*

Ferreira da Costa, Rodrigo (Setúbal, 1776–1825, Lisbon). Portuguese mathematician, author of *Principios de Musica*, 2 vols. 1820–24, applying Momigny's theoretical principles to instrumental music down to Beethoven.

Ferretti, Giovanni. 16th C.

Ferretti, Paolo (Subiaco, 1866). Abbot of the Benedictine monastery in Parma and author of important studies of the rhythmic aspects of Gregorian music (1906, '13).

Ferretto, Andrea (n. Vicenza, 1864). Composer of the operas *L'Amor d'un Angelo*, 1893, *I Zingari*, 1900, *Idillio Tragico*, 1906, *La Violinata*, 1908 (revised, 1913), and two not yet given, the operetta *Fantasma*, 1908, 2 symphonic poems, church-music, etc.

Ferri, Baldassare (1610–1680). 17th C. *G.*

Ferri, Nicola (n. Bari, 1831–1886, London). Precocious Italian composer, pupil of the Naples Conservatory, from about 1855 in Paris and later in London, teaching at the Guildhall School. Wrote several operas (from 1847) and fine songs.

Ferroni, Vincenzo Emidio Carmine (Tramutola, 1858). Italian composer, trained at the Paris Conservatory (first prizes in composition), from 1881 teacher there and since 1888 at the Milan Conservatory, besides conducting the Famiglia Artistica. Chevalier of the Order of the Crown in 1897. Has written the operas *Rudello*, 1892, *Ettore Fieramosca*, 1896, and *Il Carbonaro*, 1900, the overture *Ariosto*, an orchestral *Rhapsodie Espagnole* and *Hymne d'un Pâtre Lydien* (prize, 1885), organ-pieces, many songs, etc.

Fesca, Alexander Ernst (Karlsruhe, 1820–1849, Brunswick), son of the following. Badenese pianist, pupil of Rungenhagen, Julius Schneider and Taubert, in 1839–40 toured brilliantly, in 1841 was musician to Prince Fürstenberg and then lived at Brunswick. Wrote 4 operas (1839–49), including *Der Troubadour*, 1847, a piano-sextet, 2 piano-trios, a violin-sonata and many effective songs. His career was cut short by irregular living. *G.*

Fesca, Friedrich Ernst (Magdeburg, 1789–1826, Karlsruhe). Saxon violinist, pupil of Pitterlin and A. E. Müller, playing early in the Gewandhaus Orchestra at Leipzig, from 1806 in that at Oldenburg, in 1808–13 under Reichardt at Kassel, and then, after a sojourn at Vienna, from 1816 was concertmaster in the court-orchestra at Karlsruhe, dying of consumption. Wrote 3 symphonies, 4 overtures, 5 quintets, 20 quartets, 2 operas (1819–23), Psalms, songs, etc. His chamber-music showed his gifts at their best. *G.*

Fest, Max Georg (Altenburg, 1872). Able Saxon organist, trained at the Leipzig Conservatory, from 1897 at the Nathanaelkirche, Leipzig, and from 1909 also singing-teacher at the Polytechnic High School. He has high reputation as a concert-player, not only in Germany, but in Austria and Italy.

Festa, Costanzo (?1490–1545). 16th C. *G.*

Festa, Giuseppe Maria (Trani, 1771–1839, Naples). Able Italian violinist, pupil of Mercieri, long a successful concertist in Italy and from 1802 at Paris, where for a time he was conductor at the Opéra, and from 1805 in the San Carlo orchestra, becoming conductor. His sister **Francesca** (1778–1836) was a stage-singer in Italy at Paris, Munich and Petrograd.

Festing, Michael Christian (London, ? –1752, do.). English violinist, son of a German flutist, pupil of Richard Jones and Geminiani, known as player from about 1724 and in the royal band from 1735, in 1737 director of the Italian Opera and from 1742 of the music at the Ranelagh Gardens. In 1738 he was the chief founder of the Royal Society of Musicians and its secretary till his death. Wrote many concertos, sonatas, trios and other chamber-pieces, odes and cantatas. *G.*

Fétis, Édouard Louis François (n. Dinant, 1812–1909, Brussels), son of the following. Belgian writer, in 1833–35 his father's successor as editor of the *Revue Musicale* in its last days, then at Brussels as contributor to the *Indépendant* and for more than a half-century librarian of the Brussels Library. Author of *Les Musiciens Belges*, 2 vols. 1849, and *Les Artistes Belges à l'Étranger*, 2 vols. 1857–65, besides preparing a catalogue of his father's library (1877) and editing the 5th vol. of his *Histoire*. He taught æsthetics at the Académie des Beaux-Arts and

was a member of the Académie Royale. His brother **Adolphe Louis Eugène** (1820–1873) was a good pianist and teacher, from 1856 in Paris. *G.*

Fétis, François Joseph (Mons, 1784–1871, Brussels). Distinguished Belgian composer, theorist and historian, precociously developed as violinist and organist, pupil of his father, at the Paris Conservatory and in Vienna, from 1804 beginning to display the restless historical inquisitiveness, prodigious industry in research and readiness of literary expression that marked his whole life. His attention was early fixed upon Guido's system and the history of notation, upon the Gregorian system of ritual music, and upon problems of musical theory. In 1806 he made a wealthy marriage, but by 1811 lost the property thus acquired. From 1813 he was organist and teacher at Douai, but in 1818 removed to Paris, where in 1821 he became professor of composition at the Conservatory and in 1827 its librarian, as well as editor of his journal *La Revue Musicale*, with some writing for newspapers. From 1833 he was director of the Brussels Conservatory, which he made one of the leading institutions of the world. With all other occupations ran a constant pursuit of literary and scholarly ambitions. Author of numerous text-books, as in harmony (1824), fugue and counterpoint (1825, '46), solfeggio (1827), score-reading (1829), choral singing (1837), piano-playing (1837), singing (1840), plain-song (1843), and advanced harmony (1844), *Les Mérites des Néerlandais dans la Musique*, 1828, *Curiosités Historiques*, 1830, *La Musique Mise à la Portée de Tout le Monde*, 1830, *Biographie Universelle des Musiciens*, 8 vols. 1837–44 (2d ed. 1860–65, and 2 added vols., edited by Pougin, 1878–80), *Esquisse de l' Histoire de l' Harmonie*, 1840, biographies of Paganini (1851) and Stradivari (1856), reports on instruments at the Paris Expositions of 1855 and 1867, and *Histoire Générale de la Musique*, 5 vols. 1869–76 (extending only to the 15th century), besides innumerable essays and special discussions in his *Revue* and in the *Proceedings* of the Brussels Academy. His studies in plain-song remain in manuscript. He was also a fertile and competent composer, writing 2 symphonies and some other orchestral works, a piano-sextet, 3 piano-quintets, a violin-sonata, many piano-works, including several sonatas (some 4-hand), masses, Te Deums, a Requiem and much other good church-music, songs, etc., besides 7 operas (1820–32). His great library (over 7300 vols.) went to the Brussels Royal Library. Memoir by Alvin, 1874. *G.*

Feurich, Julius (Leipzig, 1821–1900, do.). Saxon piano-maker at Leipzig from 1851, noted for his uprights. His son **Hermann** (b. 1854) has also a good reputation for concert-grands.

Fevin, Antoine and **Robert de.** 16th C. *G.*

Février, Henri (Paris, 1876). French composer, pupil of the Paris Conservatory. Has written the operas *Le Roi Aveugle*, 1906, *Monna Vanna*, 1909, and *Ghismonda*, 1919, and 3 operettas.

Fiala, Joseph (Lobkowitz, 1751–1816, Donaueschingen). Bohemian oboist, in the service of various nobles (in 1778–85 under the Archbishop of Salzburg), then some years in Russia and from 1792 court-director at Donaueschingen. Wrote 2 symphonies, several quartets, wood-wind trios, many concertos, etc. *G.*

Fibich, Zdenko (n. Czaslau, 1850–1900, Prague). Eminent Bohemian composer, precociously developed (a symphony at 14), studying at Prague, at the Leipzig Conservatory and under V. Lachner, in 1876–81 assistant-director at the Prague Opera and from 1878 choirmaster at the Russian Church there. While at Leipzig he was much influenced by Schumann. He produced about 700 works, many of them of such originality as to rank him among the significant composers of the modern Czech circle. Wrote the operas *Bukovín*, 1874, *Blaník*, 1881, *The Bride of Messina*, 1884, *The Storm*, 1895, *Hédy*, 1896, *Sárka*, 1898, *The Fall of Ancona*, 1900, and *Hippodamia*, 1891 (melodramatic trilogy), 6 other melodramas, the choral *Wedding-Scene* and *The Wind-Bride*, 3 symphonies, the symphonic poems *Othello*, *Zaboj and Slavoj*, *Toman and the Nymph*, *Vesna*, *Vigiliæ* and *At Evening*, 4 overtures, orchestral variations, a quintet, 2 string-quartets, a piano-quartet and other chamber-works, about 400 piano-pieces of various kinds and a method, choruses and songs. Memoir by C. L. Richter, 1899. *G.*

Fiby, Heinrich (Vienna, 1834–1917, Znaim). Austrian violinist and conductor, trained at the Vienna Conservatory, from 1853 conductor at the Laibach theater and teacher at the music-school, from 1857 municipal music-director at Znaim, founder and till 1902 director of a music-school and from 1861 choral conductor as well. Wrote orchestral and chamber-works, 3 operettas, many choruses, part-songs and songs.

Fiebach, Otto (Ohlau, 1851). Silesian organist at Königsberg, head of a music-school and music-director at the University. Has written the operas *Prinz Dominik*, 1885, *Loreley*, 1886, *Bei frommen Hirten*, 1891, *Der Offizier der Königin*, 1900, *Robert und Bertram*, 1903, and *Die Herzogin von Marlborough*, the oratorio *Die neun Musen*, a treatise on *Die Physiologie d. Tonkunst*, 1891, and a text-book in counterpoint (1921).

Fiedler, August Max (Zittau, 1859). Able Saxon pianist and conductor, pupil of his father, G. Albrecht and the Leipzig Conservatory, from 1882 teaching at the Hamburg Conservatory and in 1903 its director, succeeding Bernuth, from 1904 Barth's successor as conductor of the Hamburg Philharmonic, in 1908–12 conductor of the Boston Symphony Orchestra, then lived at Berlin and since 1916 has conducted the Essen orchestra. Has written a symphony (1886), a *Lustspiel-Ouvertüre*, 1914, a piano-quintet, a string-quartet, etc. *A.*

Field, John (Dublin, 1782–1837, Moscow). Eminent Irish pianist and composer, pupil of his father and grandfather and later of Clementi (apprenticed till 1804 and used by the latter to exhibit pianos), in 1802 noted at Paris for his playing of Bach and Handel and taken by Clementi in 1804 to Russia, speedily becoming a favorite concertist and teacher. In 1832–33 he made brilliant appearances in London, Paris, Belgium, Switzerland and Italy, but had a long illness at Naples, whence he was taken back to Moscow by Russian admirers. His playing was full of elegant charm and often of romantic feeling. His compositions, though not of great power, were significant and influential, pointing toward the fuller expression of imagination and passion in Chopin, who undoubtedly derived much from their lyric inspiration. They include

Concertos—1, E-flat, 2, A-flat, 3, E-flat, 4, E-flat, 5, C, 6, C, (*L'Incendie par l'Orage*), 7, C min.
Sonatas—1, A, 2, E, 3, C min., 4, B.
20 Nocturnes (only 12 so named originally).
2 Divertissements (with string-quartet).
Piano-quintet; Rondo for piano-quintet.
2 Fantasias; Rondo, *Speed the Plough;* 2 *Airs en Rondeau;* 3 other Rondos.
Variations—'*Since Then I'm Doomed*'; *Chanson Russe; Air Russe* (4 hands); 3 English airs.
Romanze and Cavatina, '*Reviens, Reviens*'; *Air Russe;* 4 Romances.
Exercice modulé dans tous les tons majeurs et mineurs.

Memoirs by W. Niemann, 1905, and Dessauer, 1912, and critique of the nocturnes by Liszt, 1882. *G.*

Fielitz, Alexander von (Leipzig, 1860). Saxon (Polish) teacher, pupil of Schulhoff, Banck and Kretschmer, at first opera-conductor at Zurich, Lübeck and Leipzig, but in 1887–97 laid aside by illness (living at Capri), from 1897 teacher at the Stern Conservatory, Berlin, in 1905–08 at the Chicago Musical College and conductor of a symphony orchestra, and since 1908 again at the Stern Conservatory, becoming director in 1916. Has written chiefly piano-pieces and songs, besides the operas *Vendetta*, 1891, and *Das stille Dorf*, 1900. *G.*

Fierens, Henri (Brussels, 1870). Belgian critic, pupil (and son-in-law) of Gevaert, contributor to various periodicals and author of *Essai sur l'Art Contemporain*, 1897, and *La Tristesse Contemporaine*, 1899.

Figulus, Wolfgang (? –1588). 16th C.

Filiasi, Lorenzo (Naples, 1878). Italian composer, pupil of the Naples Conservatory, writing the operas *Manuel Menandez*, 1904, *Fuor di Neve*, 1911 (later rewritten), and 3 others, the orchestral suites *I Diletti Campestri* and *Visioni Romantiche*, various choral works, including *Le Tre Glorie*, the dramatic scena *La Schiava di Sulivar*, church-music, etc.

Filippi, Filippo (Vicenza, 1830–1887, Milan). Italian critic, originally educated as a lawyer (degree in 1853), musically trained at Venice and Vienna, in 1858 editor of the *Gazzetta Musicale* (Milan) and from 1859 critic for the new *Perseveranza*. He was a warm partisan of Verdi and of Wagner. Author of a pamphlet on the latter (1876), a biography of Fumagalli and the essays *Musica e Musicisti*, 1879. Wrote a string-quintet, 9 string-quartets, a piano-trio, etc. *G.*

Filippi, Giuseppe de' (Milan, 1825–1887, n. Paris). Italian critic (son of a physician who in 1847 wrote on musical æsthetics), from 1846 working in Paris, contributing to Pougin's continuation of Fétis' *Biographie*, 1878–80, besides books on the drama (1857, '60).

Filke, Max (n. Leobschütz, 1855–1911, Breslau). Silesian composer, pupil of Brosig, Haberl and Piutti, from 1881 choirmaster at Straubing, in 1890–91 director of the Cologne Sängerkreis and from 1891 director at the Breslau Cathedral and professor at the Institut für Kirchenmusik, attaining high repute as a composer of Catholic church-music. Wrote 6 grand masses, a Requiem, a Te Deum, many other ritual works, etc., besides many fine secular choruses.

Fillmore, John Comfort (Franklin, Conn. 1843–1898, do.). American theorist, trained at the Oberlin and Leipzig Conservatories, in 1867–68 director at Oberlin, from 1868 professor at Ripon College, in 1878–84 at the Milwaukee College for Women, from 1884 founder and director of the Milwaukee School of Music, and from 1895 director at Pomona College in California. He was one of the early students of the music of the Indians. Author of a *History of Pianoforte-Music*, 1883, *New Lessons in Harmony*, 1887, *Lessons in Musical History*, 1888, *On the Value of Certain Modern Theories* (Von Oettingen and Riemann), *A Study of Omaha Indian Music*, 1893 (with Miss Fletcher and La Flesche), translations of Riemann's *Natur d. Harmonik* and *Klavierschule*, and numerous articles and addresses. *A.*

Fillunger, Marie (Vienna, 1850). Austrian soprano, trained at the Vienna Conservatory and the Berlin Hochschule, from about 1877 appearing in Berlin and elsewhere and from 1889 in England. In 1891 she toured in Australia and in 1895 in South Africa, in both cases with Hallé. Since 1904 she has taught at the Royal College in Manchester. *G.*

Filtsch, Karl (Hermannstadt, 1830–1845, Vienna). Transylvanian boy-pianist, pupil of Mittag, Chopin and Liszt, appearing in London when but thirteen and even then a finished artist. His promise was cut short by consumption. *G.*

Filtz, Anton (?1730–1760, Mannheim). Famous 'cellist and composer, probably Bohemian, from 1754 in the Mannheim orchestra. He was a pupil of J. Stamitz and belongs with him as a strong exponent of the Mannheim circle. Wrote 41 symphonies, many notable string-trios, trio-sonatas, piano-trios, concertos for 'cello and for flute, 3 'cello-sonatas, etc., a mass, etc. See *Denkmäler d. Tonkunst in Bayern*, iii. *G.*

Finck, Heinrich (1445–1527). 15th C. *G.*

Finck, Henry Theophilus (Bethel, Mo. 1854). Eminent American critic, pupil of J. K. Paine,

though educated specially in philosophy and psychology. From 1876 he became more and more known as European correspondent of various American periodicals. Since 1881 he has been on the editorial staff of the New York *Evening Post*, and since 1890 has lectured on music-history at the National Conservatory. His literary interests extend much outside the field of music, but he has been energetic in promoting knowledge and sympathy in modern musical progress. Author of *Chopin and other Musical Essays*, 1889, *Wagner and his Works*, 2 vols. 1893, *Paderewski and his Art*, 1895, *The Pictorial Wagner*, 1899, *Anton Seidl*, 1899, *Songs and Song-Writers*, 1900, *Grieg and his Music*, 1909, *Success in Music*, 1909, *Massenet and his Operas*, 1910, and *Richard Strauss* 1917, besides four collections of selected songs (1902–17) and important psychological studies of *Romantic Love*, 1887, *Primitive Love*, and *Food and Flavor*, 1913, records of travel, etc. *A.*

Finck, Herman (1527—1558). 16th C. *G.*

Findeisen, Nikolai Fedorovitch (Petrograd, 1868). Able Russian editor and critic, trained at the Petrograd Conservatory, since 1893 founder and editor of the *Russische Musikzeitung*, the leading periodical in Russia, and in 1909 (with Siloti) founder of the Gesellschaft der Musikfreunde, besides contributing to other journals and joining in other enterprises. Author of various works on Russian composers or collections of their letters, as of Verstovsky (1890), Glinka (1896, '98, '99, 1907–08), Nápravnik (1898), Serov (1900), Dargomijsky (1902), A. Rubinstein (1905), Rimsky-Korsakov (1908), Bessel (1909), Smolensky (1910) and Stassov (1912), besides *Musical Sketches and Silhouettes*, 1891, *The Mastersingers*, 1897, *History of the Russian Lied*, 1903, *Musical Antiquity*, 1903–10, and *Hist. of the Petrograd Section of the Russian Musical Society*, 1909. He is one of the chief editors of the Russian edition of Riemann's *Musik-Lexikon*.

Findeisen, Otto (Brünn, 1862). Moravian conductor and composer, from 1890 theater-director at Magdeburg and since about 1905 at the Leipzig Stadttheater. Has written about a dozen operettas (from 1890), several of which have been highly successful.

Finger, Gottfried. 17th C. *G.*

Fink, Christian (Dettingen, 1831–1911, Esslingen). Würtemberger organist, pupil of the Leipzig Conservatory and of Joh. Schneider, in 1849–53 teacher at Esslingen, in 1856–60 at Leipzig, and from 1860 organist at the Liebfrauenkirche in Esslingen and head-teacher at the Seminary there, gaining the title of professor in 1862. Wrote much able organ-music (sonatas, fugues, trios, etc.) and choir-music (Psalms, motets, etc.) besides 4 piano-sonatas and songs. *G.*

Fink, Gottfried Wilhelm (Sulza, 1783–1846, Halle). Thuringian editor and writer, at first a clergyman and teacher, but began musical writing in 1818, in 1827–41 editor of the *Allgem. Musikalische Zeitung* (on lines that evoked sarcasm from Schumann in 1834), and from 1842 music-director at Leipzig University (Ph.D.). Author of *Erste Wanderung d.ältesten Tonkunst*, 1831, *Wesen u. Geschichte d. Oper*, 1838, and several text-books (from 1836), besides an unpublished music-history. He collaborated on Schilling's, Ersch and Gruber's and Brockhaus' dictionaries. He also edited a collection of 1000 songs and wrote some pieces for piano and violin, vocal quartets and songs. *G.*

Fino, Giocondo (Turin, 1867). Italian composer, pupil of Bolzoni, becoming a teacher at Turin. Has written the orchestral suite *Nubi di Vita*, a string-quartet, masses, the oratorios *Il Battista*, 1906, and *Noëmi e Ruth*, 1908, and the operas *La Festa del Grano*, 1910, *Visioni di Dante*, *Debora*, *Parej del '59*, 1915, *La Bisbetica Domata* and *Campane a Gloria*, 1916.

Fioravanti, Valentino (Rome, 1764–1837, Capua). Italian composer, pupil of the Conservatorio della Pietà, Naples, and of Jannaconi, from about 1781 conductor at Rome, with sojourns at Naples, in 1807 visited Paris, from about 1810 was in Lisbon, and from 1816 was Jannaconi's successor as maestro at St. Peter's, Rome. He was one of the most fertile and effective writers of comic opera (over 75 works in 1784–1824), notably in *Le Cantatrici Villane*, 1799, and *I Virtuosi Ambulanti*, 1807. His church-music was less successful. Autobiography in the *Gazzetta Musicale*, 1905. *G.*

Fioravanti, Vincenzo (Rome, 1799–1877, Naples), son of the above. Italian composer, pupil of his father and of Jannaconi, from 1833 choirmaster in Naples, from 1839 at Lanciano and in 1867–72 head of the Naples Albergo dei Poveri. Wrote about 40 comic operas (from 1819). *G.*

Fiore, Stefano Andrea (Milan, ?1675–1739, Turin). Italian composer of over 25 operas (1707–30), mostly for Turin and Milan.

Fiorillo, Federigo (Brunswick, 1753–after 1823), son of the following. Italian-German violinist, pupil of his father, from 1780 in Poland, from 1783 director at Riga, in 1785–88 in Paris, then in London, where he played viola in Salomon's Quartet, from 1794 in Amsterdam and finally in Paris. Wrote a large amount of chamber-music, many violin-works and especially the 36 *Caprices pour Violon* (editions by Spohr, David, etc.). *G.*

Fiorillo, Ignazio (Naples, 1715–1787, n. Kassel). Italian composer, pupil of Leo and Durante, producing operas in Italy from 1736, from 1754 court-director at Brunswick and in 1762–80 the same at Kassel. Wrote 14 operas (1736–71), the oratorio *Isacco*, 3 Te Deums, a Requiem and other masses, some chamber-pieces, cembalo-sonatas, etc.

Fischer, Adolf (Uckermünde, 1827–1893, Breslau). Pomeranian organist, trained at the Berlin Inst. für Kirchenmusik and of Rungenhagen, from 1847 playing at Berlin churches,

from 1853 at both the chief churches at Frankfort-an-der-Oder and conductor of the Singakademie there, and from 1870 at the Elisabethkirche in Breslau, where in 1880 he founded and later directed the Silesian Conservatory. Wrote symphonies, motets, organ-works, songs, etc.

Fischer, Adolf (Brussels, 1847–1891, n. do.) Belgian 'cellist, pupil of his father and of Servais at the Brussels Conservatory, from 1868 living at Paris, whence he made extensive concert-tours. His brilliant career was broken by insanity.

Fischer, Carl, Inc. Important music-publishers and instrument-importers in New York, the business being founded in 1872 by Carl Fischer (1849–1923) and now directed by his son Walter S. Fischer, with branches in Boston and Chicago since 1908–09. Besides issuing many serious works by important European and American composers, *i.e.* Fritz Kreisler, Sergei Rachmaninoff, Leopold Godowsky, Bainbridge Crist, in a style noted for excellence of editorial and typographical work, the firm has also maintained the monthly periodicals *The Metronome* (since 1885, for orchestral and band-music) and also *The Musical Observer* (since 1907).

Fischer, Carlo (Washington, D. C. 1872). American 'cellist, trained in Washington and at the Hoch Conservatory, Frankfort, playing in leading orchestras in Russia, Finland and Germany, from 1899 at Pittsburgh, from 1903 at Cincinnati, and since 1906 with the Minneapolis Orchestra, of which he has been assistant-manager and program-editor. *A.*

Fischer, Emil (Brunswick, 1838–1914, Hamburg). Eminent operatic bass, pupil of his father, making his début in 1857 at Gratz and singing at Presburg, Stettin and Brunswick, in 1863–70 directed the Danzig Opera, from 1875 sang at the Opera in Rotterdam, from 1880 at that in Dresden, and in 1885–98 mostly at the Metropolitan, New York. His répertoire included about 100 operas of various schools, but he was most famous in the Wagnerian works, his impersonation of Hans Sachs, for example, being unsurpassed. *A.*

Fischer, Erich (n. Constance, 1887). Swiss student of folk-music, educated at Berlin University (Ph.D. 1909) from 1907 connected with the Psychological Institute in Berlin, from 1910 on a commission to investigate South-German music, and since 1914 engaged in adapting folk-melodies to popular presentation in plays like singspiele. Has written on Chinese music (1910) and other ethnic music, the song-play *Das heilige Käpplein*, 1913, and many other similar works.

Fischer, Franz von (Munich, 1849–1918, do.). Bavarian 'cellist, pupil of Hippolit Müller, from 1870 soloist at the Pest Opera, then at Munich and Bayreuth, in 1877–79 court-director at Mannheim and in 1879–1912 court-director at Munich.

Fischer, Georg (Hanover, 1836–1921, do.). A leading surgeon at Hanover. Author of *Musikgeschichte in Hannover*, 1899, *Hans von Bülow in Hannover*, 1902, *Kleine Blätter*, 1908, *Marschner-Erinnerungen*, 1918, important articles in periodicals and a collection of Billroth's letters (1895, with much relating to Brahms).

Fischer, Gottfried Emil (Berlin, 1791–1841, do.), son of Ernst above, and from 1818 singing-teacher at the Graues Kloster, Berlin (also mathematician). Author of a text-book in singing (1831), and articles in the *Allgem. Musikal. Zeitung*, as well as of some vocal music.

Fischer, Johann (?1650–1721). 17th C. *G.*

Fischer, Johann Kaspar Ferdinand (1650–1746). 17th C. *G.*

Fischer, Johann Christian (Freiburg, Baden, 1733–1800, London). Eminent oboist, from 1760 in the Dresden court-orchestra, with concert-trips in Italy and in 1768 to England, and from 1780 court-musician in London, where he was closely associated with J. C. Bach and Abel. Wrote 10 oboe-concertos, quartets for flute and strings, and much other flute-music. *G.*

Fischer, Karl August (n. Chemnitz, 1829–1892, Dresden). Eminent Saxon organist, pupil of Anacker, in 1852–55 engaged in notable concert-tours and then settled in Dresden, chiefly at the Dreikönigskirche. Wrote 2 organ-symphonies, 3 concertos (for Christmas, Easter and Whitsunday), 2 orchestral suites, 3 festal masses, the opera *Loreley* and various pieces for violin, 'cello or other instruments with organ.

Fischer, Karl Ludwig (Kaiserslautern, 1816–1877, Hanover). Bavarian violinist, successively theater-director at Treves, Cologne, Aix, Nuremberg, Würzburg, Mayence (from 1847) and Hanover (from 1852), where he succeeded Marschner in 1859. Wrote many choral works, especially men's choruses.

Fischer, Ludwig (Mayence, 1745–1825, Berlin). Distinguished Rhenish operatic bass, early famous at Mayence, Mannheim (and Munich) and Vienna, from 1783 at Paris and in Italy, and in 1788–1815 at the Berlin Opera. For him Mozart wrote the part of Osmin in the *Entführung* (1782). *G.*

Fischer, Michael Gotthard (n. Erfurt, 1773–1829, do.). Able Saxon organist and conductor, pupil of Kittel, long organist at Erfurt and teacher in the Seminary there. Wrote much fine organ-music, symphonies, concertos for clarinet and for bassoon, a string-quintet, string-quartets, motets and a *Choralbuch.*

Fischer, Otto (Altenburg, 1861). Professor of physiology at Leipzig University, developing important studies of muscle-action in piano-playing.

Fischer, Wilhelm (Vienna, 1886). Austrian musicologist, educated at the Vienna University (Ph.D. 1912) and assistant in music-history there. Author of a thesis on the evolution of the Viennese classical style (1915) and editor of works of Monn for the *Denkmäler d. Tonkunst in Oesterreich.*

Fischhof, Joseph (Butschowitz, 1804–1857, Vienna). Moravian pianist, pupil of Halm and

Seyfried, from 1833 professor at the Vienna Conservatory. Author of a *Gesch. d. Klavierbaus*, 1853, and was the custodian and annotator of valuable material on Beethoven's life. Wrote a string-quartet, many piano-pieces, etc.

Fisher, Edward (Jamaica, Vt., 1848–1913, Toronto). American teacher, trained at the New England Conservatory, Boston, and by Loeschhorn and Haupt, from 1875 at a school in Ottawa, in 1879–99 organist at St. Andrew's in Toronto, founding a society that later became the Toronto Choral Society, and in 1887 starting the Toronto Conservatory, which attained conspicuous success under his direction. He was also active in promoting various other enterprises. *A.*

Fisher, John Abraham (Dunstable, 1744–1806, London). English violinist, pupil of Pinto, from 1770 active in theatrical music in London, about 1783–84 touring in Russia, Germany and Austria, and later worked in Dublin and London. In 1784 for a short time he was husband of Anna Storace. Mus.D. of Oxford Univ. in 1777. Wrote an oratorio, many pantomimes (1771–77), etc. *G.*

Fisher, William Arms (San Francisco, 1861). American editor, pupil of J. P. Morgan, Shakespeare, H. W. Parker and Dvořák, teaching for a time at the National Conservatory, New York, and since 1897 editor and publishing-manager for the Ditson Company in Boston. Has written nearly 100 effective songs, part-songs, anthems, etc., and valuable *Notes on Music in Old Boston*, 1918, besides editing a collection of Irish songs. *A.*

Fissot, Alexis Henri (n. Amiens, 1843–1896, Paris). Able French pianist and organist, trained at the Paris Conservatory (many prizes), where from 1887 he was professor, besides being organist at St.-Vincent-de-Paul. Wrote many striking piano-pieces.

Fitelberg, Georg (Dünaburg, 1879). Fine Livonian violinist, conductor and composer, pupil of the Warsaw Conservatory (Paderewski and Zamoyski prizes), from about 1900 in the Warsaw Orchestra, becoming concertmaster and from 1908 conductor, with absence in 1912–13 to direct the Vienna Opera. Has written 2 symphonies, the symphonic poems *Das Lied vom Falken* and *Protesilas und Laodamia*, 2 overtures, a violin-concerto, 2 violin-sonatas, a piano-trio and songs.

Fitzenhagen, Wilhelm Karl Friedrich (Seesen, 1848–1890, Moscow). Brilliant 'cellist, long concertmaster of the Moscow Orchestra and teacher in the Conservatory, with many successful concert-tours. Wrote ably for his instrument.

Fitzner, Rudolf (Ernstbrunn, 1868). Eminent Austrian violinist, pupil of the Vienna Conservatory, in 1894 establishing the Fitzner Quartet, which made extensive tours and introduced many novelties, and from 1911 musician to the King of Bulgaria, though residing in Vienna.

Fladt, Anton (Mannheim, 1775–after 1842, Landshut?). Able Badenese oboist, pupil of Ramm, from 1790 in the court-orchestra at Munich, finally becoming royal chamber-musician and retiring in 1842. At various times he made tours throughout Europe with conspicuous success. *G.*

Flagler, Harry Harkness (Cleveland, O. 1870). New York capitalist, since 1914 the munificent patron of the New York Symphony Society. *A.*

Flatau, Theodor S. (Lyck, 1860). Eminent Berlin physician, since 1897 specializing in vocal physiology, publishing several valuable monographs (from 1899) and editing the periodical *Die Stimme.*

Flaxland, Gustave Alexandre (Strasburg, 1821–1895, Paris). Alsatian teacher, pupil of the Paris Conservatory, from 1847 founding a music-publishing business in Paris that became important through the purchase of Schumann and Wagner copyrights. In 1870 this business was sold to Durand & Schönewerk, the firm turning to piano-making.

Flecha, Matheo (1520–1604). 16th C.

Flégier, Ange (Marseilles, 1846). French composer, trained at the Marseilles and Paris Conservatories, since 1870 working at Marseilles. Has written the short comic opera *Fatima*, 1875, the cantatas *Ossian* and *Francesca da Rimini*, an orchestral suite and other pieces for orchestra or strings, choruses, songs and piano-pieces.

Fleischer, Friedrich Gottlob (Köthen, 1722–1806, Brunswick). Saxon organist, all his life at the Martinskirche in Brunswick and member of the court-orchestra. He was one of the first to enrich melodies with adequate harmony and other accompaniment. Published *Oden u. Lieder*, 2 parts, 1756–57, *Kantaten zum Scherz u. Vergnügen*, 1763, a collection of songs (1788) and the singspiel *Das Orackel*, 1771, besides clavier-pieces.

Fleischer, Oskar (Zörbig, 1856). Eminent Saxon musicologist, educated as a philologist at Halle University, with further study under Spitta, from 1888 custodian and cataloguer of the Royal Collection of Instruments in Berlin and since 1896 professor at the University, succeeding Spitta. In 1892 he was Prussian representative at the Vienna Exposition, issuing a valuable report on its bearing upon music and the drama (1893). In 1899 he was a leading promoter of the Internationale Musik-Gesellschaft, was its president till 1904 and also till 1904 editor (with Joh. Wolf) of its publications. Author of *Das Accentuationssystem Notkers in seinem Boetius*, 1883, *Denis Gaultier*, 1886 (in *Vierteljahrschrift*), *Guide to the Royal Collection*, 1892, *Neumen-Studien*, 3 vols. 1895–1904, a life of Mozart (1899), *Führer durch d. Bach-Ausstellung*, 1901, *Vom Kriege gegen d. deutsche Kultur*, 1915, and many articles in the periodicals of the I. M. G. *G.*

Fleischer, Reinhold (n. Herrnstadt, 1842–1904, Görlitz). Silesian organist, trained at the Inst. für Kirchenmusik, Berlin, from 1870 organist at the leading church at Görlitz and conductor of the Singakademie, gaining the title of royal director in 1885. Wrote organ-pieces, motets, the cantata *Holda* and songs.

Fleischer-Edel, Katharina (Mülheim-an-der-Ruhr, 1875). Rhenish operatic soprano, pupil of Iffert, from 1894 at the Dresden Opera and since 1898 at the Hamburg Stadttheater. She sang at the Metropolitan, New York, in 1906–07.

Flesch, Karl (Moson, 1873). Eminent Hungarian violinist, pupil of Grün and Marsick, appearing from 1895 at Vienna, in 1897–1902 professor at the Bucharest Conservatory and court-musician, from 1903 at the Amsterdam Conservatory and since 1908 teaching in Berlin. He has toured everywhere in Europe and to America in 1913–14. Besides his own noted *Urstudien*, 1910, he has edited Études by Kreutzer and Paganini, and violin-works by Mozart, Beethoven and Mendelssohn.

Fletcher, Alice Cunningham (Boston, 1845–1923, Washington). American ethnologist, from 1882 in the Peabody Museum of Archæology at Cambridge, Mass. Author of *A Study of Omaha Music*, 1893 (with La Flesche), and *Indian Song and Story*, 1900, with many articles in scientific periodicals. *A.*

Fletcher, Percy E. English composer of 4 orchestral suites, the tone-poem *Work and Love*, many choral works, a string-quartet, a quartet-suite, a suite for piano-quintet, a clarinet-sonata, piano-pieces, etc.

Floderer, Wilhelm (Brünn, 1843). Moravian composer of the operas *Fernando*, 1887, and *Gunther der Minnesänger*, 1906, and the cantata *Unter der Linde*.

Flodin, Karl (Vasa, 1858). Finnish (German) critic and composer, pupil of Faltin and the Leipzig Conservatory, from 1886 critic or editor in Helsingfors, but since 1907 living in Buenos Aires. Has written a *Cortége* for wind-instruments, the scena *Helena*, incidental music for *Hannele*, and much chorus-music, and author of a work on Finnish music (in Swedish, 1900), a life of Wegelius and articles on Sibelius (1901) and on the rise of the Finnish national school (1903–04). He is recognized as a significant factor in the Finnish development. In 1900 he married the Finnish soprano Adée Leander (b. 1873). *A.*

Flondor, Theodor Johann von (d. 1908, n. Berlin). Rumanian composer of the opera *Mosul Ciocârlan*, 1901, and the operetta *Die St. Georgsnacht*, 1907.

Flood, William Henry Grattan (n. Waterford, 1857). Able Irish student of local music, mostly self-taught, from 1877 organist in Dublin and Belfast, from 1882 at Thurles and teacher at a Jesuit college, in 1890–94 teacher at a school in Staffordshire (England), and since 1895 organist at Enniscorthy (Ireland). He has done much to gather Irish folk-songs. Author of a *History of Irish Music*, 1895 (3d. ed. 1913), *Story of the Harp*, 1905, *Story of the Bagpipe*, 1911, *Memoir of W. V. Wallace*, 1912, *History of Enniscorthy*, and many articles for cyclopedias and periodicals and editor of the *Catholic Hymnal for Ireland*, *Songs and Airs of O'Carolan*, etc. Mus.D. of Dublin Univ. in 1907, and recipient of honors from Popes Leo XIII and Pius X.

Floridia, Pietro [Barone Napolino] (Modica, 1860). Sicilian composer, trained at the Naples Conservatory, from 1885 touring as pianist, in 1888–92 professor at the Palermo Conservatory (with tours till 1890), from 1892 living at Milan, in 1904 went to America, teaching at the Cincinnati College of Music in 1906–08 and then moving to New York, where since 1913 he has directed the Italian Symphony Orchestra. Has written the operas *Carlotta Clepier*, 1882, *Maruzza*, 1894, *La Colonia Libera*, 1899, *Paoletta*, 1910, and *The Scarlet Letter*, a symphony (prize from the Soc. del Quartetto, Milan, 1889), an overture, piano-pieces and songs, besides editing early Italian songs. *A.*

Florimo, Francesco (n. Reggio, 1800–1888, Naples). Eminent Italian music-historian, trained at the Naples Conservatory and in 1826–51 its librarian. He was an intimate friend of Bellini, in memory of whom he instituted the Bellini Prize (also in 1876 transferred Bellini's remains from Paris to Catania). Author of *Cenno Storico sulla Scuola Musicale di Napoli*, 2 vols. 1869–71 (2d. ed., 4 vols. 1880–84), *R. Wagner ed i Wagneristi*, 1876, *Trasporto delle Ceneri di Bellini a Catania*, 1876, *Bellini*, 1882, *Album Bellini*, 1886, and a singing-method used in the Naples Conservatory. Wrote orchestral pieces, cantatas, church-music and several books of songs (Neapolitan dialect). Memoir by Megali, 1901. *G.*

Florio, Caryl [William James Robjohn] (Tavistock, 1843–1920, Asheville, N. C.). English organist, brought to New York as a boy (in choir of Trinity Church in 1859–60), in 1862–67 a member of a traveling theatrical troupe and from 1869 in varied musical work, after 1875 including the giving of operas and concerts in Philadelphia and Havana. From 1882 he held positions as teacher or organist in Indianapolis, at Wells College, in Newport, R. I., in Baltimore and for many years at the Vanderbilt estate, Biltmore, N. C. Wrote the operas *Gulda*, 1879, and *Uncle Tom*, 1882, the operettas *Inferno*, 1871, *Les Tours de Mercure*, 1872, *Suzanne*, 1876, 3 cantatas, 2 symphonies, 2 overtures, a quintet for piano and saxophones, saxophone-quartets, a piano-concerto, 4 violin-sonatas, 2 piano-sonatas, church-music, madrigals, songs, etc. *A.*

Flotow, Friedrich, Freiherr von (Teutendorf, 1812–1883, Darmstadt). Noted Mecklenburger composer, pupil of Reicha, from 1835 working mostly at Paris, but in 1856–63 court-director at Schwerin, after 1868 living near Vienna, and toward the end at Darmstadt. His facile melody and clever sense of effect made many of

his works decidedly popular, though neither his musicianship nor his dramatic gift was of a high order. Wrote about 30 stage-works (operas, operettas and ballets), including *Le Naufrage de la Méduse*, 1839 (later called *Die Matrosen*), *Alessandro Stradella*, 1844 (in smaller form, 1837), *Martha*, 1847, *Indra*, 1853 (later *L'Enchanteresse*), *L'Ombre*, 1870, with several posthumous works and some chamber-music and songs. Memoir by his widow, 1892. *G.*

Flowers, George French (Boston, 1811–1872, London). English organist, pupil of Rinck and Von Wartensee, in 1836–37 at the English Chapel in Paris, then in London churches, at Beverley Minster, etc. From 1851 he had a school for singers in London. Mus.D. of Oxford Univ. in 1865. Wrote organ-fugues and pieces, a mass, a setting of Tennyson's *Ode on the Duke of Wellington*, etc. besides text-books and articles. *G.*

Flügel, Ernst Paul (Stettin, 1844–1912, Breslau), son of the following, Pomeranian church-musician, pupil of his father, the Inst. für Kirchenmusik and the Akademie at Berlin, besides other teachers, from 1867 at the Prenzlau Gymnasium and from 1879 cantor at the Bernhardinkirche in Breslau, where he started a choral society and was critic for the *Schlesische Zeitung*, gaining the title of professor in 1901. Wrote Psalm 121, *Mahomets Gesang*, many fine choruses *a cappella*, a piano-trio, organ-pieces, etc.

Flügel, Gustav (Nienburg, 1812-1900, Stettin). Saxon organist, pupil of Friedr. Schneider, from 1830 working at various places, from 1840 at Stettin, from 1850 at the Neuwied Seminary, and from 1859 again at Stettin as organist at the Schlosskirche. Wrote good organ-preludes and concert-pieces, an overture, a string-quartet, piano-sonatas and many pieces, part-songs and songs.

Fodor, Joseph (Venloo, 1752–1828, Petrograd). Dutch violinist, pupil of F. Benda, after many tours from 1787 in Paris and from 1794 in Petrograd. Wrote 9 concertos and many pieces. *G.*

Fodor-Mainvielle, Josephine (Paris, 1793– ?), daughter of the above. Noted operatic soprano, appearing from 1810 at Paris, where, after marrying the actor Mainvielle and touring with him in Scandinavia in 1814–16, she was engaged at the Italiens, then at London also, from 1822 at Naples with marked success, but from 1825 lost her voice, though it still aroused enthusiasm in 1831 from Mendelssohn. Memoir by Unger, 1823. *G.*

Foerster, Adolph Martin (Pittsburgh, 1854). American composer, trained at the Leipzig Conservatory, from 1876 working in Pittsburgh. Has written the symphonic poem *Sigrid*, a *Symphonic Ode to Byron*, a Prelude to *Faust*, 2 orchestral suites and 1 for strings, several marches and other festival and lyric pieces for orchestra, a violin-concerto, a string-quartet, 2 piano-quartets, 2 string-trios and a piano-trio, 2 violin-suites and other chamber-works, pieces for piano and for organ, many songs, etc. *A.*

Foggia, Francesco (1605–1688). 17th C. *G.*

Fogliano, Giacomo (1473–1548). 16th C.

Fogliano, Ludovico (? –1539 ?). 16th C.

Foley, Allan James [Signor Foli] (Caher, 1835–1899, Southport, Eng.). Able Irish operatic bass, pupil of Bisaccia, making his début in 1862 at Catania, then in Italy, from 1864 at Paris, from 1865 at London, where he attained speedy recognition in both opera and concert, from 1878 in America and later throughout Europe and in Australia and South Africa. His voice was large and mellow, and his répertoire extensive. *G, A.*

Folville, Eugénie Émilie Juliette (Liège, 1870). Eminent Belgian violinist, pianist and composer, pupil of her father, Malherbes, Musin and Thomson, from 1879 appearing in concert and soon making a mark as composer. From 1898 she has been professor at the Liège Conservatory. Has written the opera *Atala*, 1892, the scena *Eva*, the symphonic poem *Oceano Nox*, 3 orchestral suites (*Scènes champêtres, de la mer* and *d'hiver*), the choral *Noces au Village* and *Chant de Noël*, an *Esquisse Symphonique*, concertos for violin, for 'cello and for piano, a piano-quartet, a *Suite Poétique* for violin and other violin-pieces, a *Poëme* for 'cello, 2 piano-sonatas, 24 large organ-pieces, motets *a cappella* and several books of songs.

Fontana, Giovanni Battista (? –1630). 17th C.

Fontana, Jules (Warsaw, 1810–1869, Paris). Polish pianist, pupil of Elsner (with Chopin, who remained his intimate friend), from 1830 teaching in London, with many tours (in America with Sivori in 1841–50), and then in Paris, where in 1855 he published Chopin's posthumous works, as well as piano-pieces of his own.

Foote, Arthur William, (Salem, Mass. 1853). Distinguished American pianist and composer, pupil of Emery, Lang and Paine, from 1878 till 1910 organist of the First (Unitarian) Church in Boston and active in every large musical enterprise there and elsewhere. In 1909–12 he was president of the Am. Guild of Organists. Mus.D. of Trinity College (Hartford) in 1919. Has written the overture *In the Mountains*, 1887, a Prologue to *Francesca da Rimini*, 1893, 3 orchestral suites (1886, '96, 1910), 2 of them for strings, 4 *Character Pieces* (after Omar Khayyám), 1912, a 'cello-concerto (1894), a piano-quintet (1898), 3 string-quartets (1885, '94, 1912?), a piano-quartet (1891), 2 piano-trios (1884, 1909), sonatas for violin and for 'cello, many other chamber-pieces (mostly for violin), a piano-suite and many pieces, an organ-suite and other works, the cantatas *The Farewell of Hiawatha*, 1886, *The Wreck of the Hesperus*, 1888, *The Skeleton in Armor*, 1893, etc., notable *a cappella* and other choruses, many anthems, over 100 striking songs, etc. His writing has marked individuality and strength of construction. Author of *Modern Harmony*, 1905 (with

W. R. Spalding), and *Modulation and Related Harmonic Questions*, 1920. *G, A.*

Forchhammer, Theophil (Schiers, 1847). Able Swiss organist, trained at the Stuttgart Conservatory, since 1885 at Magdeburg Cathedral and holding honorary titles from 1888 and 1905. Has written a *Führer durch d. Orgellitteratur*, 1890 (with Brosig), an organ-concerto, 2 organ-sonatas, the fantasias *Wo findet die Seele die Heimat?* and *Aus tiefer Noth* (with men's chorus), many fine chorale-preludes, etc.

Ford, Ernest A. C. (London, 1858). English conductor and composer, pupil of Sullivan and Lalo, from 1888 accompanist and from 1891 conductor at London theaters (led the première of Sullivan's *Ivanhoe* in 1891), in 1897–1908 conductor of the Royal Amateur Orchestral Society and then professor at the Guildhall School. Has written the operas *Daniel O'Rourke*, 1884, and *Joan*, 1890, 3 other stage-works and several ballets, an orchestral *Scène Bacchanale*, a string-quartet, a piano-trio, the cantata *The Eve of the Festa*, the motet *Domine Deus* (250th anniversary of Harvard Univ.), songs, etc., and a *Short History of Music in England*, 1912. *G.*

Ford, Thomas (?1580–1648). 17th C. *G.*

Forkel, Johann Nikolaus (n. Coburg, 1749–1818, Göttingen). Able Saxon music-historian, from about 1775 organist and from 1778 music-director at Göttingen University (Ph.D. 1780). Author of *Ueber d. Theorie d. Musik*, 1777, *Musikalische-kritische Bibliothek*, 3 vols. 1778–79, *Ueber d. beste Einrichtung öffentlicher Concerte*, 1779, *Genauere Bestimmung einiger musikal. Begriffe*, 1780, *Musikal. Almanach für Deutschland*, 1782–84, '89, *Allgem. Gesch. d. Musik*, 2 vols. 1788–1801 (only to about 1550), *Allgem. Litteratur d. Musik*, 1792, and the first critical biography of J. S. Bach, 1803. He was the pioneer in the fields of music-history and bibliography in Germany and exercised a remarkable influence upon later workers. His collected material for the continuation of his *Geschichte* went to the publisher Schwickert. He also made important rescripts of a long series of 16th-century masses which were engraved and ready for printing, but the plates were seized by the French after the battle of Jena (1806) and melted to make ammunition. Proofs are in the Berlin Library. He also wrote an oratorio, 2 cantatas, symphonies, trios, choruses, etc. Catalogue of his library issued in 1819. *G.*

Formes, Karl Johann (Mülheim, 1816–1889, San Francisco). Rhenish operatic bass, appearing at Cologne in 1842, from 1843 at Mannheim, in 1848 at Vienna, from 1849 in London, and after 1857 much in the United States, finally teaching in San Francisco. He had a superior voice and a fine stage-presence, but lacked the concentration of the thorough artist. Wrote reminiscences (1888) and a singing-method. *G, A.*

Formes, Theodor (Mülheim, 1826–1874, n. Bonn), brother of the above. Operatic tenor, appearing from 1846 at Ofen, Vienna, Mannheim and Berlin (1851–66), also touring in America with his brother. *G.*

Fornari, Vincenzo (Naples, 1848–1900, do.). Italian composer, pupil of Sira and Battista, writing the operas *Maria di Torre*, 1872, *Salammbô e Zuma*, 1881, and *Un Dramma in Vendemmia*, 1896.

Fornia-Labey, Rita, née Newman (San Francisco, 1878). American operatic soprano, pupil of Mme. Niklass-Kempner and J. de Reszké, making her début at Hamburg about 1900, from 1906 was with the Savage English Opera Company in America and since 1908 has sung at the Metropolitan, New York, with visits to Covent Garden, London. In 1910 she married James P. Labey of the Isle of Jersey. *A.*

Foroni, Jacopo (Verona, 1825–1858, Stockholm). Italian conductor and composer, from 1849 court-conductor at Stockholm. Wrote the operas *Margherita*, 1847, *Cristina di Suezia* and *I Gladiatori*, 1851, overtures and piano-pieces.

Forsell, John (Stockholm, 1868). Noted Swedish operatic baritone, trained at the Stockholm and Paris Conservatories, from 1896 almost constantly engaged at the Stockholm Royal Opera, but with many tours in Germany and France (both opera and concert) and in 1909–10 at the Metropolitan, New York.

Forster, Georg (?1514–1568). 16th C. *G.*

Forster, Georg (? –1587). 16th C.

Forster, Joseph (Trofaiach, 1845–1917, Vienna). Styrian civil engineer and composer (at Vienna) of the operas *Die Wallfahrt der Königin*, 1878, *Die Rose von Pontevedra*, 1893, and *Der tod Mon*, 1902, and 2 ballets (1881–83).

Forster, William (Brampton, 1739–1808, London). Able English violin-maker, working in London from 1759 and from 1781 adding the publication of many of Haydn's works. His instruments are much prized. His son **William** (1764–1824) continued the business with notable success. His grandson **Simon Andrew** (1801–1870) was not so good a workman, but wrote a *History of the Violin*, 1864 (with W. Sandys). *G.*

Förster, Alban (Reichenbach, 1849–1916, Neustrelitz). Saxon violinist, pupil of the Dresden Conservatory, after being concert-master at Karlsbad, Breslau and Stettin, from 1871 court-musician at Neustrelitz and conductor of the Singakademie, in 1881–82 teacher at the Dresden Conservatory and leader of the Liedertafel, and in 1882–1908, court-director at Neustrelitz, gaining the title of professor in 1903. Wrote a symphony, 2 string-quartets, 5 piano-trios, 3 violin-sonatas, 4 operas or other stage-works, etc.

Förster, Anton (Osojnitz, 1837), brother of Joseph below. Bohemian organist, trained at the Prague Organ School, at first organist at Zengg, Croatia, and in 1868–1909 cathedral-director at Laibach. Has written the opera

Goremjski Slavik, 1901, masses and text-books in theory.

Förster, Anton (Zengg, 1867–1915, Trieste), son of the proceeding. Croatian pianist, trained at the Leipzig Conservatory, from 1898 teaching at the Stern Conservatory, Berlin, and in 1904–08 at the Scharwenka Conservatory there, then going for a time to the Chicago Musical College.

Förster, Christoph (n. Laucha, 1693–1745, Rudolstadt). Able Thuringian composer, pupil of Heinichen and G. F. Kauffmann, long court-musician at Merseburg and just before his death director at Rudolstadt. Wrote about 300 works, including over 25 church-cantatas and a mass, a profusion of orchestral and chamber-pieces that are interesting in the history of the overture and the sonata, etc. Monograph by Hartung, 1914.

Förster, Emanuel Aloys (n. Glatz, 1748–1823, Vienna). Austrian (Silesian) composer, long a teacher in Vienna. His style closely resembled that of Beethoven. Wrote over 50 sextets, quintets and quartets, piano-sonatas and variations, a *Notturno Concertante* for strings and wind, a *Huldigungskantate*, piano-concertos, etc., besides an *Anleitung zum Generalbass*, 1805. Memoirs by Saltcheff, 1914, Weigt (in *I. M. G. Sammelbde*, 1905), and Ludwig (in *I. M. G. Zeitschr.* 1910). *G.*

Förster, Josef [Joseph] (Osojnitz, 1833–1907, Prague), brother of Anton (1) above. Bohemian church-musician, pupil of the Prague Organ School, from 1852 organist in or near Prague and from 1887 cathedral-organist there, besides teaching theory at the Conservatory. He was noted as a specialist in *a cappella* music. Wrote several masses and considerable organ-music, with a text-book in harmony.

Förster, Josef Bohuslav (Prague, 1859), son of the preceding. Bohemian composer, pupil of the Prague Conservatory, after marrying the opera-singer Bertha Lauterer went with her to Hamburg in 1892, becoming critic for the *Nachrichten* and from 1901 teacher at the Conservatory, but since 1903, when his wife was engaged at the Vienna Opera, at the New Conservatory there (Ondříček's). Has written the operas *Deborah*, 1893, *Eva*, 1899 (prize), *Jessica*, 1905, *Der Ueberwinder*, 1918, and *Der Unbesiegten*, 1919, 2 symphonies (*Das Leben*, 1896), the symphonic poem *Meine Jugend*, the orchestral suites *Cyrano de Bergerac*, *In der Bergen* and *Shakespeare*, a dramatic overture, a *Slavische Phantasie*, a *Legende vom Glück*, a Stabat Mater, the choral *Hymnus der Engelscharen* and *Weihe der Nacht*, a violin-concerto, a string-quartet, 2 piano-trios, sonatas for violin and for 'cello, piano-pieces and songs. Sketch by Rejedly, 1910.

Förster, Kaspar (1617–1673). 17th C.

Forsyth, Cecil (Greenwich, 1870). English composer, trained at the Royal College, London, playing viola for a time in the Philharmonic and Queen's Hall Orchestras and becoming conductor of comic opera, since 1914 living in New York. Has written the operas *Westward Ho!* and *Cinderella*, 2 comic operas (with Scott-Gatty), 4 orchestral studies from *Les Miserables*, a viola-concerto and a *Chant Celtique* (viola and orchestra), chamber-music, Keats' *Ode to a Nightingale* (baritone and orchestra), part-songs and songs. Author of *Music and Nationalism*, 1911, *Orchestration*, 1914, a *History of Music*, 1916 (with Stanford), and *Choral Orchestration*, 1920, besides the section on 'The English Musical Renaissance' in *The Art of music*, iii. *A.*

Fortlage, Karl (Osnabrück, 1806–1881, Jena). From 1846 professor of philosophy at Jena University, writing *Das musikalische System d. Griechen in seiner Urgestalt*, 1847, which (with works of Bellermann) helped to arouse historical investigation of Greek music, though itself not since entirely approved.

Förtsch, Johann Philipp (1652–1732). 17th C.

Foster, Muriel (Sunderland, 1877). Gifted English contralto, pupil of Anna Williams, appearing from 1896 in England, from 1901 in Canada, from 1902 in Germany and Holland, in 1903 in Russia and in 1904 in the United States. In 1906 she married Ludwig Goetz and has sung little in public since. As a lieder-singer she is as notable as in oratorio, and with her sister (Mrs. Bramwell) in 1899 made a marked impression in duets by Brahms and Cornelius. *G.*

Foster, Myles Birket (London, 1851–1922, do.). English organist and composer, pupil of Hamilton Clarke and the Royal Academy, London, in 1880–92 organist at the Foundling Hospital and choirmaster at St. Alban's, Holborn, besides till 1900 being editor for Boosey & Co. From 1888 he was examiner for Trinity College, part of the time in Australia and South Africa. Wrote the symphony *Isle of Arran*, overtures, a string-quartet, a piano-trio, many children's cantatas, services, anthems, etc., besides *Anthems and Anthem-Composers*, 1901, and a history of the Philharmonic Society (1922). *G.*

Foster, Stephen Collins (Pittsburgh, 1826–1864, New York). American song-composer from about 1842 and especially about 1850, when he put forth melodies so spontaneous that they became household words almost like folk-songs (often writing text as well as music). Memoirs by his brother, Morrison Foster, 1896, and H. V. Milligan, 1920, and bibliography of works by Whittlesey and Sonneck, 1915, besides many articles and sketches. *G, A.*

Fouque, Pierre Octave (Pau, 1844–1883, do.). French critic, pupil of R. Becker, Chauvet and A. Thomas, from 1876 librarian at the Paris Conservatory and critic for the *République Française* and other papers. Wrote *La Musique en Angleterre avant Haendel*, *Histoire du Théâtre Ventadour*, 1881, *Les Révolutionnaires de la Musique*, 1882, and lives of Lesueur and Glinka (1880).

Fourdrain, Félix (b. 1880). Composer of the stage-works *La Grippe*, *Écho*, 1906, *La Légende du Point d'Argentan*, 1907, *La Glaneuse*, 1909, *Vercingétorix*, 1912, *Madame Roland*, 1913, and *Les Contes de Perrault*, 1913.

Fournier, Émile Eugène (Paris, 1864–1897, n. do.). French composer, trained at the Paris Conservatory (2d Prix de Rome, 1891, and Prix Cressent, 1892), living only to produce the operas *Stratonice*, 1892, and *Carloman*, with some songs.

Fournier, Pierre Simon (Paris, 1712–1768, do.). French type-founder, about 1750 introducing the modern round-headed notes (description in 1756). Also wrote a history of music-typography (1765). *G.*

Fox, Charlotte, née Milligan (Omagh, 1860–1916, London). Irish amateur, in 1904 founding the Irish Folk-Song Society and writing *Annals of the Irish Harpers*, 1911.

Fox, Félix (Breslau, 1876). French-Silesian pianist, brought to Boston as a child, trained there and at Leipzig and by Philipp (as Helbig Scholar), appearing at Leipzig and Paris in 1896–97 and then in America. In 1898, with Carlo Buonamici (d. 1920), he started a successful piano-school in Boston. *A.*

Fradkin, Fredric (Troy, N. Y. 1892). Russian-American violinist, trained by Schradieck, Bendix, Franko, Lichtenberg, G. Rémy, Lefort, and Ysaÿe, concertmaster at Bordeaux in 1909–10, at Monte Carlo in 1910–11, at Vienna in 1912–13, of the Russian Symphony Orchestra, New York, in 1914–15, of the Diaghilev Ballet there in 1915–17 and of the Boston Symphony Orchestra in 1918–19. In 1911–14 he twice toured in England. *A.*

Fraemcke, August (Hamburg, 1870). North German pianist, trained at the Hamburg and Vienna Conservatories (prizes at the latter), from 1876 making wide tours in Scandinavia, Russia, etc., and since 1906 with C. Hein) head of the New York College of Music and the German Conservatory. *A.*

Fragerolle, George Auguste (Paris, 1855–1920, do,). French composer of many popular patriotic songs and several operettas (from 1886).

Framery, Nicolas Étienne (Rouen, 1745–1810, Paris). French writer, author of biographical and historical sketches (from 1791), a textbook in counterpoint (2 vols. 1786), essays on poetical rhythm in relation to music (1790, 1802), a translation of Azopardi's *Musico Pratico* (1786), contributions to the *Encyclopédie Méthodique*, 1791, and a pamphlet against Gluck (1776). Also wrote an opera (1783). *G.*

Franc, Guillaume (? –1570). 16th C. *G.*

Francesco da Milano. 16th C.

Franchetti, Alberto, Barone (Turin, 1860). Italian composer, pupil of Coccon, Magi and the Dresden and Munich Conservatories, leading to a career in which technical skill in certain directions has been combined with the advantages of much wealth. Has written the operas *Asrael*, 1888, *Cristoforo Colombo*, 1892, *Fior d'Alpe*, 1894, *Signor di Pourceaugnac*, 1897, *Germania*, 1902, *La Figlia di Jorio*, 1906, *Notte di Leggenda*, 1914, *Giove a Pompei*, 1921 (with Giordano), and *Glauco*, 1922, a symphony and some other orchestral and chamber-music. *G.*

Franchi-Verney, Giuseppe Ippolito, Conte della Valetta (Turin, 1848–1911, Rome). Italian lawyer and critic, graduated in law at Turin University in 1867, but in 1874 for reasons of health turning to musical studies under Marchisio and Tempia, from 1875 wrote for the *Gazzetta del Popolo* and other papers, besides joining with others in founding the Società della Quartetto in 1875 and the Accademia di Canto Corale in 1876, both at Turin. His pen-name was ' Ippolito Valetta.' In 1889 he married the violinist Teresina Tua. Wrote the lyric sketch *Il Valdese*, 1885, and the very successful ballet *Il Mulatto*, 1896.

Franchomme, Auguste (Lille, 1808–1884, Paris). Remarkable French 'cellist, pupil of Levasseur and Norblin, from 1826 playing in various orchestras, especially from 1828 at the Italiens, and soon joining Alard and Hallé in notable chamber-soirées. After 1831 he was a close friend of Chopin, and was also intimate with Mendelssohn. From 1846 he was professor at the Conservatory. After Duport's death in 1819 he obtained the latter's famous Stradivarius, for which he paid $5000. Wrote a concerto, many adagios, potpourris and variations, besides collaborating with Chopin, Bertini and Osborne in works for 'cello and piano. *G.*

Franck, César Auguste (Liège, 1822–1890, Paris). Distinguished Belgian organist and composer, trained at the Liège and Paris Conservatories (many prizes at the latter, but did not enter for the Prix de Rome). From 1844 he settled in Paris as a teacher, in 1853 becoming choirmaster at Ste.-Clothilde and in 1857 organist, besides from 1872 being professor at the Conservatory, succeeding Benoist. Here he became the leader of the new school of French instrumental composition, not only forming a long line of famous pupils, but setting an exalted pattern in his own works. His genius presented a notable combination of vigorous and independent intellectuality, instinctive command of all the resources of design and structure, and a highly characteristic quality of mystic imagination and intensity. The tendency of his art was wholly different from the sensuous sensationalism that had marked French music just before his day, yet at the same time the delicacy, precision and symmetry of his style fully corresponded to traits that are essentially French, so that the revolution of interest that he aroused did not break the general continuity of national development.

A summary of his works includes

Orchestral Works

Symphony in D (1889).
Symphonic Poems—*Les Éolides* (1876), *Le Chasseur Maudit* (1882), *Les Djinns*, with piano (1884),

Psyché, with chorus (1888). Also *Variations Symphoniques*, with piano (1885), and *Morceau Symphonique* from *Rédemption* (1885).

Chamber-Works

Piano-quintet in F min. (1879). Also *Solo de Piano*, with strings.
String-quartet in D (1889).
Piano-trios in F-sharp, B-flat, B min. (1842) and B (1843).
Violin-sonata in A (1886). Also piano-violin duet on themes from Dalayrac's *Gulistan*, and *Andantino Quietoso* for violin and piano.

Choral Works

Oratorios—*Ruth*, 1846, *Le Tour de Babel*, 1865, *Rédemption*, 1873 (revised 1874), *Les Béatitudes*, 1879, *Rebecca*, 1881.
Church-music—a mass for 3 soli, chorus and orchestra, 3 offertories, *Hymne* for men's voices, 9 motets, *Chants d'Église* with organ, etc.
National songs—*Les Trois Exilés*, *Le Garde d'Honneur*.

Operas

Le Valet de Ferme, 1852; *Hulda* (1885), 1894; *Ghisèle* (1890, orchestration of acts ii-iv completed by d'Indy, Chausson, Bréville, Rousseau and Coquard), 1896.

Piano-Works

Églogue (1843), Duet on *God Save the King* (1843), *Caprice*, *Souvenir d'Aix-la-Chapelle*, *Ballad* (1844), 4 *Fantaisies* (1844–45). Duet on *Lucile*, transcriptions of 4 Schubert songs.
Sonata; *Prélude*, *Choral et Fugue*; *Prélude*, *Aria et Finale*.

Organ-Works

Fantasia in C; *Grande Pièce Symphonique*; *Prélude*, *Fugue et Variations*; *Pastorale*; *Prière*; *Finale*; 9 *Grandes Pièces*; transcriptions from old works.
Also over 20 songs.

Memoirs by Coquard, 1890 (2d ed. 1904), Destranges, 1896, Derepas, 1897, Meyer, 1898, Garnier, 1900, Baldensperger, 1901, Canudo, 1905, Van den Borren, 1906, d'Indy, 1906, Séré, 1911, May de Rudder, 1920, etc. *G.*

Franck, Eduard (Breslau, 1817–1893, Berlin). Silesian pianist, educated at Breslau and in Italy, appearing from 1846 at Berlin and soon becoming teacher at the Cologne Conservatory, from 1859 at the Bern Music-School (gaining the title of music-director and also Ph.D. from the Univ.), and from 1867 at the Stern Conservatory, Berlin, and from 1886 also at Breslauer's Seminary. Wrote a symphony, 2 overtures and an orchestral fantasia, a piano-concerto, 2 string-sextets, a string-quintet, a piano-quintet, 2 string-quartets, 2 piano-trios, 2 violin- and 1 'cello-sonatas, duets for two pianos, 9 piano-sonatas, many other large piano-works, etc.

Franck, Johann Wolfgang (?1641–after 1695). 17th C.

Franck, Joseph (Liège, 1820–1891, Paris), brother of César above. Belgian organist in Paris, writing masses, motets, cantatas, piano-concertos, etc., besides text-books in theory, plain-song and piano-playing.

Franck, Melchior (?1573–1639). 17th C. *G.*

Franck, Richard (Cologne, 1858). Excellent Rhenish pianist and composer, trained at the Stern Conservatory (Berlin) and the Leipzig Conservatory and University, in 1880–83 and also 1887–90 at the Basel Music School, in 1883–87 at Berlin and Magdeburg, from 1900 for a time choral conductor at Kassel and then living in Heidelberg. Has written 2 overtures, the tone-poem *Amor und Psyche*, an orchestral suite, a piano-concerto, 2 piano-quartets, 2 piano-trios, sonatas for violin, for 'cello and for piano, many piano-pieces and the choral work *Worte der Liebe*.

Franckenstein, Clemens, Freiherr von (Wiesentheid, 1875). Bavarian conductor, pupil of Thuille and the Frankfort Conservatory, after a sojourn in America and work in London in 1902–07, from 1907 conductor at the Wiesbaden Opera and soon at the Berlin Opera, and in 1912–18 in charge of the Munich Opera. Has written the operas *Griseldis*, 1898, *Fortunatus*, 1909, and *Rahab*, 1911, several orchestral works and many songs.

Franco of Cologne. 13th C. *G.*

Franco of Paris. 13th C. *G.*

Francœur, François (Paris, 1698–1787, do.). French violinist, playing in the orchestra of the Opéra when but twelve and there soon joined by Rebel, with whom in 1733–44 he shared successive promotions (concertmasters in 1733–44, inspectors in 1752–53, managers in 1757–67 and 1772–75), as well as being chamber-musician to Louis XV and from 1760 court-director. Wrote 2 books of violin-sonatas and (with Rebel) 10 operas (1726–49). *G.*

Francœur, Louis Joseph (Paris, 1738–1804, do.), nephew of the above. French violinist, playing in the Opéra orchestra, in 1764 becoming assistant-conductor and in 1767 chief, and in 1792 director of the Opéra just before the Revolution. Wrote several operas (one given in 1766), one of the first text-books on playing wind-instruments (about 1772) and an unpublished essay on the history of early French opera. *G.*

Frank, Ernst (Munich, 1847–1885, n. Vienna). Able Bavarian conductor, pupil of Mortier de Fontaine and Franz Lachner, from about 1865 court-organist at Munich and rehearsal-leader at the Opera, in 1868 director at Würzburg, from 1869 chorusmaster at the Vienna Opera, besides directing the Singakademie and the Akademischer Gesangverein, from 1872 court-director at Mannheim, from 1877 director at the Frankfort Opera, and in 1879–87 Von Bülow's successor as conductor at the Hanover Opera. At Mannheim he produced Goetz' *Der Widerspenstigen Zähmung* and *Francesca da Rimini* (1874, '77), and made German versions of Stanford's *Veiled Prophet* and *Savonarola*, as well as of Mackenzie's *Colomba*. Wrote the operas *Adam de la Halle*, 1880, *Hero*, 1884, and *Der Sturm*, 1887, and numerous songs, duets and part-songs. *G.*

Frankenberger, Heinrich (n. Sondershausen, 1824–1885, do.). Saxon violinist and harpist, trained at the Leipzig Conservatory, from 1847 in the Sondershausen court-orchestra, becoming assistant-conductor. Wrote 3 operas (1847–63), many text-books, etc.

Franklin, Benjamin (Boston, 1706–1790, Philadelphia). Famous American publicist, noted

for his share in making the harmonica or 'musical glasses' a practical instrument, if he did not absolutely invent it (about 1760). As a printer, he was connected with some of the earliest music-publishing in America (in Philadelphia). He played the guitar well, was much interested in practical music and wrote more or less upon musical æsthetics (1765). *G, A.*

Franko, Sam (New Orleans, 1857). American violinist and conductor, pupil of Joachim, Vieuxtemps, Léonard and Hollaender, in 1871–80 concertizing in Germany and at Paris, from 1880 played in the Mendelssohn Quintette Club of Boston, from 1884 was in Thomas' Orchestra in New York, becoming concertmàster, besides playing viola in the Philharmonic Society and for many years giving chamber-music concerts. In 1900–09 he gave orchestral programs of 17th–18th century music, which in 1910–14 he continued at Berlin. Since 1915 he has been active again in New York along similar lines, besides teaching many able pupils. Has written many violin-pieces and made valuable transcriptions of rare works. *G.*

Franz, Karl (Langenbielau, 1738–1802, Munich). Silesian hornist and noted virtuoso on the baryton, in court-service at Olmütz from 1758, at Eisenstadt from 1763 (under Haydn), at Presburg from 1776, and at Munich from 1784. *G.*

Franz, Robert (Halle, 1815–1892, do.) [name originally Knauth, dropped after 1847]. Eminent Saxon song-composer and musical editor, pupil of Fr. Schneider, but with diligent self-culture, becoming known in 1843 as a genius highly valued by discerning critics. He soon was made organist at the Ulrichskirche in Halle, after a time conductor of the Singakademie and in 1859 music-director at the University (Ph.D. 1861). But even soon after 1840 his hearing became slightly impaired and other symptoms of nervous disorder gradually appeared. By 1864 he was almost totally deaf and was subject to painful hallucinations, so that in 1868 he was forced to retire from all public work. To aid in his support a fund of about $25,000 was raised by admirers in Germany and America. Meanwhile he turned largely from composition to the elaborate revision for modern presentation of numerous great works of Bach and Handel, in which he achieved a second striking reputation. His place as one of the greatest masters of the song was made secure by a series of more than 350 works. The extreme sympathy and fullness of expression of these, with their extraordinary perfection of workmanship, set him at once in the same high rank with Schubert and Schumann. His peculiar gift doubtless was more akin to that of Schumann, but had its own intense individuality. Besides the songs he wrote Psalm 117 (8-part) and a Kyrie (4-part) for chorus *a cappella*, a choral liturgy for the Evangelical service, 12 part-songs and 6 chorals. His most important arrangements or revised editions were of Bach's St. Matthew Passion, Christmas Oratorio, Magnificat, Funeral Ode and 10 cantatas, and of Handel's *Messiah*, *L'Allegro*, Jubilate and about 35 arias or duets from operas. He also published monographs on the Bach Magnificat (1863) and on the principles of such revisions (1871), these being included in his *Gesammelte Schriften*, 1910, edited by Bethge. Memoirs by Liszt, 1855, Schuster, 1874, La Mara (in *Musikal. Studienköpfe*, iii), Waldmann, 1894, Procházka, 1894, Golther, 1907 (letters), Bethge, 1908, etc. *G.*

Fränzl, Ferdinand (Schwetzingen, 1770–1833, Mannheim), son of the following. Able Badenese violinist, pupil of his father, Richter, Pleyel and Mattei, from 1782 in the electoral orchestra at Munich, becoming concertmaster in 1789 and Karl Cannabich's successor as director in 1806, but with long tours from 1784 in France, Italy and Russia (1802). He retired on pension in 1827. Wrote a symphony, overtures, 9 violin-concertos, a double concerto for two violins, 6 string-quartets, violin-trios and duets, several operas and operettas, the choral work *Das Reich der Töne*, etc. *G.*

Fränzl, Ignaz (Mannheim, 1736–1811, do.). Badenese violinist, from 1747 in the Mannheim Orchestra, in 1774 becoming concertmaster, but not continuing when the orchestra was transferred to Munich in 1778. In 1790–1803 he was director of the court-opera at Mannheim. Before this he made wide concert-tours with his son (see above). Wrote a variety of orchestral and chamber-music.

Frauenlob. See Heinrich von Meissen.

Frederick the Great [Friedrich II], King of Prussia (Berlin, 1712–1786, Potsdam). Musically noted as flutist and patron, pupil of Hayn and Quantz. From 1734 he maintained a band at Reinsburg and from 1740 (as king) set up a more ambitious establishment at Potsdam and in 1742 erected a new opera-house in Berlin. In 1746 he issued an order for regular discipline in singing in all public schools and gymnasia in the kingdom. He acquired most of the earliest Silbermann pianos. Wrote over 100 works, mostly for flute, but including an opera (1747), an overture, marches, etc. Memoirs (musical) by K. F. Müller, 1847, and Thouret, 1895, '98. *G.*

Frédérix, Gustave (Liège, 1834–1894, Brussels). Well-known Belgian critic of literature, art, the drama and music, from 1859 writing for the *Indépendence Belge*. Works published in 1900.

Frege, Livia, née **Gerhard** (Gera, 1818–1891, Leipzig). Gifted Saxon singer, pupil of Pohlenz, first appearing at Leipzig in 1832 (with Clara Wieck) and making her stage-début in 1833, in 1835–36 at the Berlin Opera, but later (after marrying Dr. Woldemar Frege) singing only in concert. She was a valued friend of Mendelssohn and David, and long maintained a select chorus of 50 voices (conducted by H. Langer, band led by David). See dissertation on Leipzig musical society by F. Schmidt, 1912. *G.*

Freiberg, Otto (Naumburg, 1846). Saxon violinist and conductor, pupil of the Leipzig Conservatory and V. Lachner, from 1865 in the Karlsruhe court-orchestra, from 1880 director at Marburg University and from 1887 at Göttingen University, retiring in 1920.

Fremstad, Olive Nayan (Stockholm, 1870?). Eminent Swedish operatic soprano, brought to America at twelve and early giving high promise, from 1890 pupil of F. E. Bristol (New York) and later of Lilli Lehmann, making her stage-début in 1895 at Cologne, where she was regularly engaged in 1897–1900 (with many appearances elsewhere), then at the Munich Opera till 1903, when she came to the Metropolitan, New York, continuing there till 1914 and then touring. In 1906–11 she was the wife of Edson Sutphen and since 1916 of Harry L. Brainard. *A.*

Frere, Walter Howard (Cambridge, 1863). English clergyman, since 1892 of the Community of the Resurrection (Mirfield) and in 1902–13 and since 1916 its Superior. Has published many important studies in English liturgical history, including *Bibliotheca Musica Liturgica*, 1901, editions of the Sarum service-books (1894–1902), Ravenscroft's Psalter (1888), etc.

Freschi, Giovanni Domenico (1640–1690).

Frescobaldi, Girolamo (1583–1643). *G.*

Freudenberg, Wilhelm (n. Neuwied, 1838). Prussian conductor and composer, educated in theology and music in Leipzig, from 1861 theater-conductor at various places, from 1865 choral conductor at Wiesbaden, where in 1870 he started a conservatory, in 1886 (with Mengewein) head of a music-school in Berlin, from 1887 opera-conductor at Augsburg and Ratisbon, and since 1895 choirmaster at the Wilhelm-Gedächtniskirche in Berlin. Has written the operas *Die Pfahlbauer*, 1877, *Die Nebenbuhler*, 1879, *Kleopatra*, 1882 (revised 1898), *Die Mühle im Wispertale*, 1883, *Der St. Katherinentag in Palermo*, 1889, *Marino Faliero*, 1889, *Die Johannisnacht*, 1896, and *Das Jahrmarktsfest zu Plundersweilern*, 1908, besides 2 not yet produced, the symphonic poem *Ein Tag in Sorrent*, incidental music to *Romeo and Juliet*, the overture *Durch Dunkel zum Licht*, other orchestral pieces, motets, men's choruses, piano- and violin-works, songs, etc., and a *Lehre von d. Intervallen*.

Freund, John Christian (London, 1848). English editor, since 1871 active in New York, from 1893 establishing *The Music Trades*, *Musical America* and other journals, besides in 1917 starting the Musical Alliance of the United States. *A.*

Frey, Adolph (Landau, 1865). Bavarian pianist, pupil of Mme. Schumann, Faiszt and Brahms, from 1887 musician to Prince Alexander of Hesse and since 1893 professor at Syracuse (N. Y.) University (Mus.D. in 1914). *A.*

Frey, Emil (Baden, 1889). Swiss pianist, pupil of R. Freund (Zurich), Rehberg, Barblan, Diémer and Widor, from 1910 court-pianist at Berlin and since 1917 at Zurich. In 1910 his piano-trio in F-sharp min. won the Rubinstein prize at Petrograd.

Freylinghausen, Johann Anastasius (Gandersheim, 1670–1739, Halle). From 1695 schoolteacher in Halle, publishing two important collections of church-melodies (1704, '14), with many later editions.

Frezzolini, Erminia (Orvieto, 1818–1884, Paris). Italian operatic soprano, trained by the elder Ronconi, Garcia and Tacchinardi, from 1838 popular in Italy, with visits to Vienna (1841), London (from 1842), Petrograd (1848–50), Paris (1853) and America (1857–58), retiring about 1860. The leading rôle in Verdi's *I Lombardi* (1843) was written for her.

Friberth, Karl (n. Vienna, 1736–1816, do.). Austrian church-musician, pupil of Bonno and Gassmann, from 1759 in Prince Esterhazy's choir at Eisenstadt and from 1776 choirmaster at the Jesuiten- and Minoritenkirchen at Vienna. Wrote 9 masses, a Requiem and much other church-music. *G.*

Frick [Frike], Philipp Joseph (Würzburg, 1740–1798, London). Bavarian organist and pianist, at first court-organist at Baden-Baden, then for a time touring as a performer on the harmonica, and from 1780 teaching in London. Wrote text-books in modulation (1772) and harmony (1786, '93). *G.*

Fricke, August Gottfried Ludwig (Brunswick, 1829–1894, Berlin). Operatic bass, pupil of Meinhardt, appearing from 1851 at Brunswick and other German cities and in 1856–86 at the Berlin Opera, where he was greatly admired.

Frickenhaus, Fanny, née Evans (Cheltenham, 1849). Able English pianist, pupil of Mount, Dupont and W. Bohrer, since 1879 active in London as soloist and in numerous chamber-music enterprises, producing many novelties. *G.*

Fricker, Herbert Austin (Canterbury, 1868). English organist, pupil of Longhurst and J. F. Bridge, from 1884 Longhurst's assistant at Canterbury Cathedral, from 1890 at Folkestone, from 1898 city-organist at Leeds, besides in 1900–17 conducting the Philharmonic Society there and in 1904–13 being chorusmaster for the Festivals, and since 1917 Vogt's successor as leader of the Mendelssohn Choir in Toronto and organist of the Metropolitan Church. Has written an organ-overture, other organ-pieces, a cantata, anthems, choruses and songs. *A.*

Friderici, Daniel. 17th C. *G.*

Fried, Oscar (Berlin, 1871). Eminent Prussian conductor, pupil of Humperdinck and Ph. Scharwenka, for a long time hornist in various orchestras, in 1904–10 conductor of the Stern Gesangverein in Berlin, since 1907 also of the Gesellschaft der Musikfreunde and from 1910 of important orchestral concerts devoted to novelties. Has written the choral works *Das trunkene Lied*, *Erntelied* and *Verklärte Nacht*, a prelude and double fugue for strings, an Andante and Scherzo for wind, harps and drums, choruses for

women's voices and songs. Sketches by Bekker, 1907, and Stefan, 1911.

Friedberg, Karl Rudolf Hermann (Bingen, 1872). Fine Rhenish pianist, trained at the Frankfort Conservatory, making his début in 1892 at Vienna, from 1893 professor at the Frankfort Conservatory, in 1904–14 at the Cologne Conservatory, with many tours in Europe and after 1914 in America, where in 1916–17 he taught at the Inst. of Musical Art, New York. Since 1918 he has lived in Munich. *A.*

Friedenthal, Albert (Bromberg, 1862–1921, in Java). Prussian pianist, pupil of Agath, Steinbrunn and Th. Kullak, since 1882 concertizing throughout the world with success, then living in Berlin. Has written *Stimmen der Völker*, 5 parts, *Das Weib im Leben der Völker*, 2 vols. 1911, *Musik, Tanz u. Dichtung bei den Kreolen Amerikas*, 1913, and *Das flämische Volkslied*, 6 parts, 1918.

Friedheim, Arthur (Petrograd, 1859). Eminent German-Russian pianist, pupil of Rubinstein and especially Liszt, becoming a noted exponent of the latter's music. From 1886 he lived in Leipzig, in 1891–95 toured in America, was then (till 1904) professor at the Manchester Royal College, but in 1900–01 taught in Chicago, lived in London and (1908–10) in Munich, and since 1910 has been mainly in the United States and Canada, with headquarters now in New York. In early life he had much experience as theater-conductor and is recognized as a competent director (in 1898 was named as Seidl's successor in New York, but did not accept). Has written the operas *The Last Days of Pompeii* (not given) and *Die Tänzerin*, 1904 (Cologne), besides 2 others unfinished, an overture (1877), a piano-concerto (1880), and arrangements of one or two works of Liszt. He has written often for periodicals and is at work on a commentary on the Liszt biographies. *G, A.*

Friedländer, Max (Brieg, 1852). Eminent Silesian musicologist, early trained as a singer by Garcia and Stockhausen (appearing in London from 1880), studied music-history under Spitta and graduated from Rostock University (Ph.D. 1887), and since 1894 has been teacher or professor at Berlin University (retired in 1921), in 1903 succeeding Bellermann as academical director and in 1918 becoming emeritus. He received the title of royal professor in 1903. In 1911 he lectured at Harvard University and was made LL.D. by the Univ. of Wisconsin. He has specialized on the life and works of Schubert, writing the dissertation *Beiträge zur Biographie Schuberts*, 1887, discovering more than 100 of his songs not before known (given in Peters edition), and publishing two trios for piano (4-hands) in the Riemann *Festschrift*, 1909. With Bolte and Meier he has long been collecting unedited German folk-songs, issuing 100 *Deutsche Volkslieder*, 1885, and was first a member and from 1912 chairman of the commission publishing the *Volksliederbuch für Männerchor*, 1906, and another for mixed chorus. He has edited afresh the songs of Schubert, Schumann and Mendelssohn, the Scottish songs of Beethoven and a revised *Kommersbuch*. Has also written on the musical settings of Goethe's poems (1896), on *Das deutsche Lied im 19. Jahrh.* 2 vols. 1902, on Mozart's songs (1910), on *Das Grossvaterlied u. der Grossvatertanz*, 1918, and *Zuccalmaglio u. das Volkslied*, 1918, etc. *G.*

Friedmann, Ignaz (n. Cracow, 1882). Able Galician pianist, pupil of Riemann, Adler and Leschetizky, since 1905 becoming widely known throughout Europe and both Americas, especially as an exponent of Chopin. Has written a piano-quintet, a Passacaglia for piano and many other fine piano-works, 'cello-pieces, songs, etc., and has edited the recent Breitkopf & Hartel edition of Chopin's works (12 vols.) and also Neupert's *Études*. Until the war he lived in Berlin, but then removed to Copenhagen.

Fries, Wulf Christian Julius (Garbeck, 1825–1902, Boston). Able Holstein 'cellist, mostly self-taught, from 1842 employed in theater-orchestras in Bergen and in Ole Bull's concerts there, but in 1847 (with his brother August) coming to Boston, where in 1849–70 he was a leading spirit in the noted Mendelssohn Quintette Club, the Harvard Musical Association and the Musical Fund Society, and from 1873 played in the Beethoven Quartette. *A.*

Frigel, Per (Kalmar, 1750–1842, Stockholm). Swedish composer, pupil of Naumann and Uttini, from 1778 connected in various capacities with the Musical Academy in Stockholm, retiring in 1830. Wrote the opera *Eremiten*, 1798, the oratorio *Försonaren på Oljoberget*, 1815, various cantatas, etc., in the strict classical style.

Friml, Charles Rudolf (Prague, 1881). Bohemian pianist and composer, trained at the Prague Conservatory, in 1901–06 touring with Kubelik and since 1906 living in New York. Has written a piano-concerto (1906), pieces for violin and for 'cello, many effective piano-works, songs and several extremely melodious light operas, especially *The Firefly*, 1912, *High Jinks*, 1913, and *Katinka*, 1915. *A.*

Frimmel, Theodor von (Amstetten, 1853). Austrian physician and since 1884 director of art-galleries in Vienna. He has specialized on Beethoven, publishing *Beethoven und Goethe*. 1883, *Neue Beethoveniana*, 1887 (2d ed. 1890), *Josef Danhauser u. Beethoven*, 1892, *Beethovens Wohnungen in Wien*, 1894, *Ritratti e Caricature di Beethoven*, 1897 (in *Rivista Musicale*), a short biography in Riemann's *Berühmte Musiker* (1901, 4th ed. 1912), *Beethoven-Studien*, 2 parts, 1905–06, and an article on Beethoven's early years in the Munich *Allgem. Zeitung*, 1898, besides editing in 1908–09 a *Beethoven-Jahrbuch*, continued since 1911 at intervals as *Beethoven-Forschung* (8 nos. to 1918).

Frischen, Josef (Garzweiler, 1863). Rhenish conductor and composer, trained at the Cologne Conservatory, from 1888 city-conductor at

Lucerne, and since 1892 choral and orchestral director at Hanover and Brunswick. Has written the choral works *Athenischer Frühlingsreigen*, *Vineta* and *Grenzen der Menschheit*, the orchestral *Herbstnacht* and *Rheinisches Scherzo*, a string-quartet and part-songs for men's voices.

Frischenschlager, Friedrich Friedwig (Gross-Florian, 1885). Styrian composer, at first a school-teacher, then pupil of the Gratz Music School and the Berlin Hochschule, since 1918 librarian and teacher at the Mozarteum in Salzburg. Has written *Symphonische Aphorismen*, a patriotic overture, an orchestral *Rhapsodie*, the suite *Bilder aus der Heimat* for small orchestra, the choral works *Triumph des Lebens*, *Felsenstimmen* and *Gebet*, a string-quartet, a piano-trio, many songs for children, the song-cycle *Lieder der Sehnsucht*, trio-canons, etc.

Friskin, James (Glasgow, 1886). Gifted Scottish pianist and composer, trained at the Royal College, London. Has written an orchestral suite (1904), a piano-quintet, a *Phantasy* for piano and string-quartet, a string-quartet, a violin-sonata, a 'cello-sonata, a *Phantasy-Trio*, characteristic piano-pieces, motets on old Psalm-tunes, etc. In 1916 he appeared as pianist in New York. *G*, *A*.

Fritz, Barthold (n. Brunswick, 1697–1766, do.). Self-taught maker of organs, harpsichords and clavichords at Brunswick, producing about 500 instruments of good quality. Wrote a manual on tuning by fifths and octaves (1756 and later). *G*.

Fritze, Wilhelm (Bremen, 1842–1881, Stuttgart). North German pianist, pupil of Sobolewski, the Leipzig Conservatory, Von Bülow and Weitzmann, later also of Kiel. After tours in France and Italy and teaching at Glogau, in 1867–77 conductor of the Liegnitz Singakademie and from 1879 in Stuttgart. Wrote the symphony *Die Jahreszeiten*, the oratorios *Fingal* and *David*, concertos for piano and for violin, piano-sonatas and other pieces, part-songs, songs, a Sanctus, Benedictus and Agnus Dei for soli, chorus and orchestra, etc. Memoir by Musiol, 1883.

Fritzsch, Ernst Wilhelm (Lützen, 1840–1902, Leipzig). Saxon publisher, educated at the Leipzig Conservatory, from 1862 employed as violinist at Bern, but after 1866 successor to the business of Bromnitz at Leipzig, where he was also long a member of the Gewandhaus Orchestra. He published Wagner's *Gesammelte Schriften* and many works of the new school generally, from 1870 edited the *Musikal. Wochenblatt*, in 1875 started the *Musikal. Hausblätter*, and from 1883 engaged in making adiaphons with the inventer, Fischer, as well as pianos.

Fritzsche, Gottfried. 17th C.

Friz [Fritz], Gaspard (Geneva, 1716–1782, do.). Able Swiss violinist and composer, pupil of Somis. Wrote 6 symphonies, 4 quintets, trio-sonatas, 12 violin-sonatas, a clavier-concerto, etc.

Froberger, Johann Jakob (?1605–1667). 17th C. *G*.

Fröhlich, Anna [Nanette] (Vienna, 1793–1880, do.). Austrian singer, friend of Schubert and Grillparzer and instigator of several of the former's works, in 1819–54 favorite teacher at the Vienna Conservatory. Her sisters were **Barbara** (1797–1879), alto-singer and painter, wife of the flutist Bogner, **Josephine** (1803–1878), from 1821 well known as a singer at Vienna, in Scandinavia and Italy, and **Katharina** (1800–1879), not technically a musician, but the special friend of Grillparzer. *G*.

Fröhlich, Johannes Frederik (Copenhagen, 1806–1860, do.). Gifted Danish violinist, pupil of Schall, from 1827 chorusmaster at the Copenhagen Opera, from 1836 Schall's successor as concertmaster, but laid aside by ill-health in 1842. Wrote a symphony (1833), 4 string-quartets, sonatas for violin and for flute, music for four of Bournonville's ballets (from 1835), etc.

Fröhlich, Joseph (Würzburg, 1780–1862, do.). Bavarian teacher, educated at the Würzburg University, where in 1804 he started the Institut that in 1820 became the Royal Music School, remaining its head till 1858. He also lectured on æsthetics and pedagogy from 1812. Wrote vocal and instrumental methods, a life of Vogler (1845), various essays for periodicals and for Ersch and Gruber's *Encyclopädie* (from 1818), the opera *Scipio*, masses, a Requiem, symphonies, part-songs, etc.

Fromm, Andreas. 17th C.

Fromm, Emil (Spremberg, 1835). Prussian organist, pupil of Grell, A. W. Bach and Schneider, from 1859 cantor at Kottbus and since 1869 organist at Flensburg, where he founded a choral society, gaining the title of director in 1896. Has written an oratorio, 2 cantatas, organ-pieces and men's choruses.

Fromm-Michaelis, Ilse (Hamburg, 1888). Gifted pianist, pupil of the Berlin Hochschule, Kwast, Friedberg, Pfitzner and Steinbach, marrying a naval officer and since 1915 living at Cuxhaven. Has written piano-works of interest.

Frontini, F. Paolo (Catania, 1860). Sicilian composer, pupil of Platania and L. Rossi, becoming head of the Catania Music Institute. Has written the operas *Nella*, 1881, *Malta*, 1893, *Il Falconiere*, 1899, and *Aleramo*, the oratorio *Sansone*, 1882, a Requiem, orchestral pieces, over 100 songs, etc., and edited a collection of Sicilian popular songs.

Frost, Charles Joseph (n. Bristol, 1848). English organist, pupil of his father, Cooper, Goss and Steggall, from 1865 holding various appointments, including from 1880 a professorship at the Guildhall School, London, and from 1884 at Brockley (Surrey), where he founded a choral society. Mus.D. of Cambridge Univ. in 1882. Has written the oratorio *Nathan's Parable*, 1878, 2 cantatas (1876, '80), Psalms 92 and 137, a Festival Te Deum and much other church-music, a symphony, an organ-sonata and other pieces, songs, etc.

Frost, Henry Frederick (London, 1848–1901, do.). English organist, pianist and critic, trained as a choirboy at St. George's, Windsor, in 1865–91 organist at the Chapel Royal (Savoy), in 1880–88 piano-teacher at the Guildhall School, London, and from 1874 writing for various London papers, including the *Academy* and the *Athenæum*. Wrote a life of Schubert (1881) and edited *Savoy Hymn-Tunes and Chants*.

Frotzler, Carl (Stockerau, 1873). Precocious Austrian organist and composer, pupil of his father and the Vienna Conservatory, from 1887 playing at a Stockerau church and pianist to Prince Heinrich Reuss, from 1893 employed by Prince Esterházy, and since 1897 opera-director at Linz. Has written the operas *Arnelda*, 1894, *Der Liebesring* and *Mathias Corvinus*, 1896, a symphony, an orchestral suite and scherzo, masses and other church-music, piano-pieces, etc.

Frugatta, Giuseppe (Bergamo, 1860). Italian pianist, pupil of Bazzini and Andreoli, early becoming professor at the Milan Conservatory and the Girls' College there. Has written a piano-quintet (with clarinet), a string-quartet (St. Cecilia prize, 1898), a piano-trio, sonata and smaller works, with introductory studies for Clementi's *Gradus*.

Fry, Henry S. (Pottstown, Pa., 1875). American organist, since about 1895 holding various positions in or near Philadelphia, now at St. Clement's there, and much in demand as recitalist. In 1920–21 he was president of the Nat. Association of Organists. Has written a Lenten cantata and other church-music, with some organ-pieces. *A.*

Fruytiers, Jan. 16th C. *G.*

Fry, William Henry (Philadelphia, 1813–1864, West Indies). American critic and composer, mostly self-taught, from about 1845 on the staff of the New York *Tribune* (in 1846–52 as foreign correspondent). Wrote the operas *Leonora*, 1845 (Philadelphia), and *Notre Dame de Paris*, 1864 (New York), several symphonic poems and overtures, a Stabat Mater, cantatas and songs. *A.*

Fryer, Herbert (London, 1877). English pianist, pupil of the Royal Academy and Royal College in London and of Busoni, since 1898 touring with great success throughout Europe and (since 1914) America, early becoming professor at the Royal Academy, as well as in 1905–14 examiner for the Royal College. In 1915–19 he taught at the Inst. of Musical Art, New York, going thence to the Royal College in London. Has written a piano-suite, piano-pieces and songs.

Fryklöf, Harald Leonard (Upsala, 1882). Swedish organist, pupil of the Stockholm Conservatory and of Ph. Scharwenka, from 1908 assistant-organist at the Stockholm Hauptkirche. Has written an overture (1907), organ- and piano-pieces, choral hymns and songs (some with orchestra), besides a text-book in chorale harmonization and (with Palm, Sandberg and Hellerström) a collection of church-music (1915).

Fryklund, Lars Axel Daniel (Vesterås, 1879). Swedish collector of instruments and lecturer on history at Sundsvall. Author of several monographs on instruments of different countries (from 1910).

Frysinger, J. Frank (Hanover, Pa. 1878). American organist, pupil of S. C. Engel, Kelley, Burmeister, Kinder and Wolstenholme, from 1909 organist at York, Pa., and director at Hood College, from 1911 teacher at the University School, Lincoln, Neb., and from 1918 at Augustana College, Rock Island, Ill. He played at the Jamestown and Panama Expositions, as well as often elsewhere. Has written for organ, piano and voice. *A.*

Fuchs, Albert (Basel, 1858–1910, Dresden). Swiss teacher and composer, trained at the Leipzig Conservatory, in 1880–83 director at Treves, then lived near Dresden till 1889, when he succeeded Taubmann as head of the Wiesbaden Conservatory, from 1898 professor at the Dresden Conservatory and from 1901 also conductor of the Schumann choral society. He was made royal professor in 1908. Wrote the opera *Nirwana* (not given), an *Ungarische Suite* for orchestra, a violin-concerto, a string-quartet, violin-sonatas, a 'cello-sonata, a piano-sonata, and other pieces, 2 large choral works, many choruses, songs, etc. Memoir by Geissler in *Monographien moderner Musiker*, 1909.

Fuchs, Aloys (Raase, 1799–1853, Vienna). Austrian employé in the war-department at Vienna, who made a famous collection of autographs and manuscripts, including much relating to musicians, especially Mozart. He was unable to avoid letting his valuable material become widely scattered. *G.*

Fuchs, Georg Friedrich (Mayence, 1752–1821, Paris). Rhenish clarinettist, pupil of Cannabich, at first bandmaster at Zweibrücken, but in 1784 went to Paris, where from 1795 he was professor in the new Conservatory. Wrote much chamber-music (with clarinet) and for wind-instruments. See Riemann, *Mannheimer Kammermusik* (in *Denkmäler d. Tonkunst in Bayern*). *G.*

Fuchs, Johann Nepomuk (Frauenthal, 1842–1899, n. Vienna), brother of Robert below. Styrian conductor, pupil of Sechter, from 1864 opera-director at Presburg, Cologne, Hamburg, Leipzig and (from 1880) Vienna, where from 1893 he was Hellmesberger's successor as head of the Conservatory. Wrote the opera *Zingara*, 1872, besides arranging Handel's *Almira*, Gluck's *Der betrogene Cadi*, Schubert's *Alfonso ed Estrella* and the *Maienkönigin* (wrongly attributed to Gluck) for modern reproduction. *G.*

Fuchs, Karl (Offenbach, 1865). Hessian 'cellist, pupil of Riedel, Cossmann and Davidov, since 1887 in the Hallé Orchestra at Manchester, England, and from 1893 also professor at the Royal College there, but with many tours alone or with the Brodsky Quartet, of which he has

been a member since 1895. He is court-'cellist to the Duke of Hesse. Has published a large method (1906). *G.*

Fuchs, Karl Dorius Johannes (Potsdam, 1838–1922, Danzig). Eminent Prussian pianist and critic, educated at Berlin and Greifswald Universities (Ph.D. 1870), pupil in music of Von Bülow, Weitzmann and Kiel, from 1871 living in Berlin, from 1875 in Hirschberg and from 1879 in Danzig, where in 1882–83 he led a choral society, from 1886 served as organist at the Petrikirche and from 1887 was critic for the *Zeitung*. In 1904 he was entitled royal professor. Wrote *Betrachtungen mit u. gegen Schopenhauer* (in *Neue Berliner Musikzeitung*), *Ungleiche Verwandte unter den Neudeutschen*, 1868, *Hellas*, 1868 (piano-pieces on modern Greek themes), *Virtuos u. Dilettant*, 1869 (on piano-teaching), *Präliminarien zu einer Kritik d. Tonkunst*, 1870, *Die Zukunft d. musikal. Vortrags*, 2 parts, 1884, *Die Freiheit d. musikal. Vortrags*, 1885, *Praktische Anleitung zum Phrasieren*, 1886 (with Riemann), *Künstler u. Kritiker*, 1898, *Takt u. Rhythmus im Choral*, 1911, and many articles in the *Musikal. Wochenblatt*. *G.*

Fuchs, Robert (Frauenthal, 1847), brother of Johann Nepomuk above. Styrian composer, trained at the Vienna Conservatory and in 1875–1912 theory-professor there. Has written 3 symphonies, the overture *Des Meeres und der Liebe Wellen*, an orchestral Andante and Capriccio, 5 notable serenades for small orchestra, a string-quartet, a piano-quartet, a piano-trio, 2 terzets for strings, 3 violin-sonatas, a piano-sonata and many other pieces, a mass (1897), *Elfen und Zwerge* and *Gestillte Sehnsucht*, both for women's chorus and orchestra, and the operas *Die Königsbraut*, 1889, and *Die Teufelsglocke*, 1893. *G.*

Füchs, Ferdinand Karl (Vienna, 1811–1848, do.). Austrian composer of popular songs and 3 operas (from 1842). *G.*

Fuenllana, Miguel de. 16th C.

Fuentes, Pasquale (? –1768, Valencia). Spanish composer, from 1757 director at the Valencia Cathedral, writing many masses, Te Deums, motets, etc. *G.*

Fugger Family, The. 16th C.

Führer, Robert (Prague, 1807–1861, Vienna). Bohemian organist, pupil of Vitásek, whom in 1839–43 he succeeded as cathedral-organist at Prague. From 1830 he taught in the Organ School there, and after 1843 filled various posts in Bavaria and finally in Vienna, ending his career in dishonor and much poverty. Wrote about 100 masses and much other church-music, including many organ-works, besides essays on Greek scales and on rhythm (1847). Some of his works are published by J. E. Habert. *G.*

Führich, Karl (Vienna, 1865). Austrian choral conductor, especially of men's societies, since 1898 also choirmaster at Maria Treu. Has written a mass, motets, many choruses and 2 operas.

Fuhrmann, Martin Heinrich (Templin, 1669–after 1740, Berlin). Able Prussian theorist and critic, from 1704 cantor at the Werder Gymnasium in Berlin. Wrote various treatises, mostly polemic (1706–30). He was a partisan of Mattheson.

Fuller-Maitland, John Alexander (London, 1856). Eminent English critic and author, educated at Cambridge University, from 1882 writing for the *Pall Mall Gazette*, from 1884 for the *Guardian* and in 1889–1911 for the *Times*, succeeding Hueffer, besides sometimes appearing as pianist and harpsichordist. He was a large contributor to the first edition of Grove's *Dictionary* (from vol. ii, 1880) and edited the *Appendix* to it (1889), and was editor-in-chief of the second edition (1904–10). With Clara Bell he translated Spitta's *Bach* (1884–85), besides editing *English Carols of the 15th Century*, 1887, *English Country Songs*, 1893 (with L. E. Broadwood), *The Fitzwilliam Virginal Book*, 1899 (with W. Barclay Squire), several works of Purcell for the Purcell Society and the catalogue of the music in the Fitzwilliam Museum (1893). Also author of *Schumann*, 1884, *Masters of German Music*, 1894, *The Musician's Pilgrimage*, 1899, *The Age of Bach and Handel*, 1902, (*Oxford History of Music*, vol. iv), *English Music in the 19th Century*, 1902, *Joachim*, 1908, *Brahms*, 1911, and *The Consort of Music*, 1915, besides many articles in periodicals.

Füllsack, Zacharias. 17th C.

Fumagalli, Adolfo (n. Milan, 1828–1856, Florence). Italian pianist, pupil of Medaglia and the Milan Conservatory, from 1847 touring with great success in Italy, France and Belgium, but dying suddenly in the midst of his popularity. Wrote many brilliant piano-pieces. Memoir by Filippi, 1830. His brothers **Disma** (1826–1893), from 1857 professor at the Milan Conservatory, **Polibio** (1830–1891), noted for his organ-sonatas, and **Luca** (1837–1908), who wrote the opera *Luigi XI*, 1875, were all gifted as performers and composers, mostly of salon-music. *G.*

Fumi, Vinceslao (Montepulciano, 1823–1880, Florence). Italian conductor, pupil of Giorgetti, soon gaining a fine reputation as opera-conductor in Italy, Constantinople, South America and finally at the Pagliano in Florence. Wrote the opera *Atala*, 1862 (Buenos Aires), a symphony, several other orchestral works, and left incomplete a large collection of folk-songs.

Funck, Frederik Christian (1783–1866). The first Danish 'cellist to secure international renown. His brother **Peter** (1789–1859) was a fine violinist, long concertmaster in the court-orchestra at Copenhagen.

Furchheim, Johann Wilhelm (?1635–1682). 17th C.

Furlanetto, Bonaventura [called 'Musin'] (Venice, 1738–1817, do.). Italian church-musician, pupil of Formenti and Rolla, early a teacher in a girls' school in Venice, from 1794 deputy or second director at St. Mark's and

from 1810 Bertoni's successor as maestro, besides from 1811 teaching theory at the Istituto Filarmonico. Wrote masses, oratorios and cantatas. Memoir by Caffi, 1820.

Furnhjelm, Erik Gustav (Helsingfors, 1883). Able Finnish composer, pupil of Sitt, Sibelius, Wegelius and Fuchs, since 1909 professor at the Helsingfors Conservatory. Has written a symphony, an overture, a *Concertstück* for violin and orchestra and a piano-quintet.

Furno, Giovanni (Capua, 1748–1837, Naples). Italian theorist, pupil of Cotumacci, teaching at the Conservatorio di S. Onofrio, Naples, and other institutions (pupils included Bellini, Mercadante and many other famous composers). Wrote 2 operas (1778–83).

Fursch-Madi, Emmy (Bayonne, 1847–1894, n. Somerville, N. J.). Eminent French operatic soprano, trained at the Paris Conservatory, from about 1870 noted for fine performances at Paris and Brussels, soon becoming a favorite in London and New York (from 1874), retiring in 1894. *A.*

Fürstenau, Anton Bernhard (Münster, 1792–1852, Dresden), son of the following. Noted Westphalian flutist, pupil of his father, first appearing when but seven and from 1809 touring with his father, from 1820 in court-service at Dresden. In 1826 he went with Weber on his last trip to London. Wrote much for his instrument, including methods. *G.*

Fürstenau, Kaspar (Münster, 1772–1819, Oldenburg). Westphalian flutist, in 1784–1811 in the court-orchestra at Oldenburg. Wrote flute-concertos and many other pieces. *G.*

Fürstenau, Moritz (Dresden, 1824–1889, do.), son of Anton above. Saxon flutist, from 1842 in the court-orchestra at Dresden, from 1852 librarian of the music-section of the Royal Library and from 1858 teacher at the Conservatory. Wrote *Beiträge zur Gesch. d. königlich sächsischen musikal. Capelle*, 1849, *Zur Gesch. d. Musik u. d. Theaters am Hof zu Dresden*, 2 vols, 1861–62 (augmented by Von Brescius, 1898). *Die Fabrikation musikal. Instrumente im sächs. Vogtland*, 1876 (with Berthold), and various articles in periodicals and other publications. *G.*

Fürstner, Adolph (Berlin, 1833–1908, Bad Nauheim). From 1868 music-publisher in Berlin, in 1872 acquiring also the business of Meser at Dresden. He published the operas of Richard Strauss and other notable dramatic works.

Furtwängler, Wilhelm (Berlin, 1886). Noted Prussian conductor, pupil of Beer-Walbrunn, Rheinberger and Schillings, from about 1905 theater-conductor at Zurich, Strasburg, Lübeck and elsewhere, from 1915 Bodansky's successor as opera-director at Mannheim, in 1919 conductor of the Tonkünstler-Orchester at Vienna, in 1920–22 conductor of symphony-concerts at the Berlin Opera (following Strauss), as well as at the Museum Concerts at Frankfort for a time, in 1921–22 director for the Musikfreunde in Berlin and since 1922 conductor of the Leipzig Gewandhaus Orchestra and the Berlin Philharmonic. Has written a Te Deum for soli, chorus, orchestra and organ.

Fux, Johann Joseph (Hirtenfeld, 1660–1741, Vienna). Eminent Styrian theorist and composer, in 1696–1702 organist at the Schottenkirche in Vienna, from 1698 court-composer, from 1704 director at St. Stephen's, from 1713 Ziani's assistant as court-director and in 1715 his successor. Wrote in all over 400 works, including 18 operas, 10 oratorios, 50 masses, 3 Requiems, much other church-music, etc., with a famous *Gradus ad Parnassum*, 1725, which is one of the landmarks in the history of counterpoint. Memoirs by Von Köchel, 1872 (with catalogue of works) and Schnabel, 1895. Many works are included in the *Denkmäler d. Tonkunst in Oesterreich*. *G.*

G

Gabler, Johann (? –1784, Ravensburg). An organ-maker of Ulm who built the celebrated organ at the abbey of Weingarten in Baden which Bedos de Celles described in his *L'Art du Facteur d' Orgues*, 1766–78. See also *Cäcilien-Kalender*, 1878. *G.*

Gabler, Joseph (? –1902, Waidhofen). Author of *Die Tonkunst in d. Kirche*, 6 parts, 1883, and editor of collections of church-songs.

Gabriel, Mary Ann Virginia (Banstead, 1825–1877, London). English (Irish) composer, pupil of Pixis, Döhler, Thalberg and Molique. Wrote the cantatas *Evangeline*, *Dreamland* and *Graziella* and 5 operettas, besides popular songs and piano-pieces. In 1874 she married George E. March, author of texts for her works. *G.*

Gabriel, Max (Elbing, 1861). Prussian director, pupil of Reinecke and Jadassohn, from 1890 at the Residenz-Theater in Hanover, then in America and later at the Rembrandt-Theater in Amsterdam. Has written several effective operettas (from 1889).

Gabrieli, Andrea (?1510–1586) and **Giovanni** (1557–1612). 16th C. *G.*

Gabrieli, Domenico (?1640–1690). 17th C. *G.*

Gabrielli, Catterina (Rome, 1730–1796, do.). Brilliant Italian operatic soprano, trained by Garcia, Porpora and Guadagni, making her début at Lucca in 1747, singing then in various Italian cities, in 1751–65 engaged at Vienna, then in Sicily and at Parma, from 1768 at Petrograd, in 1775–76 visited England, was then at Venice and Milan and after 1781 lived in Rome. Her gifts in coloratura and her daring caprices gave her renown and much wealth. *G.*

Gabrielli, Francesca (Ferrara, 1755–1795, Venice). Italian operatic soprano, pupil of Sacchini, from 1774 noted in opera buffa at Venice, Florence, Naples, London (from 1786) and Turin.

Gabrielli, Nicolò (Naples, 1814–1891, Paris). Italian composer, trained at the Naples Conservatory, working first in Italy and after 1854 living in Paris. Wrote 22 operas (from 1835) and 60 ballets, none of great force or originality.

Gabrielski, Johann Wilhelm (Berlin, 1791–1846, do.). Prussian (Polish) flutist, pupil of Schröck, from 1814 in the Stettin theater-orchestra and from 1816 in the court-band at Berlin, besides making extended tours as virtuoso. Wrote concertos, ensemble-music and many solos for his instrument, with some songs. His brother **Julius** (1806–1878) was also a fine flutist, in the court-band at Berlin from 1825.

Gabrilovitch, Ossip Salomonovitch (Petrograd, 1878). Distinguished Russian pianist and conductor, pupil of the Petrograd Conservatory (Rubinstein Scholar) and of Leschetizky, appearing first in 1896 at Berlin and then touring Europe and America (from 1900). In 1904–14 he lived mostly in Munich, where in 1910–14 he directed the concerts of the Konzertverein. From 1907 he led series of orchestral concerts in New York. In 1912–13 he gave a set of six recitals in many European cities designed to illustrate the growth of the piano-concerto from Bach to Rachmaninov, repeating these in America in 1914–15, besides in 1915–16 adding another set of six recitals exhibiting the development of other piano-forms. Since 1918 he has been conductor of the Detroit Symphony Orchestra, bringing it to much efficiency. Has written an *Ouverture-Rhapsodie* for orchestra, an *Elegy* for 'cello, piano-pieces and a few songs. In 1909 he married Clara Clemens, the daughter of ' Mark Twain '. *A.*

Gabussi, Giulio Cesare. 16th C. *G.*

Gabussi, Vincenzo (Bologna, 1800–1846, London). Italian singing-teacher, pupil of Mattei, from about 1825 working in London and after 1840 living in Bologna. Wrote 3 operas (1825–41), some chamber-music and many effective duets and songs, the latter leading some to compare him with Schubert. *G.*

Gade, Axel Willi (Copenhagen, 1860–1921, do.), son of the following. Eminent Danish violinist, pupil of Tofte and Joachim, early becoming concertmaster of the court-orchestra at Copenhagen and teacher in the Conservatory, of which from 1915 he was one of the directors. Wrote the opera *Venezianische Nacht*, 1918, a violin-concerto, chamber-music, etc.

Gade, Niels Wilhelm (Copenhagen, 1817–1890, do.). Distinguished Danish composer and conductor, trained by Wexschall, Weyse and Berggreen and through association with Mendelssohn (from 1843). His first work was as violinist, appearing from 1833 and joining the court-band at Copenhagen, but from about 1840 his gift for composition became apparent. In 1843 he visited Leipzig and Italy, from 1844 was often Mendelssohn's deputy as conductor at the Gewandhaus, for a short time in 1847–48 succeeding him, but after the outbreak of the political difficulties of 1848 made his home in Copenhagen, where he was conductor of the Musical Union, organist in one of the leading churches and from 1861 court-director, besides from 1867 sharing in the direction of the new Conservatory. He received the title of royal professor, in 1879 was made Ph.D. by the University and from 1886 was Commander in the Order of Daneborg. In 1876 he conducted works at the Birmingham Festival in England. His wife was the daughter of J. P. E. Hartmann.

His technical facility was finely developed, especially in orchestration, and he had a notable delicacy and grace of conception, with a strong romantic tendency. His early works are akin to those of Mendelssohn and the later ones show some influence from Schumann, but he was much more than an imitator. Though his in-

fluence did much to hasten the growth of the Scandinavian school, his own writing was not marked by any great use of characteristically Scandinavian traits, so that it was even scorned as 'German' by Grieg and his followers. Yet it has a charm and value of its own. The list of works is as follows (opus-numbers in brackets):

Orchestral Works

Symphonies—1, in C min. [5], 2, in E [10], 3, in A min. [15], 4, in B-flat [20], 5, in D min. (with piano) [25], 6, in G min. [32], 7, in F [45], 8, in B min. [47].
Overtures—*Nachklänge aus Ossian* (1840) [1], *Im Hochland* [7], in C [14], *Hamlet* [37], *Michel Angelo* [39], besides *Mellem Fjeldene* and for the opera *Mariotta*.
Suites—*Ein Sommertag auf dem Lande* [55], *Holbergiana* [61].
Marches—for funeral of Fredrik VII (1863), *Ulysses* (1884), for Jubilee of Christian IX (1888). Also *Festmusik* for the Copenhagen Exposition of 1872.
4 *Novelletten* for strings [53].
Violin-concerto [56].

Chamber-Music

String-octet in F [17]; string-sextet [44]; string-quintet in E min. [8]; piano-trio in F [42]; *Novelletten* in A min. as piano-trio [29].
Violin-sonatas in A [6], D min. [21], B-flat [59], B-flat, *Volkstänze im nordischen Charakter* [62].
Phantasiestücke for clarinet (or violin) and piano [43].

Piano-Works

Sonata in E min. [28].
3 *Frühlingsblumen* [2]; *Nordiske Tonebilleder* (4 hands) [4]; 3 pieces in march-form (4 hands) [18]; *Aquarellen* (2 sets) [19, 57]; *Arabeske* [27]; *Volkstänze* [31]; *Idyllen* [34]; *Der Kinder Christabend* [36]; 4 *Fantasiestücke* [41]; *Bilder des Orients*.
Also 3 *Tonstücke* for organ [22].

Vocal Works

Opera—*Mariotta* (1850).
Cantatas—*Comala* [12]; *Frühlingsfantasie* [23]; *Elverskud* (*The Erl-King's Daughter*) [30]; *Frühlingsbotschaft* [35]; *Die heilige Nacht* [40]; *Ved Solnedgang* [46]; *Kalanus* [48]; *Zion* [49]; *Die Kreuzfahrer* [50]; *Den Bjaergstagne* [52]; *Gefion* [54]; *Psyche* [60]; *Der Strom* (from Goethe's *Mahomed*) [64]; *Baldurs Drøm* (1858, but not published till 1897).
Sange af Agnete og Havemanden (piano-songs with chorus) [3].
Part-Songs—5 for mixed voices [13]; about 20 for men's voices [11, 26, 33, 38]; 4 *Bilder des Jahres*, for women's voices [51]; 9 *Lieder in Volkston*, for 2 sopranos [9].

Memoirs by W. Neumann, 1857, his daughter Dagmar (largely autobiographic), 1894 (2d ed. 1912), Ch. Kjerulf, 1917, and Behrend, 1917. See also Spitta, *Zur Musik*, 1892. *G.*

Gadsby, Henry Robert (London, 1842–1907, do.). English composer, mostly self-taught, except as a choirboy at St. Paul's in 1849–58, until 1884 organist at Brockley (Surrey), from 1880 professor at the Guildhall School, London, and from 1884 also at Queen's College, succeeding Hullah. Wrote 3 symphonies, the overtures *Andromeda*, *The Golden Legend* and *The Witches' Frolic*, an orchestral Intermezzo and Scherzo (1875), the orchestral scene *The Forest of Arden*, 1886, an organ-concerto, a string-quartet (1875), an Andante and Rondo for flute (1875), incidental music for *Alcestis* (1876) and for Tasso's *Aminta* (1898), Psalm 130, 1862, the cantatas *Alice Brand*, 1870, *The Lord of the Isles*, 1879, *Columbus*, 1881, and *The Cyclops*, various services, anthems, part-songs and songs, besides a text-book in harmony (1884) and exercises for singers. *G.*

Gadski, Johanna Emilia Agnes (Anclam, 1872). Pomeranian operatic soprano, pupil of Mme. Schroeder-Chaloupka, from 1889 appearing in Germany and Holland, in 1895 coming to the United States, where from 1898 she was prominent as a Wagnerian singer at the Metropolitan, New York, and also as a song-singer. In 1917 she was said to be engaged in political intrigues and then withdrew to Berlin, but returned in 1921. In 1892 she married Hans Tauscher. *A.*

Gafori, Franchino (1451–1522). 15th C. *G.*

Gagliano Giovanni Battista da (?1585–1650?) and **Marco [di Zanobi] da** (?1575–1642). 17th C. *G.*

Gagliano. A family of violin-makers at Naples, following the Stradivari traditions. It was founded by Alessandro, who worked between 1695 and 1725, followed by his sons Nicolò and Gennaro and his grandsons Ferdinando and Giuseppe. Later members of the family gained renown as makers of fine violin-strings. *G.*

Gährich, Wenzel (Zerchowitz, 1794–1864, Berlin). Bohemian violinist, at first in a theater-orchestra and from 1825 in the court-band at Berlin. After making a hit with several ballets, in 1845–60 he was ballet-master at the Opera there. Wrote 2 operas, 2 symphonies, a piano-quartet, a concertino for viola, many dances, some songs, etc.

Gail, Edmée Sophie, née Garre (Paris, 1775–1819, do.). French song-singer, pupil of Mengozzi, Fétis, Perne and Neukomm, early known in France and Spain, from 1816 in London and in 1818 in Germany and at Vienna. Wrote 5 short operas (1813–18) and various songs. In 1793 she married the well-known Hellenist J. B. Gail.

Gailhard, Pierre (Toulouse, 1848). Noted French operatic bass and director, trained at the Paris Conservatory (several prizes), making his début in 1867 and becoming a favorite, first at the Opéra-Comique and from 1871 at the Opéra. In 1879–83 he sang much in London as well. He sang at the premières of Offenbach's *Vert-Vert* (1869), Auber's *Rêve d'Amour* (1869), Membrée's *L'Esclave* (1874), Joncière's *Reine Berthe* (1878), Thomas' *Françoise de Rimini* (1882), etc. From 1884 till 1907 he was director of the Opéra, at first with Ritt (till 1892) and in 1893–99 with Bertrand. His administration was remarkably brilliant, especially in the establishment of many Wagnerian works (from 1893) and in the introduction of fresh works by French composers and of fine new singers. In 1886 he became a member of the Légion d'Honneur.

Gaisser, Ugo Atanasio [Josef Anton] (n. Leutkirch, 1853–1920, n. Oberammergau). Würtemberger Benedictine, from 1878 teacher at Namur and from 1898 professor at the Collegio S. Atanasio in Rome. Author of a large number of essays and monographs on Byzantine and Grego-

rian music, including *Le Système Musical de L'Église Grecque*, 1901, *Les 'Heirmoi' de Pâques dans L'Office Grec*, 1905, etc.

Gal, Hans (n. Vienna, 1890). Able Austrian theorist and composer, trained by Mandyczewski and at Vienna University (Ph.D. 1913), in 1915 taking the Staatspreis for composition and since 1918 lecturing at the University on theory. Has written the comic operas *Der Fächer* and *Der Arzt der Sobeide*, 1919, music for Lewetzow's *Ruth* (1920), a symphony, the overture *Weh dem der lügt*, an orchestral *Phantasie* and *Serenade*, various chamber-pieces, the choral works *Von ewiger Freude*, *Phantasien* on poems by Tagore, *Abendgesang*, etc., songs and piano-pieces.

Gale, Clement Rowland (Kew, 1862). English organist, graduate of Oxford in 1884, teaching first at Reading School and in 1885–89 being assistant-organist at St. Mary's Cathedral, Edinburgh. Since 1890 he has worked in New York, first at Calvary Church, from 1900 at All Angels' and since 1910 at Christ Church, besides teaching since 1901 at the General Theological Seminary and since 1902 at the Guilmant Organ School. Has written an overture, Psalm 130, a mass, services, anthems and other church-music, organ- and piano-pieces, songs, etc. *A.*

Gale, Walter C. (Cambridge, Mass. 1871). American organist, pupil of Bassford, Sauret, F. Damrosch and S. P. Warren, from 1890 at the Brick (Presbyterian) Church, New York, in 1893–98 at Holy Trinity, from 1900 at All Souls' and since 1905 at the Broadway Tabernacle (Congregational), besides from 1901 being private organist for Andrew Carnegie. Has written an organ-sonata, choir-music, etc. *A.*

Galeazzi, Francesco (Turin, 1758–1819, Rome). Italian violinist, for fifteen years conductor at the Teatro Valle in Rome and then teaching at Ascoli. Author of an early violin-method (2 parts, 1791–96). *G.*

Galeotti, Cesare (Pietrasanta, 1872). Italian composer of the operas *Anton*, 1900, and *La Dorise*, 1910, with some orchestral pieces.

Gales, Weston (Elizabeth, N. J. 1877). American organist, trained at the Yale School of Music, from 1899 playing at Irvington-on-Hudson, from 1902 at Christ Church, New York, and in 1908–13 at Emmanuel Church, Boston. In 1913 he conducted orchestral concerts in Munich, Hamburg and Nuremberg, and in 1914–18 was founder and conductor of the Detroit Symphony Orchestra. *A.*

Galilei, Vincenzo (?1533–1591). 16th C. *G.*

Galin, Pierre (Samatan, 1786–1821, Bordeaux). French teacher of mathematics at Bordeaux, from 1817 advocating the 'méloplaste' method of simplifying elementary music-teaching that was further developed by Paris and Chevé. One of its salient features was the use of a numeral-notation. Author of an *Exposition* of his system (1818, with later eds.). *G* (under Chevé).

Galitzin, Nicolas Borissovitch (1794–1866, n. Kursk). Russian prince, a skillful 'cellist, in 1820 founder of the Philharmonic Society at Petrograd and in 1828 of the Music-Lovers' Society. To him Beethoven dedicated the overture *Die Weihe des Hauses*, op. 124, and the three quartets, opp. 127, 130, 132, and concerning these latter there is considerable correspondence extant. *G.*

Galitzin, Yourij Nicolaievitch (Petrograd, 1823–1872, do.), son of the above. Russian prince, in military service during the Crimean War. Musically he was a pupil of Lomakin, Reichel and Hauptmann. In 1842 he formed a large boy-choir at Moscow and later an orchestra, touring with the latter in Germany, France, England (1860) and America (1872) with a view to introducing Russian music. Wrote 2 orchestral fantasias, 2 masses, choruses, songs, etc. He was also a critic and essayist. *G.*

Galkin, Nicolas Vladimirovitch (Petrograd, 1856–1906, do.). Russian violinist, pupil of the Petrograd Conservatory, Joachim, Sauret and Wieniawski, from 1875 for a time concertmaster of the Bilse orchestra in Berlin and then touring throughout Europe as soloist. From 1877 he was in the orchestra at the Petrograd Opera, from 1880 taught at the Conservatory, from 1892 directed symphony-concerts at Pavlovsk and from 1895 was also conductor at the Alexander Theatre at Petrograd. Wrote somewhat for his instrument.

Gall, Jan (Warsaw, 1856–1912, Lemberg). Polish choral conductor, pupil of Krenn, Rheinberger and Lamperti, from 1880 in charge of the Galician Musikverein at Lemberg, from 1886 professor in the Cracow Conservatory and from 1892 conductor of the Echo (choral society) in Lemberg. Wrote about 400 vocal works.

Gallay, Jacques François (Perpignan, 1795–1864, Paris). Noted French hornist, trained at the Paris Conservatory (prize), from 1825 in the court-band and at both the Italiens and the Odéon, from 1832 musician to Louis Philippe and from 1842 professor at the Conservatory, succeeding his teacher Dauprat. Wrote concertos, quartets, trios, duets, solos and études for his instrument.

Gallay, Jules (St. Quentin, 1822–1897, Paris). French amateur 'cellist who specialized in the history of lute-music. Author of *Les Instruments à Archet à l'Exposition*, 1867, *Les Luthiers Italiens aux XVII^e^ et XVIII^e^ Siècles*, 1869, a reprint of Manoir's *Mariage de la Musique avec la Danse*, with introduction and notes (1870), and *Les Instruments des Écoles Italiennes*, 1872, besides editing a report on instruments at the Vienna Exposition of 1873 (1875).

Gallenberg, Wenzel Robert, Count von (Vienna, 1783–1839, Rome). An Austrian amateur, pupil of Albrechtsberger, from 1803 married to the Countess Guicciardi (to whom Beethoven dedicated his sonata, op. 27, no. 2), in 1821–23 Barbaja's partner in managing the Vienna court-opera, lost his fortune in 1829 as

sole director and then joined Barbaja at Naples. Wrote about 50 ballets (from about 1810) and easy piano-music. See Thayer, *Beethoven*. *G.*

Galletti-Gianoli, Isabella (Bologna, 1835–1901, Milan). Italian operatic soprano, pupil of Gamberini, appearing extensively in Italy from 1860. In later years her voice changed to a contralto. On retiring she taught in Milan.

Galli, Amintore (n. Rimini, 1845–1919, do.). Italian editor and critic, trained at the Milan Conservatory, from 1867 taught at Amelia and Finale Emilia, finally going to Milan as critic for the *Secolo* and editor (later manager) for the publisher Sonzogno, lecturer at the Conservatory and later editor of *Il Teatro Illustrato* and *Musica Popolare*. Wrote the operas *Il Corno d'Oro*, 1876, and *David*, 1904, the oratorios *Espiazione*, 1877 (based on Moore's *Lalla Rookh*) and *Cristo al Golgata*, a setting of Goethe's *Totentanz* for baritone and orchestra, a string-quintet, etc., besides *Etnografia Musicale*, 1898, *Estetica della Musica*, 1900 (mostly history), *Storia e Teoria del Sistema Musicale*, 1901, etc.

Galli, Filippo (Rome, 1783–1853, Paris). Italian operatic singer, at first tenor (from 1804), but from 1812 bass, heard in Paris from 1821 and in London from 1827. In 1828 he was in Spain and in 1832–36 in Mexico, then drifting back to Spain, Italy and (1842) Paris. He sang at the premières of Rossini's *L'Inganno Felice* (1812), *La Gazza Ladro* (1817), and *Maometto* (1820). *G.*

Galli-Curci, Amelita (Milan, 1889). Eminent Italian operatic soprano, pupil of the Milan Conservatory, though in singing mostly self-taught, appearing from 1909 with great success throughout Italy, in 1910, '12 and '15 in South America, in 1914 in Spain, and since 1916 with the Chicago Opera Company in Chicago and New York. In 1910–20 she was the wife of the painter Luis Curci and since 1921 of Homer Samuels. *A.*

Galli-Marié, Célestine, née Marié del' Isle (Paris, 1840–1905, n. Nice). French operatic mezzo-soprano, pupil of her father, making her début at Strasburg in 1859, in 1862–1885 almost continuously engaged at the Opéra-Comique in Paris, besides visits elsewhere. In 1890 she sang with Melba, Jean de Reszké and Lassalle in a performance of *Carmen* to raise funds for a monument to Bizet. She had great power as an actress. Among the numerous premières at which she assisted were Thomas' *Mignon* (1866), Massenet's *Don César* (1872) and Bizet's *Carmen* (1875). *G.*

Galliard, Johann Ernst (Celle, 1687–1749, London). Hanoverian oboist (French descent), pupil of Farinelli and Steffani, from 1706 in court-service at London. Wrote much stage-music, settings of Milton's *Morning Hymn of Adam and Eve*, Lee's *Œdipus* and Hughes' *Calypso and Telemachus* (1712), church-music, pieces for flute and for 'cello, etc., besides translating Tosi's *Opinioni* (1742) and perhaps other works. *G.*

Gallico, Paolo (Trieste, 1868). Austrian pianist, pupil of the Vienna Conservatory (prize and medal), from 1886 concertizing throughout Europe and since 1892 well known in New York as soloist and teacher. Has written the dramatic oratorio *The Apocalypse*, 1921, the operettas *Johannistraum* and *Harlekin*, piano-pieces and songs. *A.*

Gallicuius. 16th C. *G.*

Gallignani, Giuseppe (Faenza, 1851). Italian church-musician, trained at the Milan Conservatory, long maestro at the Milan Cathedral, editor of *La Musica Sacra* and since 1882 director of the Conservatory. Has written the operas *Il Grillo del Focolare*, 1873, *Atala*, 1876, *Nestorio*, 1888, *Quare?*, 1903, and *In Alto*, 1921, much fine sacred music, organ-works, etc.

Gallus, Jacobus (1550–1591). 16th C. *G.*

Gallus. Johannes. 16th C. *G.*

Galpin, Francis William (Dorchester, 1858). English clergyman and archæologist, from 1891 vicar of Hatfield Regis and since 1915 of Witham. Musically a pupil of W. S. Bennett and Garrett, since about 1900 specializing in the history of instruments. Author of *Catalogue of European Instruments in the Metropolitan Museum of Art, New York*, 1902, *The Musical Instruments of the American Indians of the Northwest Coast*, 1903, *Notes on a Roman Hydraulus*, 1904, *The Evolution of the Sackbut*, 1907, and *Old English Instruments of Music*, 1910, besides a revision of Stainer's *Music of the Bible* (1913).

Galston, Gottfried (Vienna, 1879). Austrian pianist (Polish-Hungarian descent), trained by Leschetizky and at the Leipzig Conservatory, since 1900 making many tours in Europe, as well as in 1902 in Australia and in 1912–13 in the United States. In 1903–07 he taught at the Stern Conservatory in Berlin and since 1908 has held the nominal title of professor at the Petrograd Conservatory. Since 1910 his home has been at Planegg near Munich. Author of a *Studienbuch*, 1909 (analytical notes on five historical programs of music from Bach to Brahms, 2d ed. 1921). In 1910–18 he was husband of the Russian pianist Sandra Droucker.

Galuppi, Baldassare (Burano, 1706–1785, Venice). Eminent Italian composer, pupil of Lotti, bringing out his first opera in 1722 and many more from 1728, after about 1749 establishing himself as one of the most successful writers of comic opera. In 1741–43 he conducted Italian opera in London and then in Petrograd (returning there in 1765–68). From 1748 he was assistant-maestro at St. Mark's, becoming chief in 1762, as well as director of the Conservatorio degl' Incurabili (both offices intermitted in 1765–68, when he was director for Catherine II). Wrote in all over 110 operas, 3 dramatic cantatas, numerous church-works, more than 20 oratorios and 12 clavier-sonatas. Of his serious operas *Scipione in Cartagine, Enrico* and *Sirbace*, 1742–43 (all London), *Didone Abbandonata*, 1764 (Naples) and *Ifigenia in Tauride*,

1768 (Petrograd), may be named as illustrations, while the most popular of the comedies was *Il Filosofo di Campagna*, 1754 (with Goldoni). Memoirs by Wotquenne, 1902, and Piovano (in *Rivista Musicale*, 1906–08). *G.*

Gambale, Emmanuele. A teacher in Milan who advocated a semitonic scale, with a new notation, publishing *La Riforma Musicale*, 1840, and some further examples of his system (1846), besides translating Fétis' text-book in harmony.

Gambini, Carlo Andrea (Genoa, 1819–1865, do.). Italian pianist, writing 4 operas, an oratorio, the symphonic ode *Cristoforo Colombo*, a choral *La Passione* (text by Manzoni), much church- and piano-music.

Gamucci, Baldassare (Florence, 1822–1892, do.). In 1849 founder and long director of the Società Corale del Carmine in Florence, later adopted by the Istituto as its Scuola Corale. Wrote church-music, piano-works, a life of Cherubini (1869) and many essays in reviews.

Ganassi, Silvestro. 16th C.

Gandini, Alessandro (Modena, 1807–1871, do.). From 1842 his father's successor as court-director at Modena, writing 5 operas (from 1828) and an extensive history of the Modena stage (3 vols. 1873, with a 4th added by Valdrighi and Ferrari-Moreni, 1883).

Gandolfi, Riccardo Cristoforo Daniele Diomede (Voghera, 1839–1920, Florence). Eminent Italian author and composer, pupil of Conti and Mabellini, from 1869 inspector at the Florence Istituto and in 1889–1912 librarian there. Wrote the operas *Aldina*, 1863, *Il Paggio*, 1865, *Il Conte di Monreale*, 1872, and *Caterina di Guisa*, 1872, a symphony, overtures, chamber-works, 2 masses, a Requiem (1866), other church-music, a sacred cantata and a Psalm, etc. Author of many critical and historical studies, as on the relation between poetry and music in the drama (1868), various annotations about Landino (1888), Mozart (1891), Malvezzi and Cavalieri (1893), Rossini (1902), etc., *Illustrazioni di Alcuni Cimelli concernanti l'Arte Musicale in Firenze*, 1892, on the Società Filarmonica (in *Ricordi Musicali Fiorentini*, 1908–09), on the Tuscan court-music in 1539–59 (*Rivista Musicale*, 1909), on some unedited letters of Verdi (do. 1913), etc.

Ganne, Louis Gaston (n. Moulins, 1862–1923, Paris). French composer of popular ballets and light operas (from 1882). He was conductor at Monte Carlo.

Gänsbacher, Johann Baptist (Sterzing, 1778–1844, Vienna). Tyrolese composer, pupil of Vogler and Albrechtsberger, from about 1805 teaching in Prague, Dresden, Leipzig, Darmstadt, on the Rhine, etc., from 1810 being intimate with Weber. In 1813 he was in military service, and from 1823 succeeded Preindl as director at St. Stephen's in Vienna. Wrote over 200 works, mostly for the church, but including a symphony, serenades, chamber-pieces, music for Kotzebue's *Kreuzfahrer*, piano-pieces, songs, etc. He was one of the pall-bearers at Beethoven's funeral in 1827. *G.*

Ganz, Adolf (Mayence, 1796–1870, London). Rhenish violinist, from 1819 conductor at Mayence, from 1825 court-director at Darmstadt and from 1840 in London, where in 1840–42 he conducted opera in German. His son **Eduard** (1827–1869) became a teacher in Berlin. *G.*

Ganz, Leopold (Mayence, 1810–1869, Berlin) and **Moritz** (1806–1868), brothers of Adolf above. Respectively violinist and 'cellist who, after touring widely together, became members of the court-orchestra at Berlin in 1827, Leopold being concertmaster from 1840. Both were skillful players and composed in good style for their instruments. *G.*

Ganz, Rudolf (Zurich, 1874). Eminent Swiss pianist, pupil of Eschmann, Blumer, Busoni and Urban, making his début at Berlin in 1899 and in 1900–05 teaching at the Chicago Musical College, then appearing as recitalist both in America and in Europe. In 1921 he was appointed conductor of the St. Louis Symphony Orchestra, succeeding Max Zach. Has written a symphony, a *Konzertstück* for piano and orchestra, piano-variations on a theme from Brahms and about 40 other piano-pieces, many choruses for men's voices and about 200 songs. In 1900 he married the singer Mary Forrest. *A.*

Ganz, Wilhelm (Mayence, 1833–1914, London), son of Adolf above. Rhenish pianist, pupil of Eckert and Anschütz in London, where he lived from 1850. From 1856 he was much in request as accompanist for conspicuous singers, notably for Jenny Lind, besides being organist at the German Lutheran Church and playing in Wylde's New Philharmonic Orchestra. From 1874 he assisted the latter as conductor and in 1879–83 succeeded him, bringing out many important works and artists. He was also organist for various Masonic bodies and for many years teacher at the Guildhall School. Author of *Memories of a Musician*, 1913. *G.*

Garat, Pierre Jean (n. Bayonne, 1764–1823, Paris). Noted French baritone (also tenor), pupil of Franz Beck, at first trained for the law, but from about 1785, partly as protégé of Count d'Artois and Marie Antoinette, turned to the concert-stage. In 1792 he went with Rode to Hamburg, returning in 1794, speedily gaining great renown at the Concerts Feydeau and becoming professor in the new Conservatory from 1799 (many famous pupils). *G.*

Garaudé, Alexis de (Nancy, 1779–1852, Paris). French singing-teacher, trained by Cambini, Crescentini, Reicha and Garat, in 1808–30 in the court-choir and in 1816–41 professor at the Conservatory. Wrote text-books in singing, piano and harmony, solfeggi and songs, besides 3 string-quartets, other chamber-pieces, piano-sonatas, etc.

Garbrecht, Fr. F. W. Music-engravers and printers in Leipzig, established in 1862, from 1874 (at the death of the founder) managed by Gustav Garbrecht and later by Otto Säuberlich,

the latter continuing from 1880 with Oskar Brandstetter (d. 1915). From 1887 book-publishing was added. In 1918 the business of Moeser was acquired. The present firm consists of various relatives of Brandstetter.

Garcia, Francisco Saverio (Nalda, 1731–1809, Saragossa). Spanish church-musician, at first a noted singing-teacher in Rome and from 1756 maestro at Saragossa Cathedral. Wrote 4 operas (1754–56), the oratorio *Tobia*, 1773, masses and motets (often 8-part). Catterina Gabrielli was one of his pupils. *G.*

Garcia, Gustave (Milan, 1837), son of Manuel Patricio below. After study with his father, in 1862–80 sang in opera in Italy and England, then settling in London as singing-teacher, at first at the Royal Academy and later at the Royal College and the Guildhall School, retiring in 1911.

Garcia, Manuel del Popolo Vicente (Seville, 1775–1832, Paris). Eminent Spanish operatic tenor and composer, pupil of Ripa and Almarcha, from 1792 noted in Spain, going thence in 1806 to Paris, in 1811–16 to Italy and in 1817 to London, everywhere with much success. In 1819–24 he was the leading artist at the Italiens in Paris and then, after a sojourn in London, in 1825–26 took a troupe to New York and later to Mexico (where he was plundered near Vera Cruz by bandits). His last years were spent in Paris. Wrote nearly 50 operas in Italian, Spanish and French (from 1803) and many ballets. His most noted pupils were his two daughters, Marie (Malibran) and Pauline (Viardot-Garcia), his son Manuel, Nourrit, Géraldy, etc. *G, A.*

Garcia, Manuel Patricio Rodriguez (Madrid, 1805–1906, London), son of the above. Famous singing-teacher, though trained as a stage-bass by his father, whom he accompanied to America in 1825–27. From 1829 he worked in Paris, in 1847 becoming professor at the Conservatory. In 1850–95 he was professor at the Royal Academy, London. On Mar. 17, 1905, his 100th birthday was duly celebrated and he lived more than a year longer. As early as 1840 he published an essay on the voice that marked an epoch in its modern science and in 1855 invented the laryngoscope as an instrument of investigation (hence named Ph.D. by Königsberg Univ.). Author of a *Traité Complet de l'Art du Chant*, 1847 (often reprinted and translated). Among his numerous great pupils were his wife Eugénie, née Mayer (1818–1880), Jenny Lind, Henriette Nissen and Stockhausen. Memoirs by Mackinlay, 1908, and in *Musical Times*, 1905. *G.*

Garcia Roblez, José (Olot, 1839–1910, Barcelona). Spanish composer, from 1875 at Barcelona. Wrote the operas *Julio Cesar* and *Garraf*, the choral work *Catalonia*, 5 folias and choruses.

Garcin, Jules Auguste Salomon (Bourges, 1830–1896, Paris). French violinist, trained at the Paris Conservatory, from 1856 in the orchestra at the Opéra (third conductor after 1871) and from 1882 assistant-conductor of the Conservatory Concerts, becoming chief in 1885–92, besides in 1890 succeeding Massart as professor at the Conservatory. Wrote a *Suite Symphonique*, a viola-concertino, a violin-concerto and other violin-pieces. In 1878 he was one of the conductors at the Exposition. *G.*

Gardano, Antonio. 16th C. *G.*

Garden, Mary (Aberdeen, 1877). Gifted Scottish operatic soprano, in early childhood brought to the United States, beginning music when but six. After training mainly by Trabadello and Fugère, she made her début in Paris in 1900 on a day's notice, resulting in an immediate engagement at the Opéra-Comique, with later work in London. From 1907 she was at the Manhattan, New York, and since 1910 has been with the Chicago Opera Company, becoming manager in 1921. She sang at the premières of Pierné's *La Fille du Tabarin* (1901), Debussy's *Pelléas et Mélisande* (1902) and Leroux' *La Reine Fiamette* (1903), as well as at many in America. Her dramatic gifts are of a high order. *A.*

Gardiner, H. Balfour (London, 1877). English composer, pupil of Knorr, living in London. In 1912–13 he promoted an important concert-series largely devoted to recent English works, orchestral and choral. Has written a symphony, a string-quintet, a string-quartet, several orchestral pieces (*Phantasy, English Dance, Shepherd Fennel's Dance*),the choral work *News from Whydah* and choruses. *G, A.*

Gardiner, William (Leicester, 1770–1853, do.). English manufacturer, author of *The Music of Nature*, 1832, *Music and Friends*, 3 vols. 1838–53, and *Sights in Italy*, 1847, besides editing *Sacred Melodies*, 6 vols. *G.*

Gardoni, Italo (Parma, 1821–1882, Paris). Italian operatic tenor, pupil of Cesari, appearing from 1840 in Italy, Berlin (with Rubini), Vienna, Paris (from 1844), London (from 1847), and soon all other European capitals, continuing active till 1874. In 1847 he married a daughter of Tamburini. *G.*

Gariel, Edoardo (Monterey, 1860–1923, Tacubaya). Mexican teacher, pupil of Daunic and Marmontel, from 1887 teaching at the State School at Saltillo and from 1900 active in Mexico City, till 1908 as supervisor of school-music, then at the Girls' Normal School and from 1915 at the Conservatory, becoming director in 1917. Author of a work on Chopin's music (1895), a *Nuevo Sistema de Armonía*, 1916 (also in English), and various text-books in singing (from 1905). *A.*

Garlandia, Johannes de. 13th C. *G.*

Garnier, François Joseph (Lauris, 1759–1825, do.). French oboist, pupil of Sallantin, from 1778 in the orchestra of the Opéra at Paris. Wrote 3 oboe-concertos, *Symphonies Concertantes* for 2 oboes and for flute, oboe and bassoon, duets for oboe and violin, and a method.

Garrett, George Mursell (Winchester, 1834–1897, Cambridge). Able English organist, pupil of Elvey and Wesley, from 1851 assisting the latter at Winchester Cathedral, from 1854

at Madras Cathedral (India) and from 1857 at St. John's College, Cambridge, becoming also university-organist in 1873 (Mus.D. 1867). He was also examiner for the University and lecturer on harmony and counterpoint, besides leading the St. John's Musical Society. Wrote the oratorio *The Shunammite*, 1882, 5 cantatas, several fine services, many anthems, part-songs and songs, with some organ-works. *G.*

Garsó, Siga (Tisza Vesceny, 1831–1915, Vienna). Able Hungarian singing-teacher, pupil of Gentilhuomo, appearing for a short time from 1854 on the operatic stage and then settling as teacher in Bremen. Author of essays on singing (1884, '89) and a voice-building method (1911). See article by Rasch in *Allgem. musikal. Zeitung*, 1913.

Gasco, Alberto (Naples, 1879). Italian composer and critic, pupil of Terziani and d'Indy, living in Rome, and writing for the *Tribuna*. Has written the operas *La Leggende della Setti Torri*, 1913, and *Astrea* (not given), the symphonic poem *Presso le Fonti del Clitumno*, the overture *Buffalmacco*, a *Scherzo Orgiastico*, several works inspired by pictures (as *Venere Dormente* for string-quartet, *La Visione di S. Orsola* for violin, *Primavera Fiorentina* and *Le Danzatrice di Jodhpur* for piano), etc.

Gascue, Francisco (San Sebastian, 1848). Spanish engineer, specialist on Basque folk-music. Author of *La Música Popular Vascongada*, 1906, *La Ópera Vascongada*, 1906, *Ensayos de Critica Musical*, 1909–10 (on Basque operas), *Historia de la Sonata*, 1910, and *Origen de la Música Popular Vascongada*, 1913, besides various articles in reviews.

Gaspar van Werbecke (?1440–?). 15th C.

Gaspari, Gaetano (Bologna, 1807–1881, do.). Able Italian church-musician and historian, trained at the Bologna Liceo, from 1827 maestro at Cento, for a short time from 1836 at Imola, then returning to the Liceo as assistant to Donelli, at whose death (1839) he became teacher of solfeggio and from 1855 librarian, besides from 1857 being maestro at S. Petronio. From 1866 he was a member of the historical commission on music, assigned to research as to Bolognese musicians. Author of studies on music in Bologna (1867, '68, '71), on music at S. Petronio (1869), *Musicisti Bolognesi del XVI^e Secolo*, 1875, and numerous articles in periodicals, besides a catalogue of his private library (1862). Wrote considerable excellent church-music. Memoir by Parisini, 1882.

Gasparini, Francesco (n. Lucca, 1668–1727, Rome). Italian composer, pupil of Corelli and Pasquini, at first teaching in Rome, from about 1700 head of the Conservatorio della Pietà in Venice and from 1725 maestro at the Lateran in Rome. Wrote 54 operas (1694–1724), about half of them for Venice, 7 oratorios, many masses, motets, cantatas, etc., and a famous text-book in harmony 1708 (7th ed. 1802). Among his pupils was Marcello. *G.*

Gasparini, Michelangelo (Lucca, 1685–1732, Venice). Italian stage-singer and teacher, pupil of Lotti, founder of a noted singing-school at Venice (Faustina Bordoni-Hasse one of his pupils). Wrote several operas.

Gasparo da Salo (?1542–1609). 16th C. *G* (Salo).

Gasperini, Guido (Florence, 1865). Italian musicologist, pupil of Tacchinardi and Sbolci, lecturing in 1899–1903 at Florence, Rome and Parma on music-history, and since 1902 librarian of the Parma Conservatory. In 1908 he founded the Associazione dei Musicologi Italiani, chiefly to make complete catalogues of musical material in Italian libraries, which in 1909 became the Italian section of the Internationale Musik-Gesellschaft and began a series of quarterly bulletins (thus far covering the libraries of Parma, Bologna, Milan and Florence). Has written *Storia della Musica*, 1889 (10 lectures), *Dell' Arte d' Interpretare la Scrittura della Musica Vocale del Cinquecento*, 1902, *Storia della Semiografia Musicale*, 1905, *Il Real Conservatorio di Musica in Parma*, 1913, and *I Caratteri Peculiari del Melodramma Italiano*, 1913.

Gassier, L. Édouard (1822–1871, Havana). French operatic baritone, trained at the Paris Conservatory, in 1845 appearing at the Opéra-Comique, but soon entering the field of Italian opera in Italy, at Vienna, in Spain (1849–52), from 1854 at the Italiens in Paris and from 1855 in London. In 1848 he married Spanish soprano Josefa Fernandez (1821–1866) and they appeared together for about fifteen years. *G.*

Gassmann, Florian Leopold (Brix, 1723–1774, Vienna). Bohemian composer, pupil of Martini, from about 1742 musician to Count Leonardo Veneri at Venice, from 1764 ballet-composer at the Vienna Opera and from 1771 court-director there, succeeding Reutter. In 1771 he founded the Tonkünstler-Societät (to provide for the widows and orphans of musicians), which since 1862 has been known as the Haydn-Societät. Wrote over 20 operas (from 1763), an oratorio and much church-music. See articles by Steinhard, 1908 (in *Deutsche Arbeit*) and Donath, 1914 (in *Studien zur Musikwissenschaft*). His chief pupil was Salieri, who trained his two daughters as operatic singers of note. *G.*

Gassner, Ferdinand Simon (Vienna, 1798–1851, Karlsruhe). Austrian violinist, from 1816 at the Mayence Nationaltheater, from 1818 director at Giessen University (Ph.D. 1819) and lecturer, from 1826 in the court-band at Karlsruhe and later singing-teacher and chorus-master there. In 1822–35 he edited the *Musikalischer Hausfreund* at Mayence and in 1841–45 the *Zeitschrift für Deutschlands Musikvereine und Dilettanten*. Wrote *Partiturkenntniss*, 1838, and *Dirigent u. Ripienist*, 1846, besides contributing to the Supplement to Schilling's *Lexikon* (1842) and drafting a condensation of the latter work (1849). He also composed 2 operas, ballets, songs, etc.

Gast, Karl (n. Sangerhausen, 1860). Saxon teacher, since 1883 engaged in the school-system

of Berlin and from 1913 member of the commission to improve school-music throughout Prussia. In 1906 founder (with Flatau and Gusinde) and then editor of the periodical *Stimme*. Author (with Löbmann) of a manual of music-history (1913), besides song-books.

Gast, Peter [pen-name of Heinrich Köselitz] (Annaberg, 1854–1918, do.). Saxon composer, pupil of E. F. Richter and long associated with Nietzsche at Basel, in 1900–08 working at the Nietzsche Archive at Weimar. Wrote the operas *Willram*, 1879, *König Wenzel*, 1888, *Orpheus und Dionysos* and *Die heimliche Ehe*, 1891, the singspiel *Scherz, List und Rache*, 1881, the festpiel *Walpurgis*, 1903, the symphony *Helle Nächte*, an overture, a string-quartet, choruses and songs. He edited two or three sets of Nietzsche's letters (1900, '05, '08). Memoir by Mendt in preparation.

Gastaldon, Stanislas (Turin, 1861). Italian composer, known from 1878 through piano-pieces and then about 300 popular songs. Has also written the operas *Mala Pasqua!*, 1890, *Il Pater*, 1894, *Stellina*, 1905, and *Il Reuccio di Caprilana*, 1913.

Gastinel, Léon Gustave Cyprien (n. Auxonne, 1823–1906, Fresnes-les-Rungis). French composer, trained at the Paris Conservatory (Prix de Rome, 1846). Wrote 9 light operas (from 1853) with considerable success, 4 oratorios, orchestral and chamber-music, 3 masses, choruses, etc.

Gastoldi, Giovanni Giacomo (?1556–1622). 16th C. *G.*

Gastoué, Amédée (Paris, 1873). French musicologist and church-musician, pupil of Deslandres, Lavignac, Guilmant and Magnard, since 1896 professor of Gregorian music at the Schola Cantorum and the Catholic University, besides lecturing at the École des Hautes Études Sociales. In 1896–1905 he edited the *Revue du Chant Grégorien* and since 1909 the *Tribune de St.-Gervais* (contributor from 1897), besides being critic for *La Semaine Littéraire* from 1905. For years he was also director at St.-Jean in Belleville. At the 1914 Congress of the Internationale Musik-Gesellschaft he directed a recital of French works of the 11th–14th centuries. Author of *Histoire du Chant Liturgique à Paris*, 1905 (vol. i only), *Les Origines du Chant Romain*, 1907 (prize from the Académie), *Catalogue des Manuscrits de Musique Byzantine . des Bibliothèques Publiques de France*, 1907, *Les Messes Royales du Henri Dumont*, 1912, *Le Graduel et l'Antiphonaire Romains*, 1913, *Les Primitifs de la Musique Français*, 1922, and *Le Cantique Français*, with several manuals of plain-chant (1904–11) and many articles.

Gatayes, Guillaume Pierre Antoine (Paris, 1774–1846, do.). Noted French guitarist, with many works for his instrument. His sons **Joseph Léon** (1805–1877) and **Félix** (1809– ?) were good musicians, the former a harpist and critic, the latter a pianist in Europe, America and Australia, writing some good orchestral and military music.

Gathy, August (Liège, 1800–1858, Paris). Belgian editor and from 1841 teacher at Paris, pupil of Fr. Schneider. In 1830–41 he edited the *Musikal. Conversationsblatt* at Hamburg and later wrote for the *Neue Zeitschrift*. Edited a *Musikal. Conversationslexikon*, 1835 (3d ed. by Reissmann, 1873), and a revision of Andrade's singing-method (1838), besides translating Berlioz' *Voyage Musical* (1844).

Gatti, Guido M. (Chieti, 1893). Italian critic, in 1913–15 editor of the Turin *Riforma Musicale* and contributor to many other journals. Author of *Figure di Musicisti Francesi*, 1915, and *Musicisti Moderni d'Italia*, 1920.

Gatti-Casazza, Giulio (Udine, 1869). Distinguished Italian impresario, graduated as an engineer at Genoa in 1890, from 1893 theater-manager at Ferrara, from 1898 director of La Scala in Milan and since 1908 director of the Metropolitan in New York. His success in both these important posts has been continuous and even phenomenal. *A.*

Gatty, Alfred Scott. See Scott-Gatty.

Gatty, Nicholas Comyn (n. Sheffield, 1874). English critic and composer, pupil of Stanford, in 1907–14 writing for the *Pall Mall Gazette* and sometimes conducting at Covent Garden. Has written the short operas *Greysteel*, 1906, *Duke or Devil*, 1909, and *The Tempest*, a choral setting of Milton's *Ode on Time*, 1905, a piano-concerto, a string-quartet, orchestral variations, choruses, etc. *G.*

Gaubert, Philippe (Cahors, 1879). Gifted French flutist, pupil of the Paris Conservatory (2d Prix de Rome, 1905), in 1919 following Messager as conductor of the Conservatory concerts. Has written a ballet, 3 symphonic poems, an orchestral rhapsody on folk-tunes, flute-pieces, etc.

Gaucquier [Dunoyer], Alard de. 16th C.

Gaudenzi, Giuseppe (Bologna, 1880). Italian operatic tenor, originally a practicing lawyer, but from 1906 highly successful on Italian stages, in 1909–13 with the Boston Opera Company and later in South America and again in Italy.

Gaudio Mell. 16th C.

Gaul, Alfred Robert (Norwich, 1837–1913, Birmingham). English composer, pupil of Z. Buck, long organist in Birmingham and teacher at various institutions. Wrote the oratorio *Hezekiah*, 1861, the cantatas *Ruth*, 1881, *The Holy City*, 1882, *Joan of Arc*, 1887, *The Ten Virgins*, 1890, *Israel in the Wilderness*, 1892, and *Una*, 1893, Psalms 1, 96 and 150, a Passion service, the choral ode *A Song of Life*, glees, part-songs and songs. *G.*

Gaul, Harvey Bartlett (New York, 1881). American organist, pupil of Le Jeune, Arms and A. R. Gaul, and of the Schola Cantorum, in 1900–08 at Emmanuel Church, Cleveland, and since 1910 at Calvary Church, Pittsburgh. He has also been active as music-critic. Has written

cantatas, church-music, organ-pieces, choruses and songs. *A.*

Gaultier, Denis and Jacques. 17th C. *G.*

Gauntlett, Henry John (Wellington, 1805–1876, London). English organist, until after 1840 a practicing lawyer, in 1827–46 at St. Olave's (Southwark), then at Union Chapel (Islington) till 1854 and other London churches. From about 1836 he was a vigorous advocate of extending the keyboard-compass to C and from 1844 urged attention to Gregorian music in Anglican churches. He was organist at the production of *Elijah* at Birmingham in 1846. In 1837–42 he lectured at the London Institution and wrote copiously for various papers. Edited a large number of collections of anthems, canticles, tunes, etc. (from 1839), with many original contributions. Mus.D. at Lambeth in 1842. *G.*

Gauss, Otto (in Würtemberg, 1877). Roman Catholic priest, educated at Tübingen, where from 1903 he taught at the Wilhelmsstift, going in 1910 as prebendary at Rottenburg Cathedral. Has published valuable collections of organ-music and of songs and written (with Möhler) a manual on church-music (1909), besides original masses and choruses.

Gauthier, Gabriel (1808–?). French organist (blind), from 1827 teacher at the Paris Blind Institute and after 1840 organist at St.-Étienne-du-Mont. Author of *Répertoire des Maîtres de Chapelle*, 5 vols. 1842–45, besides manuals on plain-chant and composition (1843, '45).

Gauthiers-Villars, Henri [called Willy] (n. Paris, 1859). Able French critic for the *Revue des Revues*, *Écho de Paris*, *Revue Internationale de Musique*, etc. Several volumes of his essays have been published and a life of Bizet (1912). He wrote introductions to two volumes of the Pleyel-Wolff Collection of Chamber Music.

Gautier, Jean François Eugène (Paris, 1822–1878, do.). French composer, pupil of the Paris Conservatory, from 1848 second conductor at the Lyrique and from 1864 chorusmaster at the Italiens, besides teaching at the Conservatory and acting as music-critic. Wrote 14 light operas, the oratorio *La Mort de Jésus*, the cantata *Le 15e Août*, etc.

Gautier, Théophile (Tarbes, 1811–1872, Paris) The eminent poet, critic and novelist, in whose various books is much about music, especially in the *Histoire du Romanticisme*, 1873, *Portraits Contemporains*, 1874, *Souvenirs du Théâtre*, 1883, as well as in the *Histoire de l'Art Dramatique*, 6 vols. 1859.

Gaveaux, Pierre (Béziers, 1761–1825, Paris). French operatic tenor, pupil of Franz Beck, from 1789 at the Opéra-Comique, Paris. Wrote over 30 operas, mostly light, included one on the same theme as that of Beethoven's *Fidelio* (1798). His vogue ceased after about 1812. *G.*

Gaviniés, Pierre (Bordeaux, 1726–1800, Paris). Eminent French violinist, mostly self-taught, appearing from 1741 at the Concerts Spirituels and then taking a leading place in the development of French violin-playing. In 1773–77 he was director of the Concerts Spirituels. In 1795 he was one of the first professors in the new Conservatory. Wrote 6 violin-concertos, 9 sonatas, 24 études (*Matinées*), etc., and the comic opera *Le Prétendu*, 1760. Among his many pupils were Capron, Robineau and S. Leduc. *G.*

Gawronski, Woitech (n. Vilna, 1868–1913?). Russian (Polish) composer, trained at the Warsaw Institute and at Berlin and Vienna, long settled in Warsaw. Wrote the operas *Marja* and *Pojata*, a symphony, 3 string-quartets (one gaining the Paderewski prize, 1898), piano-pieces, songs, etc.

Gay, Maria (Barcelona, 1879). Brilliant Spanish operatic contralto, self-taught at first, then pupil of Mme. Adiny, appearing in 1902 at Brussels and soon becoming well known throughout Europe, from 1906 in London and since 1908 in America (Metropolitan, Boston and Chicago Opera Companies). In 1913 she married the tenor Zenatello. *A.*

Gayarré, Julian (Roncal?, 1844–1890, Madrid). Spanish operatic tenor, pupil of the Madrid Conservatory, from about 1865 singing in Spain, from 1873 in Italy, in 1877–81 at Covent Garden, London, and also in Vienna, Petrograd and South America. He founded a charity singing-school in Madrid. *G.*

Gaynor, Jessie Lovel, née Smith (St. Louis, 1863–1921, n. do.). American specialist in children's music, pupil of Maas, Cady, A. J. Goodrich and Weidig, long active in St. Louis. Wrote many elementary text-books, songs and piano-pieces. *A.*

Gaztambide y Garbayo, Joaquim (Tudela, 1822–1870, Madrid). Spanish composer, pupil of the Madrid Conservatory, where he became director of concerts and also founder of the Concert Society. Wrote 44 effective zarzuelas (12 with other composers), beginning with *La Mensanjera*, 1849, and including *El Estreno de una Artista*, *Los Magyares* and *El Juramento*. In 1868 he took a troupe to Havana and Mexico.

Gazzaniga, Giuseppe (Verona, 1743–1818, Crema). Italian composer, pupil of Porpora and Piccinni, from 1768 active at Vienna (aided by Sacchini), and from 1791 maestro at Crema Cathedral. Wrote over 50 operas (1768–1801), including one on the same subject as Mozart's *Don Giovanni* (1787), 4 oratorios and finally considerable church-music. *G.*

Gear, George Frederick (London, 1857). English pianist, trained at the Royal Academy, London, where he is now professor. In 1876–92 he was conductor for the German Reed Company. Has written a string-quartet, 2 piano-sonatas, 2 operettas, songs, etc.

Gebauer, Étienne François (Versailles, 1777–1823, Paris), brother of François and Michel below. French flutist, pupil of his brother Michel and of Hugot, from 1801 in the orchestra of the Opéra-Comique, Paris. Wrote much flute-music.

Gebauer, François René (Versailles, 1773–1844, Paris), brother of Étienne above and Michel below. Bassoonist, pupil of his brother Michel and of Devienne, in 1801–26 in the orchestra of the Opéra and in 1796–1802 and again from 1825 professor at the Conservatory. Wrote much ensemble-music for wind-instruments and a bassoon-method.

Gebauer, Franz Xaver (n. Glatz, 1784–1822, Vienna). From 1816 director at the Augustinerkirche in Vienna and from 1819 conductor of the Concerts Spirituels, which he founded (they continued till 1848). He was intimate with Beethoven. *G.*

Gebauer, Michel Joseph (La Fère, 1763–1812, on the retreat from Moscow), brother of Étienne and François above. French oboist, from 1777 in the Swiss Guard and from 1791 in the Garde National, becoming in 1795–1802 professor in the new Conservatory. From 1802 he was bandmaster in the army. Wrote over 200 military marches and much ensemble-music, largely for wind-instruments.

Gebel, Franz Xaver (n. Breslau, 1787–1843, Moscow). Silesian composer, pupil of Albrechtsberger and Vogler, from 1810 director in theaters in Vienna, Pest and Lemberg, and from 1817 teacher in Moscow. Wrote several operas, 4 symphonies, overtures, string-quintets and quartets, a mass, piano-works, etc.

Gebel, Georg (Brieg, 1709–1753, Rudolstadt), son of the following. Pupil of his father, whom he early assisted, from 1729 second organist at a Breslau church and from 1730 one of the accompanists at the theater, in 1733–35 director for the Duke of Oels, from 1735 cembalist for the Dresden court-band (at the same time becoming expert on Hebenstreit's pantaleon), and from 1747 court-director at Rudolstadt. Wrote an enormous amount of vocal and instrumental music, including 12 operas, 2 Passions, 2 cantatas for Christmas and sets for the entire church year, over 100 concerted works for instruments, etc. His wife was a painter and he, too, took up her art. *G.*

Gebel, Johann Georg (Breslau, 1685–1750, do.). Silesian organist, pupil of Winkler and Stölzel, from 1709 at Brieg and from 1713 at Breslau. He experimented upon a clavier with the semitones divided and also one with a pedal-keyboard added. Wrote much church-music, including a Passion, intricate canons (one with 30 parts), organ- and clavier-pieces, etc. *G.*

Gebhard, Heinrich (Sobernheim, 1878). Rhenish pianist, brought up in Boston, pupil of Clayton Johns and Leschetizky, since 1905 a leading soloist and ensemble-player in Boston. Has written a string-quartet, a violin-sonata, orchestral waltzes and some piano-pieces. *A.*

Gebhardi, Ludwig Ernst (Nottleben, 1787–1862, Erfurt). Thuringian organist, long teacher at the Erfurt Seminary. Author of an organ-method and a text-book in harmony (4 vols. 1828–35), collections of organ-pieces, chorales and songs.

Gédalge, André (Paris, 1856). French composer, trained at the Paris Conservatory (2d Prix de Rome, 1885) and soon professor there. Has written the lyric drama *Hélène*, 1895 (Prix Cressent), the opéra bouffe *Pris au Piège*, 1895, music for the pantomime *Le Petit Savoyard*, 1891, the choral work *Vaux de Vire*, 1895, 2 symphonies, orchestral suites, a string-quartet, piano-pieces, etc., and also *Les Gloires Musicales du Monde*, 1898, and an extended *Traité de la Fugue*, 1901 (part 1 only).

Gehring, Franz (1838–1884, n. Vienna). Tutor in mathematics at Vienna University, but also a good musical student. Author of a life of Mozart (1883) and various articles in Grove's *Dictionary* (from 1880). Catalogues of his musical library appeared in 1880 and '84.

Gehrkens, Karl Wilson (Kelley's Island, O. 1882). American specialist on school-music, trained at Oberlin College and since 1907 professor there. Author of *Music-Notation and Terminology*, 1916, *Essentials in Conducting*, 1919, and *Introduction to School Music-Teaching*, 1919. Since 1919 he has edited the *Proceedings* of the Music Teachers' National Association. *A.*

Gehrmann, Hermann (Wernigerode, 1861–1916, Kassel). Saxon critic and historian, trained at the Leipzig and Stern Conservatories, besides graduating at Berlin University (Ph.D, 1892), from 1897 critic at Königsberg for the *Allgem. Zeitung* and in 1901–11 for the *Frankfurter Zeitung*, then removing to Berlin and finally to Kassel. He gained the title of professor in 1908. Wrote *Gottfried Walther als Theoretiker*, 1892, a life of Weber (1899), and a sketch of Werckmeister for the *Allgem. deutsche Biographie*, edited works of Hasler for the *Denkmäler deutscher Tonkunst* and contributed to the standard edition of Sweelinck's works. Also composed a string-quartet and some songs.

Geibel, Adam (in Baden, 1855). Blind organist, brought to Philadelphia in childhood, pupil of Wood, since 1885 active in the Stetson Mission and since 1897 engaged also in music-publishing. Mus.D. of Temple Univ. in 1911. Has written several cantatas, etc. *A.*

Geijer, Erik Gustaf (n. Karlstad, 1783–1847, Stockholm). Professor of history in Upsala University. Besides other important works, musical editor of Afzelius' *Svenska Folkvisor*, 3 vols. 1814–16 (new eds. 1846, 1880), and (with Lindblad) of a collection of more recent songs (1824). Wrote also a piano-quintet, 2 piano-quartets, piano-sonatas (some for 4 hands) choruses and songs.

Geijer, Gösta [Johan Gustav] (Millesvik, 1857). Swedish composer, pupil of Norman, Lindegren, Hallén and Svendsen, at first working at Gothenburg and since 1896 teacher and choral conductor at Malmö. Has written an opera, an overture, an orchestral ballade, a suite for strings, a violin-romanza and many songs, with a study of the life and musical work of Prince Gustaf (1912).

Geisler, Paul (Stolp, 1856–1919, Posen). Able Pomeranian composer, pupil of his grandfather and K. Decker, from 1881 chorusmaster at Leipzig theaters, in 1883–85 associated with Seidl as director at Bremen, then again at Leipzig, Berlin and finally Posen, where he conducted symphony-concerts and founded a music-school, in 1899–1903 also directing provincial festivals. He was named royal director in 1902. Wrote the operas *Ingeborg*, 1884, *Die Marianer*, 1891, *Palm*, 1893, *Warum?*, *Wir Siegen*, 1899, and *Prinzessin Ilse*, 1903, music for *Schiffbrüchig* and *Unser täglich Brod gieb uns heute* (both 1890), numerous symphonic poems, including *Der Rattenfänger von Hameln*, 1880, and *Till Eulenspiegel*, the choral 'cycles' *Sansara* and *Golgatha*, 4 *Sinfonische Fresken* (symphonies), piano-works and songs.

Geistinger, Maria Charlotte Cäcilia (Gratz, 1836–1903, Rastenfeld). Brilliant Styrian soprano, especially noted in operettas at Vienna, but also in Germany and New York (1897).

Gelbke, Hans (Davos, 1875). Swiss organist and conductor, trained at the Cologne Conservatory, from 1896 organist at Aix-la-Chapelle and from 1898 at the Evangelical Church in Gladbach, director of the orchestra and choral society and in 1904 founder of a conservatory there. He received the title of royal director in 1911.

Gelinek, Hermann Anton (Horzeniowecs, 1709–1779, Milan). Bohemian monk who twice deserted his monastery (Seelau) to live as violinist, adopted the name Cervetti at Naples and wrote concertos and sonatas, besides church-music.

Gelinek, Joseph (Selcz, 1758–1825, Vienna). Bohemian priest (abbé), pupil of Albrechtsberger, a protégé of Prince Kinsky and from 1795 employed in the Esterhazy household, besides being a fashionable teacher among the nobility of Vienna. Wrote a large number of showy variations, etc., for the piano and much chamber-music. Mozart gave him help about 1785 and he later had some connection with Beethoven. *G.*

Geminiani, Francesco (Lucca, 1674–1762, Dublin). Eminent Italian violinist, pupil of Lunati, Corelli and Scarlatti, from 1706 in the Lucca orchestra, from 1711 concertmaster at Naples and from 1714 settled in London, though with many sojourns at Dublin (especially in 1736–41) and visits to Paris. His public appearances were comparatively rare, though his ability was unquestioned. Through him the Corelli traditions were transmitted to England, but with modifications due to Geminiani's impulsive temperament. Wrote 18 concertos, 24 sonatas, 6 'cello-sonatas, various trios, etc., and some piano-pieces, besides the earliest violin-method (1740) and several other methods, a *Treatise on Good Taste in the Art of Musick*, 1747, etc. See article by Flood in *I. M. G. Sammelbde.* 11. *G.*

Gemünder, August Martin Ludwig (in Württemburg, 1814-1895, New York) and **Georg** (1816-1899), brothers. Violin-makers, trained by their father, in America from before 1850, establishing a business in New York that acquired international fame and is continued by descendants. *A.*

Genast, Eduard Franz (Weimar, 1797-1866, Wiesbaden). Saxon operatic baritone, appearing from 1814 at Weimar, where from 1829 he was steadily engaged, chiefly, however, as actor. Wrote the operas *Die Sonnenmänner*, 1828, and *Die Verräther auf den Alpen*, 1833, songs and *Aus dem Tagebuch eines alten Schauspielers*, 4 vols. 1862-66. His daughter **Doris** (1826-1912) was an actress, in 1859 married to Raff, and her sister **Emilie** (1833-1905) was a good concert-singer, highly regarded by Liszt.

Genée, Franz Friedrich Richard (Danzig, 1823–1895, n. Vienna). Prussian composer, pupil of Stahlknecht, from 1848 director in succession at theaters in Reval, Riga, Cologne, Aix, Düsseldorf, Danzig, Mayence, Schwerin, Amsterdam and Prague, in 1866-78 at the Theater an der Wien in Vienna and then retired. Wrote about 15 operettas (from 1857), including *Die Generalprobe*, 1862, *Der Seekadett*, 1876, *Nisida*, 1880, *Die Piraten*, 1886, and *Die Dreizehn*, 1887, men's choruses and piano-pieces. He wrote many of his own librettos, as also for Strauss, Suppé and Millöcker. *G.*

Genée, Rudolf (Berlin, 1824-1914, do.), brother of the above. Eminent Shakespeare scholar at Dresden and Berlin, founder of the Mozartgemeinde at Berlin and in 1895-1912 editor of its reports. Author of *Hans Sachs u. seine Zeit*, 1894 (2d ed. 1902), *Der Tod eines Unsterblichen* [Mozart], 1895 (3d ed. 1912), *Zeiten u. Menschen*, 1899, and *Pro Memoria*, 1913.

Generali, Pietro [name properly Mercandetti] (Rome, 1782-1832, Novara). Italian composer, pupil of Massi, from 1802 active in Italy as a fertile composer of opera buffa, though overshadowed by the growing power of Rossini, in 1817-21 director in Barcelona and later for a time maestro at Novara Cathedral. Wrote over 50 operas, including especially *I Baccanali di Roma*, 1815, an oratorio and considerable church-music. Elogy by Piccoli, 1833. *G.*

Genet, Eleazar. See Carpentras.

Genss, Hermann (Tilsit, 1856). Prussian teacher and composer, pupil of L. Köhler, Hahn and the Berlin Hochschule, from 1877 active in Lübeck, from 1880 in Hamburg, from 1890 in the Sondershausen Conservatory, from 1891 head of the Schumacher Conservatory at Mayence, from 1893 one of the directors of the Scharwenka-Klindworth Conservatory in Berlin, and since 1899 connected with the Irving Institute in San Francisco (director from 1905). Has written the opera *Hunold der Spielmann*, orchestral, chamber- and choral works. Sketch by Zabel, 1896. *A.*

Georges, Alexandre (Arras, 1850). French composer, trained at the Niedermeyer School, Paris, and long a theory-teacher there. Has written the operas *Le Printemps*, 1890, *Poëmes*

d'Amour, 1892, *Charlotte Corday*, 1901, *Miarka*, 1905, *Myrrha*, 1909, and *Sangre y Sol*, 1912, incidental music to *Le Nouveau Monde*, 1883, *Alceste*, 1891, and *Axel*, 1894, and songs, besides the symphonic poems *Leila*, *La Naissance de Vénus*, *Le Paradis Perdu*, etc. *G.*

Gérard, Henri Philippe (Liège, 1763–1848, Versailles). Belgian singing-teacher, pupil of Ballabene, from 1788 located in Paris, where from 1795 he was long professor in the new Conservatory. Wrote a method (1819) and a harmony on the basis of Rameau (1833).

Gérardy, Jean (Spa, 1878). Distinguished Belgian 'cellist, pupil of his father, Bellmann and Massau, beginning a triumphant career as virtuoso at ten, immediately becoming famous for the maturity and purity of his style. He played first in London in 1890 and in America in 1899. From the start he has constantly been heard in ensemble with the finest artists. His instrument is a Stradivari of 1710. *G.*

Gerber, Ernst Ludwig (Sondershausen, 1746–1819, do.), son of the following. Eminent Saxon lexicographer, pupil of his father, whom from 1769 he assisted as organist and in 1775 succeeded, besides engaging as 'cellist in ensemble-playing. Edited a *Historisch-Biographisches Lexikon d. Tonkünstler*, 2 vols. 1790–92 (a continuation of Walther's *Lexikon* of 1732), which was later much expanded (4 vols. 1812–14). This became the basis of all subsequent dictionaries. His extensive library was purchased by the Gesellschaft der Musikfreunde in Vienna (catalogue published in 1804). For list of his fugitive writings see Eitner. *G.*

Gerber, Heinrich Nikolaus (n.Sondershausen, 1702–1775, do.). Saxon organist, pupil of J. S. Bach, from 1728 at Heringen and from 1731 court-organist at Sondershausen and also from 1749 court-secretary. Wrote much for organ, clavier and harp, and also busied himself with improvements in organ-making, besides inventing a 4-octave xylophone. *G.*

Gerbert von Hornau, Martin (Horb, 1720–1793, St. Blaise). Würtemberger priest, from 1764 abbot of the monastery of St. Blaise (between Basel and Schaffhausen). From 1760 he made extensive journeys through Germany, France and Italy in search of medieval manuscripts (account published in 1765, 2d ed. 1773). The fruit of these were the monumental works *De Cantu et Musica Sacra*, 2 vols. 1774, *Vetus Liturgia Alemannica*, 2 vols. 1776, *Monumenta Veteris Liturgiæ Alemannicæ*, 2 vols. 1777, and *Scriptores Ecclesiastici de Musica Sacra*, 3 vols. 1784 (reprinted 1908). The last is of special importance as a source-book for medieval treatises. Monographs by Bader, 1875, and Lamy, 1898. *G.*

Gerhardt, Elena (Leipzig, 1883). Gifted Saxon contralto, pupil of the Leipzig Conservatory, making her début in concert in 1903 (accompanied by Nikisch). She was at once engaged at the Opera, but soon decided to devote herself to the concert-stage, becoming recognized as a foremost lieder- and oratorio-singer. She first came to America in 1912.

Gerhardt, Paul (Leipzig, 1867). Saxon organist, trained at the Leipzig Conservatory and University, from 1893 at a suburb of Leipzig and since 1893 at the Marienkirche in Zwickau, where he gives annual recitals. Has written organ-fantasias, a Christmas cantata, sacred songs, etc.

Gericke, Wilhelm (Gratz, 1845). Eminent Styrian conductor, pupil of Dessoff, from 1865 director at Linz, from 1874 Richter's assistant at the Vienna Opera and also from 1880 Herbeck's successor as conductor of the concerts of the Gesellschaft der Musikfreunde and of the Singverein. In 1884–89 he directed the Boston Symphony Orchestra, in 1890–95 resumed his place with the Vienna Gesellschaft, in 1895–96 lived in Dresden, in 1898–1906 was once more conductor in Boston, then retiring to Vienna. Has written an overture, a septet, a piano-quintet, a string-quartet, a piano-trio, 2 sonatas for violin and 2 for piano, the operetta *Schön Hännchen*, 1865, a Requiem, choruses and many songs. *G, A.*

Gerlach, Dietrich. 16th C.

Gerlach, Theodor (Dresden, 1861). Saxon composer, pupil of Wüllner, becoming court-director in 1885–86 at Sondershausen, from 1891 at Coburg, and from 1894 at Kassel, then living at Dresden, from 1903 in Berlin and since 1904 in charge of a music-school at Karlsruhe. Has written the opera *Matteo Falcone*, 1898, (original text), a choral setting of Luther's *Lob der Musica*, 1883, music for Carmen Sylva's *Manole* and for Rückert's *Columbus*, a serenade for strings, several men's choruses and various experiments with 'spoken opera' and 'spoken songs' (speech with instruments). Examples of the former are *Liebeswogen*, 1904, and *Das Seegespenst*, 1914.

Gerle, Hans (? –1570). 16th C. *G.*

German, J. Edward [properly German Edward Jones (Whitchurch, Shropshire, 1862). Eminent English composer, pupil of the Royal Academy, London, in 1888–89 conductor at the Globe Theatre under Mansfield, his success in providing superior music for Shakespearian and other plays speedily making him famous. His works include

Symphonies in E min. (1890) and A min. (1893, Norwich).

Symphonic poem *Hamlet* (1897, Birmingham).

Symphonic suites—*Gypsy* (1892), in D min. (1895) and *The Seasons* (1899, Norwich).

Overture on German airs (1889).

Funeral March in D min. (1891); *Commemoration Fantasia* (1897); *Rhapsody on March-Themes* (1902); *Welsh Rhapsody* (1904, Cardiff); *Coronation March and Hymn* (1911).

Serenades for wind (1892) and for tenor, piano, oboe, clarinet, bassoon and horn (1894); Suite for flute (1892); Bolero for violin and orchestra; *Scotch Sketch* for 2 violins and piano; 3 *Sketches* for 'cello and piano; Pastorale and Bourrée for oboe and piano; pieces for clarinet and piano, for flute, for violin, etc., and for American organ.

Operas—*The Emerald Isle*, 1901 (with Sullivan), *Merrie England*, 1902, *A Princess of Kensington*, 1903, *Tom*

Jones, 1907, and *Moon-Fairies*, 1909 (text by Gilbert). The operetta *The Rival Poets*, 1901 (given with 2 pianos, 1886).
Incidental music to *Richard III* (1889), *Henry VIII* (1892), *The Tempter* (1893), *Romeo and Juliet* (1895), *As You Like It* (1896), *Much Ado about Nothing* (1898), *Nell Gwyn* (1900), *The Conqueror* (1905) and *Antigone* (not given).
Te Deum in F; the patriotic hymn *Canada*; the intercessary hymn *Father Omnipotent*.
3 albums of *Lyrics* (with Boulton); *The Just So Book* (with Kipling); other songs.

See *Musical Times*, 1904. *G.*

Germer, Heinrich (Sommersdorf, 1837–1913, Dresden). Saxon piano teacher, trained at the Berlin Akademie, about 1860 teaching two years at Posen and then settling in Dresden, where he was highly honored. Wrote a number of pedagogical manuals (from 1877) and edited collections of sonatas and études.

Gernsheim, Friedrich (Worms, 1839–1916, Berlin). Eminent Hessian composer, trained by Rosenhain and Hauff, at the Leipzig Conservatory and at Paris, from 1861 director at Saarbrücken, from 1865 teacher at the Cologne Conservatory, from 1874 director of the Rotterdam Conservatory and also conductor of the Symphony Concerts, in 1890–97 teacher at the Stern Conservatory in Berlin (till 1904 also conducting the Stern Gesangverein), from 1897 director of the Eruditio Musica at Rotterdam and from 1901 head of a school for advanced study in Berlin. Wrote symphonies in G min., E-flat, C min. (*Mirjam*) and B-flat, the overtures *Waldmeisters Brautfahrt* and *Zu einem Drama*, a piano-concerto, 2 violin-concertos, a 'cello-concerto, a string- and 2 piano-quintets, 4 string- and 3 piano-quartets, 2 trios, 3 violin- and 2 'cello-sonatas, and the fine choral works *Nordische Sommernacht*, *Hafis*, *Preislied* (Biblical text), *Der Nornen Wiegenlied*, *Phoebus Apollo*, *Agrippina*, *Salamis*, *Wächterlied aus der Neujahrsnacht 1200*, *Odins Meerestritt* and *Das Grab im Busento* (the last four for men's voices). Author of an introduction to Bossi's *Canticum Canticorum* (1901). *G.*

Gero, Jhan. 16th C. *G.*

Gerster, Etelka (Kaschau, 1857–1920, Berlin). Eminent Hungarian operatic soprano, pupil of Mme. Marchesi, making her début in 1876 at Venice (under the management of Carlo Gardini, whom she married in 1877), followed by highly successful appearances in Italy, Germany, Austria, France, England (from 1877) and America (from 1878), continuing in much favor till her retirement in 1890. From 1896 she conducted a singing-school in Berlin. Her voice was high and extremely pure and flexible, and she was also a gifted actress. *G.*

Gervaise, Claude. 16th C.

Gervasoni, Carlo (Milan, 1762–1819, do.). A church-musician at Borgotaro who wrote works on theory (1800, '12), with a *Carteggio* (1804) concerning the former that contains his autobiography.

Gerville-Réache, Jeanne (Orthez, 1882–1915, New York). French operatic contralto, pupil of Laborde, Mme. Viardot-Garcia and Criticos, from 1900 appearing at the Opéra-Comique, Paris, and from 1902 in Brussels, in 1907–10 at the Manhattan, New York, in 1911–12 with the Chicago Opera Company and in 1913–14 with the Grand Opera Company of Canada. In 1908 she married Dr. G. G. Rambaud, director of the Pasteur Institute in New York. *A.*

Gervinus, Georg Gottfried (Darmstadt, 1805–1871, Heidelberg). Eminent professor of history and literature, first at Göttingen, but from 1844 at Heidelberg. Author of *Händel u. Shakespeare: zur Aesthetik d. Tonkunst*, 1868, embodying his admiration for Handel's genius. He also founded a Händel-Verein at Leipzig. In 1872 his widow issued a selection of arias from Handel's oratorios and operas (7 vols. 390 pieces), and also translations by her husband of his oratorio-texts (1873). The former anthology was assailed by Julius Schäffer (1880).

Geselschap, Marie (Batavia, 1874). Dutch (Javanese) pianist, pupil of Ehlert, X. Scharwenka and Busoni, from 1894 appearing in America, from 1895 in London and later in Germany, where she has made a mark in ensemble. She lives in Munich.

Gesius, Bartholomäus (? –1613). 16th C. *G.*

Gessner, Adolf (Bingen, 1864–1919, Oppenau). Hessian organist, trained by Georg Weiss and at the Ratisbon Music School and the Munich Academy, from 1886 teaching in the Strasburg Conservatory and from 1899 also organist at the Garrison Church. He specialized in organ-making and from 1902 served as organ-examiner. In 1905 he gained the title of professor. Author of *Die elsässisch-neudeutsche Orgelreform*, 1912 (opposing Schweitzer's 'simplification'), besides in 1901 advocating flue-stops to replace the weaker reed-stops. Wrote some organ-pieces and considerable choir-music.

Gesualdo, Carlo (?1560–1614). 16th C.

Gevaert, François Auguste (n. Oudenarde, 1828–1908, Brussels). Distinguished Belgian composer and scholar, trained at the Ghent Conservatory (Prix de Rome), in 1843–49 organist at the Jesuit Church there, in 1849–52 visited France, Spain and Germany, was then active as opera-composer at Ghent, in 1867–70 was chorusmaster at the Paris Opéra (work terminated by the Franco-Prussian War), and from 1871 was Fétis' successor as director of the Brussels Conservatory. He received the Order of Leopold in 1857, from 1873 was a member of the French Académie and in 1907 became a baron under Belgian appointment. Though fertile and able as a composer, he is best known as historiographer. His works include the operas *Hugues de Somerghem*, 1848, *La Comédie à la Ville*, 1848, *Georgette*, 1852 (comic), *Le Billet de Marguerite*, 1854, *Les Lavandières de Santarem*, 1855, *Quentin Durward*, 1858 (comic), *Le Diable au Moulin*, 1859, *Château-Trompette*, 1860, *La Poularde de Caux*, 1861 (with others), *Les Deux Amours*, 1861, *Le Capitaine Henriot*,

1864, and *Pertinax*, 1884, the cantatas *De Nationale Verjaerdag*, 1856, *Le Retour de l' Armée*, 1859, *Jacques van Artevelde* and *Le Départ*, other choral works, including a Requiem and Psalm 137, several ballads, such as *Philipp van Artevelde*, many songs, the overture *Flandre au Lion*, a *Fantasia sobre Motives Españoles*, 1850, etc. His literary writings include *Rapport sur la Situation de la Musique en Espagne*, 1851, a text-book in plain-chant (1856), a notable *Traité d'Instrumentation*, 1863 (enlarged 1885), *Histoire et Théorie de la Musique de l'Antiquité*, 2 vols. 1875–81, *Les Origines du Chant Liturgique de l'Église Latine*, 1890, *Cours Méthodique d' Orchestration*, 2 vols. 1890, *La Mélopée Antique dans l'Église Latine*, 1895, *Les Problèmes Musicaux d'Aristote*, 3 vols. 1899–1902, and *Traité d' Harmonie Théorique et Pratique*, 2 vols. 1905–07, besides the collections *Les Gloires de l'Italie*, *Recueil de Chansons du XV^e Siècle* and *Vademecum de l'Organiste*. Memoir by Dufour, 1909. See also Fierens.

Geyer, Flodoard (Berlin, 1811–1872, do.). Prussian teacher, pupil of Marx, in 1851–66 at the Stern Conservatory, Berlin, and critic for the *Spener'sche Zeitung*, the *Neue Berliner Musikzeitung* and the *Reichsanzeiger*. In 1842 he started an Akademischer Männergesangverein, becoming its conductor, and later joined in the founding of the Tonkünstlerverein. From 1856 he held the title of professor. Wrote several operas, the melodrama *Marie Stuart*, symphonies, chamber-music, church-works, songs, etc., a manual on composition (1862, part 1) and an essay on the use of silent keyboards in study (1847).

Geyer, Ludwig Heinrich Christian (Eisleben, 1770–1832, Dresden). The actor and painter who in 1814 married Wagner's mother, so that Wagner went to school as Richard Geyer. See Sonneck, *Suum Cuique*, 1916.

Gheluwe, Lodewyk van (n. Oudenarde, 1837–1914, Ghent). Belgian teacher, trained at the Ghent Conservatory, long inspector of the national schools and from 1870 director of the Bruges Conservatory. Wrote 2 cantatas.

Gherardello. 14th C.

Gheyn, Matthias van den (Tirlemont, 1721–1785, Louvain). Belgian organist and famous carillonneur, from 1741 at St.-Pierre in Louvain. Wrote church-music, carillon-pieces, clavier-sonatas, etc. Memoir by Elewyck, 1862.

Ghibellini, Eliseo. 16th C.

Ghiselin, Jean. 16th C.

Ghislanzoni, Antonio (Lecco, 1824–1893, n. Bergamo). Italian editor and librettist, from 1846 for a time a stage-singer (baritone), from about 1854 manager of *Italia Musicale* and then editor of the *Gazzetta Musicale* in Milan. Author of more than 60 opera-librettos (notably that of *Aida*), and *Reminiscenze Artistiche*. He also wrote novels and from 1857 edited a humorous journal.

Ghizzolo, Giovanni. 17th C.

Ghro, Johann. 17th C. *G.*

Ghys, Joseph (Ghent, 1801–1848, Petrograd). Belgian violinist, pupil of Lafont, after teaching at Amiens and Namur from 1832 made wide tours in France, Belgium, Germany, Austria, Scandinavia and Russia. Wrote a violin-concerto and many concert-pieces.

Giacobi, Girolamo (1567–1630). 17th C.

Giacomelli, Geminiano (Parma, 1686–1743, Naples). Italian composer, pupil of Capelli and Scarlatti.

Gialdini, Gialdino (Pescia, 1843). Italian composer and conductor, pupil of Mabellini, producing a few operas at Florence till 1874 and then (till 1892) devoting himself mostly to conducting. Has written the operas *Rosmunda*, 1868 (prize-work), *La Secchia Rapida*, 1872, *L'Idolo Cinese*, 1874, *I Due Soci*, 1892, *La Pupilla*, 1896, and *La Bufera*, 1910, some orchestral pieces and issued a collection of Lombard folk-songs.

Gianelli, Pietro (Friuli, ?1770–1822 ?, Venice). The first Italian musical lexicographer, author of a *Dizionario*, 3 vols. 1801 (2d ed. 8 vols. 1820), and a *Biografia*, 1822 (1 part only), besides a work on theory (1801).

Gianettini [Zanettini], Antonio (1649–1721). 17th C.

Giannetti, Giovanni (Naples, 1869). Composer of the operas *L'Erebo*, 1891, *Padron Maurizio*, 1896, *Milena*, 1897, *Il Violinajo di Cremona*, 1898, *Don Marzio*, 1903, *Lezione d' Amore*, 1910, and *Cuore e Bautte*, 1918, and the sacred works *Il Cristo alla Festa di Purim*, 1904 (Rio di Janeiro), and *Il Nazareno*, 1911 (Buenos Aires).

Gianotti, Pietro (Lucca, ?–1765, Paris). Italian double-bassist at the Paris Opéra. Wrote violin- and 'cello-sonatas, trios, duets, etc., and a work on harmony (1759), based on Rameau.

Giarda, Luigi Stefano (n. Alessandria, 1868). Italian 'cellist, trained at the Milan Conservatory, from 1893 teacher at the Padua Istituto and since 1897 at the Naples Conservatory. Has written the operas *Rejetto*, 1898, and *Giorgio Byron*, a string-quartet, a 'cello-sonata, a *Konzertstück* for 'cello and orchestra, an adagio for 4 'celli, a violin-suite, duets for violin and 'cello, études, etc.

Giardini, Felice de' (Turin, 1716–1796, Moscow). Eminent Italian violinist, pupil of Paladini and Somis, from 1728 playing in theater-orchestras in Rome and Naples, becoming concertmaster and conductor, in 1748 set out by way of Germany and Paris for London, where he first appeared in 1751, making a profound impression and from 1752 becoming leader at the Italian Opera. For a time from 1756 and in 1763–65 he was manager of the latter (with heavy losses), then busied himself with teaching and acting as leader (in 1770–76 at the Three Choirs' Festivals, in 1774–80 at the Pantheon Concerts, in 1782–83 again at the Opera) and in 1784 retired to Italy, but in 1789–91 returned to

introduce comic opera in London and then took his troupe to Russia. In early life his liking for foolish decorations in playing was sharply rebuked by Jommelli (by a box on the ear) and as a mature artist he was not able fully to compete with players like Cramer and Salomon. Yet his fine tone and vivacious expression had real distinction. Wrote 12 violin-concertos, 6 piano-quintets, 12 string-quartets, several trios and duets, 6 sonatas and many solos, all of excellent quality, besides 5 operas (1756–64), an oratorio (1752), songs and catches. See Pohl, *Mozart u. Haydn in London*. *G.*

Gibbons, Christopher (1615–1676). 17th C. *G.*

Gibbons, Orlando (1583–1625). 17th C. *G.*

Gibbs, Armstrong (n. Chelmsford, 1889). English composer, trained at Cambridge University and the Royal College, London, becoming teacher at the latter. Has written music for De la Mare's *Crossings*, Webster's *White Devil*, Maeterlinck's *Verlöbnis* (1921) and Euripides' *Orestes* (1921), the choral work *Before Dawn*, the symphonic poem *The Vision of Night*, 6 string-quartets, a *Dance-Phantasy* for piano-sextet, a violin-sonata, a piano-suite, many songs, etc.

Gibert [Gisbert], Francisco Xavier (Granadilla, ? –1848, Madrid). Spanish priest, from 1800 maestro at Tarazona and from 1804 at a Madrid convent. Wrote good church-music.

Gibert, Paul César (Versailles, 1717–1787, Paris). French composer, trained at Naples, producing several operas at the Comédie-Italienne in Paris (from 1738), with one at the Opéra (1770?).

Gibson, George Alfred (Nottingham, 1849). English violinist and violist, pupil of H. Farmer, beginning public playing at eleven, from 1867 in London orchestras (in 1870–71 at Drury Lane and in 1871–83 at Covent Garden), becoming also violinist in O. Svendsen's Octet and from 1893 leader of the Queen's Private Band, succeeding Ludwig Straus (this position still held). He has long taught at the Royal Academy and the Guildhall School. *G.*

Gibsone, Guillaume Ignace (London, ?1826–?). English (Scottish?) pianist, pupil of Moscheles, in 1845–50 touring in Belgium and Germany, then returning to London as teacher. Wrote an opera, 3 cantatas, 2 symphonies, a violin-sonata and many popular piano-pieces and songs.

Gide, Casimir (Paris, 1804–1868, do.). French book-dealer, composer of 6 operas (1828–58) and 7 ballets.

Gieburowski, Waclaw. Polish historical student, trained at Berlin University (Ph.D. 1913), from about 1916 choirmaster at the Posen Cathedral and in 1919–22 lecturing at the University there. Author of monographs on Polish music in the 15–17th centuries (1915–22).

Gietmann, Gerhard (n. Xanten, 1845–1912, Exaeten, Holland). Rhenish Jesuit, author of *De Re Metrica Hebræorum*, 1880, *Klassische Dichter u. Dichtungen*, 3 vols. 1885–89, *Grundriss d. Stilistik, Poetik u. Aesthetik*, 1897, *Kunstlehre*, 5 vols. (3d vol. on *Musikästhetik*), 1899–1903 (with Sörensen) and *Die Wahrheit in d. Gregorianischen Frage*, 1904, besides contributions to the *Kirchenmusikal. Jahrbuch* and other periodicals. See *Musica Sacra*, 1913.

Gigout, Eugène (Nancy, 1844). Eminent French organist, pupil of the Niedermeyer School, Paris, and of Saint-Saëns, since 1863 at St.-Augustin and elsewhere widely known through concert-tours. In 1863–85 and also 1900–05 he taught at the Niedermeyer School, in 1885 established a notable Organ School of his own (with government-subsidy), and since 1911 has been professor in the Conservatory. He is specially famous as an improvisator. Since 1885 he has been Officier de l'Instruction Publique, from 1895 member of the Légion d'Honneur and is also Commander in the Order of Isabella the Catholic. Has written 100 *Pièces Brèves* and *Album Grégorien*, 2 vols. with about 225 pieces (both these works in the Gregorian modes), a large number of concert-pieces, including a Prelude and Fugue, a Toccata, a Scherzo, a *Marche de Fête*, *Poëmes Mystiques*, *Rhapsodies* on the Noëls, on Catalan themes and on Canadian airs, etc., a piano-sonata and other pieces (some for 4 hands), choir-music and songs. *G.*

Gil, Francisco Assis (Cadiz, 1829– ?). Spanish theorist, pupil of Fétis, long professor at the Madrid Conservatory. Author of a text-book in harmony (1856), a translation of Fétis' book on harmony (1850) and articles in the *Gaceta Musical* (1855–56). Wrote several operas.

Gil y Llagostera, Caytan (Barcelona, 1807–?). Spanish flutist at the Barcelona Cathedral and theater. Wrote symphonies, orchestral dances, flute-pieces and church-music.

Gilbert, Alfred (Salisbury, 1828–1902, London). English pianist, pupil of the Royal Academy, London, organist in London churches and active in various leading organizations. From 1884 member of the Accademia S. Cecilia in Rome. Wrote a quintet, a string-suite, 3 piano-trios, 3 operettas and a piano-method. His son Alfred (b. 1854) is well known as a sculptor.

Gilbert, Ernest Thomas (Salisbury, 1833–1885, London), brother of the above. English organist, pupil of the Royal Academy, London, and the Leipzig Conservatory, from 1853 engaged at various provincial churches and from 1864 in London, where he was also active as singing-teacher. Wrote 2 overtures, 2 string-quartets, a piano-trio, the cantata *Ramiro*, 1879, 2 operettas, piano-pieces, part-songs and songs.

Gilbert, Henry Franklin Belknap (Somerville, Mass. 1868). Eminent American composer, pupil of E. Mollenhauer, the New England Conservatory, Boston, and MacDowell. In 1894 he was active in giving concerts in Boston to illustrate Slavic tendencies in modern music and from 1901 was prominent in the

movement represented by the Wa-Wan Press to emphasize Indian and Negro material. In 1917–18 he lectured at Harvard and Columbia Universities on 'Humor in Music' and has written ably for periodicals. His works include (for orchestra) *Americanesque*, 1903, *Comedy-Overture on Negro Themes*, 1911, 3 *American Dances*, 1911, *Negro Rhapsody*, 1913 (Norfolk), 2 *Episodes*, the symphonic prologue *Riders to the Sea*, 1915 (based on Celtic themes), *Salammbô's Invocation to Tanith* (with soprano), 6 *Indian Sketches*, the symphonic ballet *The Dance in Place Congo*, 1918 (Metropolitan Opera House), and a hymn *To America*, besides some piano-pieces and many songs. He has also edited a collection of folk-songs. See *Musical Quarterly*, 1918. *A.*

Gilbert, Walter Bond (Exeter, 1829–1910, Oxford). English organist, pupil of Angel, Wesley and Bishop, from about 1845 engaged at various English churches (including Maidstone, London and Boston) and in 1869–99 highly regarded as organist at Trinity Chapel in New York, then returning to England. Mus.D. of Toronto Univ. in 1886 and of Oxford Univ. in 1888. Wrote the oratorios *St. John*, 1857, and *The Restoration of Israel*, 1859, 3 services, many anthems, organ-pieces and tunes, edited collections of church-music (1854–82) and also published historical researches about Maidstone (1864–65). *A.*

Gilchrist, William Wallace (Jersey City, N. J. 1846–1916, Easton, Pa.). Eminent American conductor and composer, pupil of H. A. Clarke, from 1874 founder and conductor of the Mendelssohn Club in Philadelphia, later conductor of the orchestra from which the present Symphony Orchestra was developed in 1900, from 1892 president of the new Manuscript Music Society and the Musical Art Club, always a leading vocal teacher, from 1882 teaching in the Musical Academy, and long the choirmaster at the Swedenborgian Church. From 1882 he repeatedly won prizes in composition. Mus.D. of the Univ. of Pennsylvania in 1882. Wrote symphonies in C and D, a nonet for piano, strings and wind, a piano-quintet, a string-quartet, a piano-trio, Psalms 46 and 90, a Christmas oratorio, a choral *Song of Thanksgiving*, the cantata *The Rose*, 1887, an *Easter Idyl*, many anthems and other church-music, songs, etc. His style was marked by a union of technical dexterity and fine imagination. *A.*

Giles, Nathaniel (?1550–1633). 16th C. *G.*

Gilibert, Charles (Paris, 1866–1910, New York). Able French operatic baritone, trained at the Paris Conservatory, from about 1888 engaged at the Monnaie in Brussels, in 1900–03 at the Metropolitan, New York, and in 1906–10 at the Manhattan. His return to the Metropolitan was prevented by sudden death. He was noted as a song-singer, especially of old French songs. *A.*

Gille, Karl (n. Hanover, 1861–1917, do.). Hanoverian conductor, pupil of Fischer, Bott and Metzdorff, from about 1885 theater-director at Elbing, Reval, Dorpat, Berlin, Coblentz and Düsseldorf, from 1891 court-director at Schwerin, from 1897 Mahler's successor at the Hamburg Opera, from 1906 at the Vienna Volksoper (in 1908–09 also at the New Opera, Berlin, in the summer) and from 1910 at the Hanover Opera.

Gillingham, George. A superior English violinist who from 1794 for about thirty years was influential in Philadelphia. See Sonneck, *Early Concert-Life in America*, 1907. *A.*

Gillmeister, Karl (n. Magdeburg, 1856). Saxon operatic bass, trained at the Berlin Hochschule, from about 1880 well known on German stages and in 1887–1907 at the Hanover Opera.

Gilman, Benjamin Ives (New York, 1852). Since 1893 secretary of the Boston Museum of Fine Arts. Author of reports upon researches in Indian music (1891, 1908). *A.*

Gilman, Lawrence (Flushing, N. Y. 1878). Eminent American critic and author, self-trained in music, from 1901 engaged upon *Harper's Weekly*, from 1913 on the staff of the *North American Review*, and in 1923 Krehbiel's successor on the *Tribune*. Author of *Phases of Modern Music*, 1904, a life of MacDowell, 1905 (enlarged 1909), *The Music of To-Morrow*, 1906, *Stories of Symphonic Music*, 1907, *Aspects of Modern Music*, 1908, *Nature in Music*, 1914, and *Guides* to Strauss' *Salome* and Debussy's *Pelléas et Mélisande* (both 1907). Has written two recitations with music. *A.*

Gilmore, Patrick Sarsfield (n. Dublin, 1829–1892, St. Louis). Irish bandmaster, from 1849 active in the United States, at first in Boston, during the Civil War in the army, giving large festivals at Boston in 1869 and '72, and then in charge of a fine band that toured the entire country for years and also visited Europe. *G, A.*

Gilse, Jan van (Rotterdam, 1881). Able Dutch composer, pupil of Wüllner and Humperdinck, from 1905 conductor of the Bremen Opera, in 1908–09 of the Dutch Opera at Amsterdam and in 1917–22 town-director at Utrecht. Has written 4 symphonies (prizes for 1st and 3d), an overture, 2 orchestral intermezzi and variations on a Dutch song, the opera *Frau Helga von Stavern* (original text), a choral setting of Dehmel's *Eine Lebensmesse*, and songs (some with orchestra).

Gilson, Paul (Brussels, 1865). Eminent Belgian composer, largely self-taught, but until 1889 also studying at the Brussels Conservatory (Prix de Rome) and since 1899 professor there, besides from 1904 also teaching at the Antwerp Conservatory. Since 1906 he has further been critic for *Le Soir*. Has written the symphony *La Mer*, 1892, the symphonic poems *Halia* and *La Destinée*, several overtures, an orchestral fantasia on Canadian themes, *Scottish Dances* and *Rhapsody*, a *Suite Pastorale*, a *Norwegian Suite* for wind, a septet, 2 *Humoresken*, a choral work for the opening of the Exposition of 1897, also *David* and *Les Suppliantes*, the dramatic

cantata *Francesca da Rimini*, 1895, the operas *Alvar*, 1895, *Gens de Mer* (or *Seevolk*), 1902, *Prinses Zonnenschijn*, 1903, incidental music to *Liefdebloem*, *Alva* and *Rooversliefde*, and the ballet *La Captive*, 1902. Author of *Le Tutti Orchestral*, 1913, a manual of instrumentation (for bands), harmony-exercises and an edition of Dupont's exercises. *G, A.*

Giner, Salvador (Valencia, 1832–1911, do.). Spanish composer, head of the Valencia Conservatory. Wrote 10 operas, including *L'Indovina*, *Sagunto*, 1891, and *El Soñador*, 1901, the oratorio *Judit*, the cantata *Las Cuarto Estaciones*, a symphony and other orchestral works.

Ginguené, Pierre Louis (Rennes, 1748–1816, Paris). Eminent French historian of literature, whose chief work, *Histoire Littéraire d'Italie*, 14 vols. 1811–35, contains much on musical subjects, especially in the medieval period. He was active in the Gluck-Piccinni discussion, taking sides for the latter (articles collected 1783), and wrote a life of Piccinni (1800). He was one of the chief contributors (with Framery) to the first part (1791) of the musical division of the *Encyclopédie Méthodique*, writing also on the interpretation of Greek musical notation (1815).

Giordani, Giuseppe (Naples, 1744–1798, Fermo), brother of the following. Italian composer, trained at the Conservatorio di Loreto, Naples, in 1772–82 teaching in London and from 1791 maestro at Fermo Cathedral. Wrote about 35 operas (1771–93), including *Il Bacio*, 1774, 2 oratorios, much chamber-music, piano-sonatas, 5 books of canzonets, much other vocal music, etc. *G.*

Giordani, Tommaso (Naples, ?1740–after 1816, Dublin). Italian teacher, for a time from 1762 a buffo-singer in London, in 1779 making an unsuccessful venture as manager of Italian opera in Dublin and remaining there as teacher. Wrote the opera *Perseverance*, 1789, the oratorio *Isaac*, trios and duets for flute or 'cello with piano, etc. Probably many works attributed to his brother (see above) were jointly composed. *G.*

Giordano, Umberto (Foggia, 1867). Notable Italian operatic composer, trained at the Naples Conservatory, appearing in 1889 (with Mascagni) as a competitor for the Sonzogno prize and then soon securing attention through works in the veristic vein, often with melodious passages or thrilling intensity, but seldom well-wrought throughout. Has written *Miranda* (offered in 1889 to Sonzogno, but beaten by Mascagni's *Cavalleria*), *Mala Vita* (or *Il Voto*), 1892, *Regina Diaz*, 1894, *Andrea Chenier*, 1896 (his strongest work), *Fedora*, 1898, *Siberia*, 1903, *Marcella*, 1907, *Mese Mariano*, 1910, *Madame Sans-Gêne*, 1915 (New York), and *Giove a Pompei*, 1921 (with Franchetti). The vigor of his genius has led to his being made Commander in the Order of the Crown and member of the Légion d'Honneur. (He is an advocate of scoring orchestral parts 'a suoni reali', i.e., without transposing). *G.*

Giorgetti, Ferdinando (Florence, 1796–1867, do.). Gifted Italian violinist, in 1839 forced to give up a concert-career by a nervous affection and then professor at the Florence Liceo. Wrote a *Concerto Drammatica*, 2 sextets, a string-quintet, 3 quartets, trios, etc., with notable ability, besides church-music.

Giorni, Aurelio (Perugia, 1895). Able Italian pianist, pupil of Sgambati and Humperdinck, from 1912 making successful tours in Italy, Germany, Switzerland, Holland and Scandinavia, and since 1915 also in the United States. *A.*

Giorza, Paolo (Milan, 1838–1914, Seattle, Wash.). Popular Italian composer of dance-music, working in many different places, including New York, San Francisco and (from 1906) Seattle. Wrote over 40 ballets (from 1853), the opera *Corrado*, 1860, many marches, dances, etc. *A.*

Giosa, Nicola de (Bari, 1820–1885, do.). Italian composer, pupil of the Naples Conservatory, becoming opera-director successively at San Carlo in Naples, the Fenice in Venice, in Buenos Aires, Cairo, etc. Wrote 24 operas (from 1842), including the effective *Don Checco*, 1850, a large number of graceful songs and some church-music.

Giovacchini, Giovacchino (Florence, 1825–1906, do.). Fine Italian violinist, pupil of Giorgetti, for a time court-violinist at Florence, leader of the Florentine Quartet and professor in the Istituto, forming many excellent pupils.

Giovanelli, Ruggiero (?1560–1625). 16th C. *G.*

Giovanni da Cascia. 14th C.

Giovannini. A violinist who lived mainly in Berlin in 1740–82 and in 1745 produced (under the pseudonym 'Graf von St. Germain') the pasticcio *L'Incostanza Delusa* at London. Songs by him are given in Gräfe's *Odensammlung*, 1741-43), among them one also known in a copy contained in Anna Bach's *Clavier-Büchlein* (1725), over which some discussion has arisen. *G.*

Giraldoni, Leone (Paris, 1824–1897, Moscow). Able Italian-French operatic baritone, appearing in Italy in 1847 (from 1850 at La Scala, Milan) and retiring in 1885. Later he taught at the Moscow Conservatory. Author of 2 vocal methods (1864, 2d ed. 1884, and 1889).

Girard, Narcisse (Nantes, 1797–1860, Paris). French violinist and conductor, pupil of Baillot, in 1830–32 director at the Italiens, in 1837–46 at the Opéra-Comique, from 1846 Habeneck's successor as conductor at the Opéra and from 1856 general director there. From 1847 he was also professor at the Conservatory and conductor of its concerts. Wrote 2 short operas (1841–42). He died from apoplexy while directing a performance of *Les Huguenots*.

Giraudet, Alfred Auguste (Étampes, 1845). Noted French operatic bass, pupil of Delsarte, making his formal début at Paris in 1868, later singing at Bordeaux and in Italy, from 1874 again at Paris (Opéra-Comique, 1875, Opéra,

1880), retiring in 1883 to become a favorite teacher (in 1888–90 at the Conservatory). He sang at the première of Thomas' *Françoise de Rimini* (1882). Author of *Mimique-Physionomie et Gestes*, 1895.

Gittelson, Frank (Philadelphia, 1896). American violinist, pupil of Visanska, Auer and Flesch, making his début at Berlin in 1913 under Gabrilovitch and then touring in Germany, Austria, Holland and England. Since 1914 he has been in America, from 1919 professor at the Peabody Conservatory, Baltimore. He has introduced the concertos of d'Ambrosio. *A.*

Giuliani, Mauro (Bologna, ?1780–1830?, Vienna). Italian guitarist, from 1807 active in Vienna. Wrote about 200 works for the guitar alone or with other instruments.

Gizzi, Domenico (Arpino, 1684–1745, do.). Famous singing-teacher at Naples, pupil of A. Scarlatti and for many years (till 1740) teacher at the Conservatorio S. Onofrio (Feo and G. Conti among his pupils). Wrote some church-music.

Gizziello. See Conti, Gioacchino (so-called from his teacher Gizzi).

Gladstone, Francis Edward (n. Oxford, 1845). Able English organist, pupil of S. S. Wesley, from 1864 at Weston-super-Mare, from 1866 at Llandaff Cathedral, from 1870 at Chichester Cathedral, from 1873 in Brighton and London, from 1877 at Norwich Cathedral and in 1881–86 again in London, retiring because of ill-health, though teaching at the Royal College and in 1887–94 being choirmaster at St. Mary's (Bayswater). Has written the cantatas *Nicodemus*, 1880, *Philippi*, 1883, and *Constance of Calais*, 1885, 2 masses, much other church-music (mostly Anglican), an overture, a piano-trio (1876) and other chamber-music, organ-pieces, part-songs and songs, with text-books in organ-playing and counterpoint (1906). *G.*

Glareanus, Henricus [Heinrich Loris] (1488–1563). 16th C. *G.*

Glasenapp, Karl Friedrich (Riga, 1847–1915, do.). German-Russian teacher of the German language and literature at the Riga Polytechnic School (from 1875), a lifelong specialist on Wagner. Author of *Wagners Leben u. Wirken*, 2 vols. 1876–77 (rewritten and completed as *Das Leben Wagners*, 6 vols. 1894–1911), which became the starting-point for Ellis' large work (1900–08), *Wagner-Lexikon*, 1883 (with Von Stein). *Wagner-Encykopädie*, 2 vols. 1891, *Siegfried Wagner*, 1906, and *S. Wagner u. seine Kunst*, 1911 (2d ed. 1913), with two sets of Wagner's letters (1907) and many articles in the *Bayreuther Blätter*. *G.*

Gläser, Franz (n. Komotau, 1798–1861, Copenhagen). Bohemian conductor and composer, pupil of Pixis and Heydenreich, from 1817 director at a Vienna theater, from 1830 at Berlin and from 1842 court-conductor at Copenhagen. Wrote 19 operas (from 1824), including *Des Adlers Horst*, 1833, 8 pantomimes and about 100 other popular stage-works, an overture, a funeral cantata, etc. Memoir by Pfeil, 1870. *G.*

Glass, Louis Christian August (Copenhagen, 1864), son of Christian Hendrik Glass (1821–1893) the organist. Danish composer, as well as pianist and 'cellist, pupil of his father and the Brussels Conservatory, long active at Copenhagen. Has written 4 symphonies, the overtures *Der Volksfeind* and *Dänemark*, 2 orchestral suites, a fantasia for piano and orchestra, an oboe-concerto, a string-sextet, a piano-quintet, 4 string-quartets, a piano-trio, 2 violin-sonatas, 3 piano-sonatas and other piano-works. He conducts the music-school founded by his father, the Danish Concert Union and a Teachers' Union.

Glazunov, Alexander Constantinovitch (Petrograd, 1865). Distinguished Russian composer, pupil of Jelenowski and Rimsky-Korsakov, becoming known from 1881, in 1884 visiting Weimar, in 1889 Paris and in 1897 London. Since 1899 he has been professor of orchestration at the Petrograd Conservatory, in 1909–12 and again recently turning aside to be its director, and has also been an official in the Imperial Musical Society. Though much associated with the New-Russian circle and sharing largely in their aims, he is also a strong admirer of Brahms and intent upon preserving the structural values of a more classical style. His command of orchestration is unquestioned. His works include the following (opus-numbers in brackets):

Orchestral Works

Symphonies—1, E [5] (1882), 2, F-sharp min. [16] (1886), 3, D [33] (1890), 4, E-flat [48] (1894), 5, B-flat [55] (1896), 6, C min. [58] (1897), 7, F [77] (1901), 8, E-flat [83].

Symphonic poem, *Stenka Razin* [13]; *Poëme Lyrique* [12]; symphonic sketch, *Une Fête Slave* [26]; symphonic picture, *The Kremlin* [30]; symphonic prologue, *À Gogol* [87] (1909).

Overtures—on Greek themes [3, 6]; *Carnaval* [45]; *Solennelle* [73]; Dramatic, *Le Chant du Destin* [84].

Suites—*Characteristic* [9]; *Chopiniana* [46]; *Scènes de Ballet* [52]; from the ballet *Raymonda* [57a]; *Aus dem Mittelalter* [79]; *Kalevala* (*Esquisses Finnoises*) [89] (1909); also music to the ballet *Fern von Dänemark*.

Concertos—for violin, in A min. [82] (1909); for piano, in F min. [92].

Ballets—*The Seasons* [67]; *Raymonda* [57] (1898); *Ruses d'Amour* [61] (1900).

Incidental music to Wilde's *Salome* (*Introduction* and *Danse*) [90] and to Grand Duke Constantine's *King of Judea* (1914).

Fantasias—*The Forest* [19]; *The Sea* [28]; *Through Night to Light* [53]; *Finnoise* [88] (1910).

2 Serenades [7, 11] (the second for small orchestra); Elegy, *To a Hero's Memory* [8]; *Idylle* and *Rêverie Orientale* [14]; *Slavic Festival* (from quartet in G [26]); *Oriental Rhapsody* [29]; *Spring* [34]; *Intermezzo Romantico* [69]; Ballade [78].

Marches—Wedding [21]; Triumphal (chorus ad lib.) [40] (1895, Chicago Exposition); on a Russian theme [76]. *Cortéges Solennels* [50, 91].

Mazurka [18]; *Valses de Concert* [47, 51]; *Pas de Caractère* [68]; *Scène Dansante* [81].

Chamber-Music

String-quintet [39]; string-quartets in D [1], F [10], G [26], A [64], D [70]; Suite for string-quartet [35]; 5 Novellettes do. [15]. *In modo religioso*, for 4 brass instruments [38]

Méditation, violin and piano [32]; *Élégie*, viola and piano [44]; *Pensée à Liszt* [17]; 2 pieces [20], *Chant du Ménestrel* [71], all 'cello and piano (or orchestra); *Réverie*, horn and piano [24].

Piano-Works

Sonatas in E-flat [74] and E [75].
Suite on s-a-c-h-a [2].
Prelude and Fugue [62]; Theme and Variations [72]; 2 Impromptus [54]; 2 Preludes [85]; Barcarolle and Novellette [22]; Nocturne [37]; 3 *Miniatures* [42]; 3 *Morceaux* [49]; 3 Études [31].
Grand Valse de Concert [41]; *Valse de Salon* [43]; Waltzes on s-a-b-e-la [23]; *Petite Valses* [36]; Prelude and 2 Mazurkas [25].
Also Prelude and Fugue for organ [93].

Vocal Works

Cantatas—*Memorial*, for soli, chorus and orchestra [65] (1901, Leeds Festival); *Coronation*, for women's voices [63].
Hymn to Pushkin, for women's voices [66].
About 20 songs [27, 59, 60, 66] and a duet [80].
With Rimsky-Korsakov he completed and orchestrated Borodin's *Prince Igor*, 1891. He also reproduced from memory the overture.

He has long been a partner in the publishing-firm of Belaiev—in whose honor he joined in with Rimsky-Korsakov, Borodin and Liadov in writing a quartet on b-la-f. Biography by Ossowsky, 1907. *G, A.*

Gleason, Frederic Grant (Middletown, Conn. 1848–1903, Chicago). American composer, pupil of Dudley Buck, the Leipzig Conservatory, Loeschhorn, Weitzmann, Haupt and Beringer, from 1875 organist in Hartford and New Britain, Conn., from 1877 teacher at the Hershey School, Chicago, and from 1900 head of the Auditorium Conservatory there. In 1884–89 he was critic for the Chicago *Tribune*, and from 1896 president of the Manuscript Society. Wrote the operas *Otho Visconti*, (1892) 1907, and *Montezuma*, both to original texts, the symphonic poem *Edris*, 1896, a piano-concerto in G min., orchestral *Sketches*, piano-trios in C min., A and D min., an organ-sonata in C-sharp min., an *Ouverture Triomphale* for organ, a Theme and Variations and other organ-pieces, the cantatas *God our Deliverer*, *The Culprit Fay*, *Praise-Song to Harmony* and *Auditorium Festival Ode*, 1889, Psalm 67, 2 services, anthems, part-songs and songs, with some piano-pieces. *G, A.*

Gleich, Ferdinand (Erfurt, 1816–1898, n. Dresden). Thuringian critic, from about 1850 writing for the Leipzig *Tageblatt* and from 1866 for the Dresden *Anzeiger*. Wrote several popular handbooks of operas (1857), instrumentation (1860), forms (1862), etc., a symphony, piano-pieces, songs, etc.

Gleissner, Franz (n. Weiden, 1760–after 1815, Munich). Bavarian composer, from about 1800 in the Munich court-band, but best known as the introducer of music-lithography, establishing a business at Offenbach in 1799. Wrote chamber- and piano-music, an opera (1814), several ballets, an oratorio, masses, etc.

Gleitz, Karl (n. Kassel, 1862–1920, Torgau). Hessian composer, trained at the Leipzig Conservatory, the Munich Akademie and at Berlin, long living at Hamburg and also conductor of a chorus at Lübeck. Wrote the symphonic poems *Fata Morgana*, 1898, *Alberichs Drohung*, *Ahasver*, *Venus und Bellona*, *Joss Fritz* and *Pictà*, the fantasy *Irrlichter* for piano and orchestra, and a violin-sonata, besides the polemic *Künstlers Erdenwallen*, 2 vols. 1896–97.

Glen, John (Edinburgh, 1833–1904, do.), son of the following, and in 1866 his successor. Noted authority on Scottish music, publishing *The Glen Collection*, 2 vols. 1891–95 (about 290 popular dances) and *Early Scottish Melodies*, 1900. His brother **Robert** (b. 1835) made a valuable collection of old Scottish instruments. *G.*

Glen, Thomas Macbean (n. Dunfermline, 1804–1873, Edinburgh). From 1827 instrument-maker in Edinburgh, becoming famous for his bagpipes. *G.*

Glière, Reinhold Moritzovitch (Kiev, 1875). Able Russian composer, trained at the Moscow Conservatory, graduating in 1900. Since 1913 he has been director of the Kiev Conservatory and conductor of the Kiev Orchestra. Has written symphonies in E-flat (1902) and C, the symphonic poems *Les Sirènes* and *Ilia Murometz* (called a 'symphony'), an orchestral suite, a string-octet, 3 string-sextets, 2 string-quartets, a Ballade for 'cello, many piano-pieces (some for 2 pianos), and songs, besides the opera *Awakened* (not yet given). *G.*

Glinka, Michail Ivanovitch (n. Smolensk, 1804–1857, Berlin). Eminent Russian composer, the first to bring the national spirit to important artistic expression. His father was a retired army officer of noble rank and he had a good general education, including musical study with Böhm, Carl Meyer, Field and (in 1834) Dehn, the latter at length giving him the theoretical basis for large composition. He early became a facile pianist, was diligent in studying works by German masters and had at one time intense enthusiasm over Italian opera. But his technical development was hindered by physical weaknesses that sent him in 1823 to the Caucasus and in 1830–34 to Italy and finally Berlin. Prior to the Italian trip he had been from 1824 a clerk in one of the government offices in Petrograd. On his return he set forward to create a national opera, the result being two epoch-making works in 1836 and 1842. In 1844–54 he lived abroad, visiting France, Spain, Italy and Poland. In Paris he gave orchestral concerts. In 1856 he was again in Berlin. His only musical office was that of choirmaster in the Imperial Chapel in 1836–39, in connection with which he made a trip to Little Russia that added to his stock of national material. His relatively few works include the operas *A Life for the Czar*, 1836, and *Russlan and Ludmilla*, 1842, the Spanish overtures *La Jota Aragonesa* and *Souvenir d'une Nuit d'Été à Madrid*, the fantasia *Kamarinskaja*, a *Valse-Fantaisie*, 1839 (revised 1856), 2 orchestral polonaises and a tarantelle, incidental music to Kukolnik's *Prince Cholmsky*, a piano-sextet, a string-quartet (1830), a minuet for string-quartet, a trio for piano, clarinet and bassoon, about 40 piano-pieces, a cantata (for the Coronation of Nicholas I in 1826) and other choral works, some ritual

music and about 85 songs. Many early works have never been published, but a catalogue was made by Findeisen (1898). He was author of an essay on instrumentation and some vocalises, and also began an autobiography (published by his sister, with letters and reminiscences, 1887). Memoirs by Laroche, 1868, Fouque, 1880, Findeisen, 1896 (2d ed. 1904) and '98, Calvocoressi, 1910, '13, and in many works on Russian music (including Riesemann's *Monographien*, 1922). Letters have been published by Findeisen (1907–08) and a thematic catalogue of vocal works by Albrecht (1891). *G.*

Glöggl, Franz (Linz, 1797–1872, Vienna), son of the following. In 1850–62 publisher of the *Neue Wiener Musikzeitung*, and for years archivist of the Gesellschaft der Musikfreunde. In 1843 he started a business that was absorbed by Bösendorfer, and in 1849–53 and again later established music-schools.

Glöggl, Franz Xaver (Linz, 1764–1839, do.). Austrian church-musician, from 1782 director at the Linz theater, but from 1790 choirmaster at the Cathedral and town-director. Author of a text-book in harmony (1810), a fragmentary musical dictionary (1822) and *Der musikal. Gottesdienst*, 1822. He made a collection of instruments, with drawings and descriptions, which in 1824 he sold to the Gesellschaft der Musikfreunde in Vienna.

Glover, John William, (Dublin, 1815–1900, do.). Irish composer and choral leader, from 1830 violinist in a Dublin theater, from 1848 Haydn Corri's successor as choirmaster at the Pro-Cathedral and also teacher at the Normal Training School and in 1851 founder of the Choral Institute, which stimulated interest in choral music throughout the country. Wrote 3 operas, including *The Deserted Village*, 1880, the cantatas or odes *St. Patrick at Tara*, 1870, *Erin's Matin Song*, *Patria*, 1873, and *One Hundred Years Ago*, 1879, masses and other church-music, concertos for violin and for organ, organ- and piano-pieces, and many songs. Edited Moore's *Irish Melodies* (1859). *G.*

Glover, Sarah Ann (Norwich, 1785–1867, Malvern). English teacher in Norwich, who about 1840 grouped the points in elementary pedagogical practice that were later developed by John Curwen into the Tonic Sol-Fa system. She published two manuals (1845, '50). *G.*

Glover, Stephen Ralph (London, 1812–1870, do.). English composer of hundreds of popular songs which from about 1840 had an extraordinary vogue. *G.*

Glover, William Howard (London, 1819–1875, New York). English violinist, from about 1840 touring on the Continent and then managing a school in London. In 1868 he migrated to New York, where for a time he led the orchestra at Niblo's Theatre. Wrote the opera *Ruy Blas*, 1861, several operettas, the cantata *Tam O' Shanter*, 1855, 2 overtures, etc. For some time he was critic for the London *Morning Post*. *G, A.*

Gluck, Alma [Reba Fierson] (Bucharest, 1884). Gifted Rumanian operatic soprano, brought up in New York, pupil of Buzzi-Peccia, in 1909–12 engaged at the Metropolitan. Since 1912 she has confined herself to concert-work. In 1914 she married the violinist Zimbalist. *A.*

Gluck, Christoph Willibald, Ritter von (n. Neumarkt, [July 2] 1714–1787 [Nov. 15], Vienna), son of a forester on one of Prince Lobkowitz' estates. Distinguished Bavarian composer, becoming at length the leader in the reform in the opera that was the foundation of modern styles. His general education was at the Jesuit school at Komotau, where he was trained as a choirboy and in playing the violin, harpsichord and organ. From 1732 he was at Prague, supporting himself through various musical activities and finally having lessons from Czernohorsky, becoming a good 'cellist. In 1736, at Vienna, he came under the patronage of Count Melzi, who took him to Milan, giving him a four years' course under Sammartini. He then entered upon his career as opera-composer, speedily gaining reputation in Italy as an expert in the established Italian style. In 1745–46 he was invited to London and also visited Paris, acquiring fruitful suggestion at the former from his unsuccessful competition with Handel and at the latter from the study of Rameau's works. From 1748 he was settled at Vienna, but with activity (in connection with the impresario Pietro Mingotti) at Dresden in 1747, in 1747–48 at Prague and in 1749 at Copenhagen, besides going to Italy in 1750. In 1754 he became director of the Court Opera at Vienna. Up to 1762 he continued to produce works along conventional lines, though with some modifications due to the impact upon his mind of the style of the new French comic opera. In 1750 he married Marianne Pergin, a rich and cultivated woman. With her he moved widely in the best society of Vienna, having many contacts with literary and scholarly people. Various influences tended to induce reflection upon the stiff and artificial form of the ordinary opera. The result was that from 1762 he began to shape his style on new lines. In this he was assisted by the littérateur Calzabigi (1714–1795), who was his librettist for three works in 1762–69 that evinced both dramatic and musical originality of a high order, though he did not yet abandon other writing in conventional forms. In hopes of securing a more sympathetic hearing, in 1772 he went to Paris, where he used various means (newspaper articles, the patronage of Marie Antoinette, etc.) to induce both public and critics to regard his innovations with intelligence, if not enthusiasm. The immediate result was the outbreak of a violent contest of partisans, his opponents importing the Italian Piccinni to compete with him. The famous struggle culminated in 1779, when, both composers having undertaken the same libretto, Gluck's setting was triumphantly produced. This work, *Iphigénie en Tauride*, marked the culmination of his power and also

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the practical end of his activity. He retired to Vienna and gradually failed in health, suffering a stroke in 1784 and dying from a second attack.

Gluck's reaction was primarily against the mechanicalness of the typical Neapolitan or 'concert' opera, with its arbitrary structure and its exaggerated emphasis on vocal display. He sought to return to the dramatic sincerity of the original *dramma per musica*. But at the same time the forms of expression must be far more elaborate than those originally applied. His problem was therefore both dramatic and musical. He did away with the current rules about the sequence and style of arias, making the entire procedure flexible to the demands of the plot, increased the use of concerted numbers, recognized the importance of the chorus and lifted the orchestra into vital action. Only an artist of great experience, of decided originality and of moral determination could have achieved as suddenly as he did the rectification of a system that was entrenched in the usage of the entire operatic world. It is true that the old system was not wholly overthrown. But after 1780 its hold was so shaken that its stark formality was steadily replaced by various more natural and more expressive types.

The total number of Gluck's stage-works, including many of slight importance, appears to be over 100. Of those belonging to his strongly Italian period (up to 1762) the following are the most significant:

Artaserse, 1741 (Milan), *Demetrio* (*Cleonice*), 1742 (Venice), *Demofoonte*, 1742 (Milan), *Ipermnestra*, 1742 (Venice), *Artamene*, 1743 (Cremona), *Siface*, 1743 (Milan), *Fedra*, 1744 (Milan), *Alessandro nell' Indie* (*Il Rè Poro*), 1745 (Turin), *La Caduta de'Giganti*, 1746 (London), *La Semiramide Riconosciuta*, 1748 (Vienna), *Telemacco*, 1750 (Rome), *La Clemenza di Tito*, 1751 (Naples), *Le Cinesi*, 1754 (Schönbrunn), *Il Trionfo di Camillo*, 1754 (Rome), *Antigono*, 1754 (Rome), *L' Innocenza Giustificata*, 1756 (Vienna), *Il Rè Pastore*, 1756 (Vienna), *Tetide*, 1760 (Vienna), *Il Trionfo di Clelia*, 1762 (Bologna), *Ezio*, 1763 (Vienna).

Those which exhibit the gradual development of his reconstructive dramatic policy include

Orfeo ed Euridice, 1762 (Vienna, 1774, Paris), *Alceste*, 1767 (Vienna, 1776, Paris), *Paride ed Elena*, 1769 (Vienna), *Iphigénie en Aulide*, 1774 (Paris), *Armide*, 1777 (Paris), *Iphigénie en Tauride*, 1779 (Paris), *Écho et Narcisse*, 1779 (Paris).

In addition to his operas he also wrote about 10 sinfonie (overtures), 6 trio-sonatas and a quartet, choral settings of Psalms 8 (*a cappella*) and 137, 7 odes by Klopstock (voice and orchestra) and a few songs.

Memoirs and monographs include (besides innumerable articles and special critiques) those by Riedel, 1775, Leblond et al. 1781, Miel, 1840, Gregor, 1848, Schmid, 1854, Hedouin, 1859, Wurzbach, 1859 (in *Biograph.Lexikon*), Marx, 2 vols. 1863, Rudhart, 1864, Nohl, 1870, Desnoisterres, 1872, Jullien, 1878, Thoinan, 1878, Barbedette, 1882, Reissmann, 1882, Bitter, 1884, Welti, 1888, Heil, 1889, Newman, 1895, d'Udine, 1906, '13, Tiersot, 1910, La Mara, 1912, Kurth, 1913 (in Adler's *Studien*), Arend, 1914, '21, and see also Wortsmann, *Die deutsche Gluck-Litteratur*, 1914. A notable edition of the greater operas was published by Breitkopf & Härtel in 1873–96, and single works have been reproduced in piano- or vocal score at different times. A thematic catalogue was drafted by Wotquenne in 1904 and a supplement thereto by Liebeskind in 1911. At the instigation of Max Arend a Gluck-Gesellschaft was organized at Leipzig in 1914, publishing a *Gluck-Jahrbuch*, edited by Abert. *G.*

Gluth, Viktor (Pilsen, 1852–1917, Munich). Bohemian composer, professor at the Munich Akademie. Wrote the operas *Der Trentajäger*, 1885 (revised 1911), *Horand und Hilde*, 1914, and *Et Resurrexit*.

Gmelch, Joseph (Mühlhausen, Oberpfalz, 1881). Bavarian priest, trained at Eichstätt and Fribourg (Ph.D. 1911), becoming cathedral-chaplain at Eichstätt. Author of a dissertation on quarter-tones in the Montpellier Antiphonale (1911), *Neue Aktenstücke zur Gesch. d. Regensburger Medicæa*, 1912, *Die Kompositionen d. heil. Hildegard*, 1913, and a history of music at Eichstätt (1915).

Gnecchi, Vittorio (Milan, 1876). Italian composer, trained at the Milan Conservatory, living at Turin. Has written the operas *Virtù d' Amore*, 1896, *Cassandra*, 1905, *Rosiera* and *Judith*, an overture (for piano, 4 hands) and songs. See articles by Tebaldini in *Rivista Musicale*, 1909, on the identity of some fifty themes in *Cassandra* and Strauss' *Elektra* (1908).

Gnecco, Francesco (Genoa, 1769–1810, Milan). Composer of about 25 operas for various stages in Italy, including the comic *La Prova d'una Opera Seria*, 1805.

Gobatti, Stefano (Bergantino, 1852–1913, Bologna). Italian composer, pupil of Busi and Rossi. Has written the operas *I Goti*, 1873, *Luce*, 1875, and *Cordelia*, 1881.

Gobbaerts, Jean Louis (Antwerp, 1835–1886, Brussels). Belgian pianist, pupil of the Brussels Conservatory. Wrote a multitude of popular piano-pieces (often under the pen-name 'Streabbog').

Göbel, Karl Heinrich Eduard (Berlin, 1815–1879, Bromberg). Prussian pianist, at first theater-director in Danzig, from 1840 conductor of the Bromberg Gesangverein. Wrote the singspiel *Die Alpenhütte*, 1835, the operas *Chrysalide*, 1840, and *Frithjof*, 1860, chamber- and choral works, songs and a piano-method (1873).

Gockel, August (n. Paderborn, 1831–1861, do.). Westphalian pianist, pupil of Mendelssohn and Plaidy, from 1845 touring in Europe and America (1853–55). Wrote a good piano-concerto and many salon-pieces.

Godard, Benjamin Louis Paul (Paris, 1849–1895, Cannes). Eminent French composer, trained at the Paris Conservatory (at first as a violinist), early making two visits to Germany with Vieuxtemps and from 1865 becoming noted for able works for violin or chamber-ensemble. In 1878 he entered the field of opera and soon that of orchestral works. Though gifted with

much graceful inspiration and with a fine instinct for orchestral color, he was often hasty and superficial in workmanship. Wrote the operas *Les Bijoux de Jeannette*, 1878, *Pedro de Zalamea*, 1884, *Jocelyn*, 1888, *Le Dante*, 1890, *La Vivandière*, 1895 (his most successful work), *Les Guelphes*, 1902, and *Ruy Blas* (not yet given), incidental music for *Much Ado about Nothing* (1887), the symphonies in B min. (1880), *Gothique*, 1883, *Orientale*, 1884, *Légendaire*, 1886 (with soli and chorus), and *Le Tasse*, 1878 (also with soli and chorus, winning City of Paris prize), an *Ouverture Dramatique*, the orchestral suites *Scènes Poétiques* and *La Lanterne Magique*, the lyric scene *Diane et Actéon*, 1880, a *Symphonie-Ballet*, 1882, a piano-concerto, a *Concerto Romantique* for violin, 2 string-quartets, 2 piano-trios, 4 violin-sonatas, various other chamber-works (winning the Prix Chartier), many piano-pieces and études, and over 100 songs. Memoir by Clerjot, 1902. *G.*

Goddard, Arabella (St.-Servan, Brittany, 1836–1922, in France). Able English pianist, precociously developed (playing in public at four and publishing waltzes at eight), pupil of Kalkbrenner, Thalberg and J. W. Davison (whom in 1859 she married), from 1853 touring in England, Germany (at the Gewandhaus in 1855) and Italy, and from 1856 introducing in England many works almost or wholly unknown. In 1873–76 she made a tour across the United States and to Australia and India, and in 1878 retired from active concert-giving and settled at Tunbridge Wells. *G.*

Godefroid, Dieudonné Joseph Guillaume Félix (Namur, 1818–1897, Villers-sur-Mer). Noted Belgian harpist, trained at the Paris Conservatory, from about 1840 active at Paris and later at Brussels. Wrote effective harp- and piano-pieces, besides 2 operas and an oratorio. His brother **Jules Joseph** (1811–1840) was also a good harpist. *G.*

Godfrey, Charles (Kingston, 1790–1863, London). English military bandmaster from 1825. His three sons, all pupils of the Royal Academy, followed in the same service, the eldest, **Daniel** (1831–1903), organizing a band of his own, which in 1872 visited America, while the youngest, **Charles** (1839–?), also taught at the Royal College and the Guildhall School. **Daniel Eyers Godfrey** (b. 1868), the son of Daniel, also at first a band-leader, in 1891–92 was conductor of an opera-troupe touring in South Africa, and then became director of the orchestra at Bournemouth, including symphony-concerts (since 1894). Still others of the third generation have been similarly active. *G.*

Godowsky, Leopold (Vilna, 1870). Distinguished Polish pianist, early a pupil of Rudorff, making his first tour in Poland and Russia when but nine and coming to America to appear with Misses Kellogg and Thursby and also with Musin in 1884–86. After studying three years with Saint-Saëns, in 1890 he came to America again, from 1895 teaching at the Chicago Conservatory. In 1900–09 he lived in Berlin, teaching and also concertizing, and in 1909–12 directed a school for advanced players at Vienna. Since 1912 he has lived mostly in the United States again, with constant appearances in concert and latterly with several circles of experienced pupils. Since 1912 he has been editor-in-chief of *The Progressive Series*, published by the Art Publication Society, St. Louis. He ranks as one of the foremost players of the present time. Has written a sonata in E min., a toccata in G-flat, a capriccio, concert-studies in C and E-flat, a large number of arrangements and paraphrases of works by Chopin, Weber, Strauss, etc., and many other pieces, with *Impressions* for violin and for 'cello. In all these he has shown himself a true master of composition for his instrument. *G, A.*

Goepfart, Karl Eduard (Weimar, 1859). Saxon pianist, pupil of his father (who in 1873–90 was a conductor in Baltimore), the Weimar Conservatory and Liszt, from 1876 conductor successively at Weimar, Magdeburg, Mannheim, Baden-Baden (from 1891), Remscheid (from 1897) and Berlin. Has written the opera *Der Müller von Sans Souci*, 1907, and 5 others not yet given, the choral works *Der Fall Roms* and *Am Chiemsee*, various choruses, considerable orchestral and chamber-music, etc. His brother **Otto Ernst** (1864–1911) was from 1888 town-cantor at Weimar.

Goepp, Philip Henry (New York, 1864). American lawyer (till 1891), teacher and critic, pupil of Paine, Wood and Clarke. Since 1892 he has been active in the Manuscript Music Society of Philadelphia. Since 1900 he has edited the program-books of the Philadelphia Symphony Orchestra. He is organist of the First Unitarian Church and teacher at the Temple University. (Mus.D. 1919). Has written *Symphonies and their Meaning*, 3 vols. 1898, 1902, '13 and many magazine articles, besides editing Madeira's *Annals of Music in Philadelphia*, 1896. Has also written a violin-sonata, pieces for violin, organ or piano, the fairy-opera *The Lost Prince*, several orchestral marches, a Christmas cantata, anthems, madrigals and songs. *A.*

Goering, Theodor (Frankfort, 1844–1907, Munich). From about 1870 critic for the Augsburg *Abendzeitung*, in 1880–83 in Paris, and then living in Munich as reporter for the Cologne *Zeitung*. Author of *Der Messias von Bayreuth*, 1881.

Goës, Damião de (1500–1572). 16th C.

Goethe, Walther Wolfgang von (Weimar, 1818–1885, Leipzig), grandson of the following. Court-chamberlain at Weimar and composer of 3 operettas, piano-pieces and many songs.

Goethe, Wolfgang von (Frankfort, 1749–1832, Weimar). Distinguished poet, essayist and dramatist. He had intimate relations with musicians and often strong opinions about their art. His works contain many musical allusions and even discussions, and of his poems numerous

musical settings have been made. See his correspondence with Zelter (published 1833–34 and new editions by Geiger and Hecker, 1913-) and various works by Burckhardt, 1879, Wasielewski, 1880, Ferd. Hiller, 1883, Blaze de Bury, 1892, Chantavoine, 1905, Segnitz, 1908, Wulckow, 1912, Bode, 1912, Eberwein and Lobe, 1912, and Holle, 1914, besides many articles.

Goetschius, Percy (Paterson, N. J. 1853). Eminent American theorist, trained at the Stuttgart Conservatory, where from 1876 he became a teacher, from 1885 with the title of royal professor. In 1890–92 he taught at Syracuse University (Mus.D. 1892), in 1892–96 at the New England Conservatory, Boston, and then was privately active in Boston. Since 1905 he has been professor at the Institute of Musical Art in New York. Author of the notable manuals *The Material Used in Musical Composition*, 1882 (revised 1889, 1913), *The Theory and Practice of Tone-Relations*, 1892 (revised 1900, '16), *Models of the Principal Music-Forms*, 1894, *The Homophonic Forms of Musical Composition*, 1898, *Exercises in Melody-Writing*, 1900 (revised 1918), *Applied Counterpoint*, 1902, *Lessons in Music-Form*, 1904, *Elementary Counterpoint*, 1910, *The Larger Forms of Musical Composition*, 1915, and (with Thos. Tapper) *Essentials in Music History*, 1914. His compositions include a symphony, 2 overtures, an orchestral suite, a piano-sonata, several concert-fugues, many piano-pieces, etc. He edited Mendelssohn's piano-works for the Cotta Edition, also other editions of the same composer. *A.*

Goetz, Hermann (Königsberg, 1840–1876, n. Zurich). Gifted Prussian composer, trained by Köhler and at the Stern Conservatory, from 1863 organist at Winterthur (Switzerland), succeeding Kirchner, and from 1867 active also at Zurich. Overwork forced his retirement in 1870, followed by his premature death. In spite of the brevity of his career, his production was extensive and highly significant. Wrote the operas *Der Widerspenstigen Zähmung*, 1874, and *Francesca von Rimini*, 1877 (scoring completed by E. Frank), a remarkable symphony in F, a *Frühlingsouvertüre*, concertos for piano and for violin, a piano-quintet, a string-quartet, a piano-trio, a piano-sonata (4 hands) and various piano-pieces, the cantata *Nänie* (text by Schiller), Psalm 137, the choral work *Es liegt so abendstill der See* (men's voices), choruses and many fine songs. Memoirs by Steiner, 1907, and Kreuzhage, 1916, and see article by Istel in *I. M. G. Zeitschr.* 1902. *G.*

Goetzl, Anselm (Prague, 1878–1923, Barcelona). Bohemian composer, trained by Winkler, Fibich, Dvořák, Schalk and Adler (Ph.D. of Vienna Univ. 1899), long engaged at Prague in commercial undertakings, irregularities in which led to his migration in 1913 to New York, where for a time he conducted light opera for Dippel. Has written a clarinet-quintet, 2 string-quartets, a piano-quartet, 4 operettas, including *The Lilac Domino*, 1913, and *Ritterspiele*, 1914, and songs, besides a dissertation on the instrumentation of Beethoven's symphonies (1899).

Gogavinus, Anton Hermann. 16th C.

Gogorza, Emilio Edoardo de (Brooklyn, 1874). Able Spanish-American baritone, educated in Europe and pupil in New York of Moderati and Agramonte, in 1897 establishing a fine reputation in concerts with Mme. Sembrich. In 1911 he married the soprano Emma Eames. *A.*

Göhler, Karl Albert (Zwickau, 1879–1914, killed in battle), brother of the following. Educated at Leipzig University (Ph.D. 1901), offering a thesis on *Die Messkataloge im Dienste d. musikal. Geschichtsforschung* and adding notes on the musical references in Frankfort and Leipzig *Messkataloge* in 1564–1758 (*I. M. G. Sammelbde.* 1901–02). In 1904 he prepared the *Festschrift* of the Riedelverein in Leipzig. He was employed at the Bach Museum at Eisenach.

Göhler, Karl Georg (Zwickau, 1874). Able Saxon conductor, pupil of Vollhardt and the Leipzig Conservatory (also Ph.D. of Leipzig Univ. 1896), in 1898–1906 and 1909–13 conductor of the Riedelverein at Leipzig, in 1907–09 court-director at Karlsruhe, from 1913 director of the New Opera at Hamburg, in 1915–18 leader of symphony-concerts at Lübeck and since 1922 opera-conductor at Altenburg. Has written 2 symphonies, an orchestral suite, many men's choruses and songs, besides a dissertation on Cornelius Freundt (1896), an edition of the latter's *Weihnachtsbuch*, the musical section in Hinneberg's *Kultur d. Gegenwart*, 1907, *Ueber musikal. Kultur*, 1908, editions of ten orchestral pieces of Hasse (1904), of various works by Mozart, Schubert and Haydn, of sacred music produced by the Riedelverein, and of *Spiel- u. Tanzlieder*, 1913 (1 vol.), and many keen critiques in *Kunstwart*, *Zukunft*, etc.

Goldbeck, Robert (Potsdam, 1839–1908, St. Louis). Prussian composer, pupil of Köhler (his uncle) and Litolff, from 1857 teacher in New York, in 1867 assisted Tourjée in founding the New England Conservatory at Boston, from 1868 in Chicago and from 1873 in St. Louis, in both cities starting music-schools, and from 1880 lived at various places, partly in Europe. Wrote 3 light operas, a cantata, a symphony, 2 piano-concertos, a string-sextet, a piano-quintet, etc., besides an *Encyclopœdia of Musical Education*, 3 vols. 1903, and several text-books. *A.*

Goldberg, Johann Gottlieb [Theophilus] (Königsberg, ?1720–1760 ?, Dresden ?). Gifted Prussian organist, pupil of J. S. Bach and his son Friedemann, originally the protégé of Baron von Kaiserling and finally chamber-musician to Count Brühl. Though dying in early manhood, he was already noted as improvisator and as composer. Bach drafted his 'Goldberg' variations for him in 1741. Wrote 2 clavier-concertos, 24 polonaises and other clavier-works, 6 trios (flute, violin and bass), 2 cantatas and some other church-music. *G.*

Goldberg, Joseph Pasquale (Vienna, 1825–1890, do.). Austrian singing-teacher, trained

first (as violinist) by Mayseder and Seyfried and then by Rubini, Bordogni and Lamperti, from 1843 for a time a stage-singer in Italy, then at Paris and from 1861 teaching at the Royal Academy, London. In 1871 he was asked to make a report upon Italian conservatories for the Ministry of Public Instruction at Rome, and his suggestions became the basis for useful reforms and improvements (made Knight of the Crown in recognition). *G.*

Goldenweiser, Alexander Borissovitch (Moscow, 1875). Able Russian pianist, trained at the Moscow Conservatory, in 1904–06 teaching at the Philharmonic Music School and then at the Conservatory. His reminiscences of 25 years of intimacy with Tolstoy came out in 1922.

Goldmark, Karl (Keszthely, 1830–1915, Vienna). Distinguished Hungarian pianist and composer, son of the cantor in a Jewish synagogue, pupil in 1844–48 of Jansa and the Vienna Conservatory and then self-taught. In 1848 he played violin in a theater-orchestra at Raab, where he came near being shot in the suppression of the revolution. From 1850 he made his home in Vienna (except for 1857–59 in Pest), engrossed in composition, but supporting himself by piano-teaching and some work as critic. To each of his larger works he devoted long periods of intensive effort and had the reward in practically every case of having their worth promptly acknowledged. In his dramatic undertakings he was frankly indebted to the influence of Wagner, but he was much more than a slavish imitator. His instinct for both form and color had been diligently cultivated by thorough study in many fields, and the warmth of his imagination was racial. His works include

Operas—*Die Königin von Saba*, 1875, *Merlin*, 1886, *Das Heimchen am Herd*, 1896, *Die Kriegsgefangene* (or *Briseis*), 1899, *Götz von Berlichingen*, 1902 (revised 1910), *Ein Wintermärchen*, 1908, *Der Fremdling* (not given).
Symphonies—*Die ländliche Hochzeit* (really a suite); in E-flat.
Overtures—*Sakuntala*; *Penthesilea*; *Im Frühling*; *Der gefesselte Prometheus*; *Sappho*; *In Italien.*
Symphonic poem, *Zrinyi*, 1903.
Scherzos for orchestra in E min. and A.
2 violin-concertos.
String-quintet in A min.; piano-quintet in B-flat.
String-quartet in B-flat. Also an early piano-quartet, unpublished.
2 piano-trios.
2 suites for violin and piano (in E and E-flat).
Violin-sonata in D. 'Cello-sonata.
Regenlied (chorus); *Frühlingshymne* (alto, chorus and orchestra); Psalm 113; *Frühlingsnetz* and *Meeresstille und glückliche Fahrt* (men's voices and horns); 6 other choruses for men's voices; *Im Fuscherthal* (6 choral songs); 2 4-part songs. About 35 solo songs.
Piano-pieces—*Sturm und Drang*; 2 Novellettes, prelude and fugue; *Georginen*; *Aus Jugendtagen*; several pieces for 4 hands.

Biography by Keller, 1901, and his own *Erinnerungen*, 1922. Also see essay by Fuller-Maitland, *Masters of German Music*, 1894. *G.*

Goldmark, Rubin (New York, 1872), nephew of the above. American composer, trained at the Vienna and National (N.Y.) Conservatories, in 1891–93 also teaching at the latter. In 1894 he went to Colorado Springs for his health and till 1901 was head of the music-school of Colorado College, then returning to New York to teach and give numerous lecture-recitals there and elsewhere. Has written the overture *Hiawatha*, 1900, the orchestral tone-poems *Samson*, 1914, and *Requiem*, 1919 (suggested by Lincoln's Gettysburg address) an orchestral Theme and Variations (1895), a piano-quartet in A, a piano-trio in D min., a violin-sonata in B min., pieces for violin and for 'cello, several piano-pieces, choruses and songs. *A.*

Goldner, Wilhelm (Hamburg, 1839–1907, Paris). A pupil of Moscheles, from 1859 active at Paris as pianist and teacher, writing effective salon-pieces and many 4-hand suites, besides songs.

Goldoni, Carlo (Venice, 1707–1793, Paris). The noted Italian dramatist. Among his 200 stage-works were many that were used as opera-librettos. See works by Musatti, 1900, Wotquenne, 1905, and Chatfield, 1913.

Goldschmidt, Adalbert von (Vienna, 1848–1906, do.). Gifted Austrian amateur composer, trained at the Vienna Conservatory. Wrote the operas *Helianthus*, 1884, *Gœa* (trilogy), 1889, and *Die fromme Helene*, 1897, a symphonic poem, the cantata *Die sieben Todsünden*, 1875, and about 100 songs. He was an enthusiastic follower of Wagner. See Friedegg, *Briefe an einen Komponisten*, 1909. *G.*

Goldschmidt, Hugo (Breslau, 1859–1920, Wiesbaden). Able Silesian musicologist, originally trained as a lawyer (degree in 1884), pupil of Hirschberg, Schäffer and Stockhausen, in 1893–1905 one of the directors of the Scharwenka-Klindworth Conservatory, Berlin, and then living at Nice and Wiesbaden. Author of *Die italien. Gesangsmethode des* 17. *Jahrh.* 1890, *Der Vokalismus d. neuhochdeutschen Kunstgesangs u. d. Bühnensprache*, 1892, *Handbuch d. deutschen Gesangspädagogik*, 1896, *Studien zur Gesch. d. italien. Oper im* 17. *Jahrh.* 2 vols. 1901–04, *Die Lehre von d. vokalen Ornamentik*, vol. i (to time of Gluck), 1907, *Wilhelm Heinse als Musikästhetiker*, 1909 (in Riemann *Festschrift*), *Gesch. d. Musikästhetik im* 18. *Jahrh.* 1915, and many articles in periodicals, besides editing works by Traetta (1914–17).

Goldschmidt, Otto (Hamburg, 1829–1907, London). Noted pianist, pupil of Mendelssohn and Chopin, appearing at London in 1849 and soon becoming associated with Jenny Lind, for whom he was accompanist and conductor on her American tour in 1851–52, marrying her in Boston in 1852. After spending three years in Dresden, from 1858 they lived in London, where in 1875–85 he founded and conducted the Bach Choir, besides directing festivals at Düsseldorf and Hamburg in 1863, '66. From 1863 he was vice-principal of the Royal Academy. He was active in a variety of enterprises in London and received numerous honors there and also from the King of Sweden. Wrote the oratorio *Ruth*, 1867, the cantata *Music* (women's voices), 1898,

a piano-concerto, a piano-trio, additional accompaniments to Handel's *L'Allegro*, 12 piano-études and part-songs, besides editing (with W. S. Bennett) *The Chorale-Book for England*, 1862, and supplement, 1864 (texts translated by Catherine Winkworth). See *Musical Herald*, 1896, and *Musical Times*, 1907. *G.*

Goldschmidt, Sigismund (Prague, 1815–1877, Vienna). Bohemian pianist, pupil of Tomaschek, in 1845–49 a successful player at Paris and later a banker and music-patron.

Goldwin, John (?1670–1719, Windsor?). English organist, pupil of Child and in 1697 his successor as organist at St. George's Chapel in Windsor. Wrote a service and anthems. *G.*

Golinelli, Stefano (Bologna, 1818–1891, do.). Italian pianist, pupil of Donelli and Vaccai, in 1840–70 professor at the Bologna Liceo, but also making some tours (at London in 1851). Wrote about 200 piano-works, including 5 sonatas, 3 toccatas, many preludes, etc. *G.*

Goller, Vincenz (n. Brixen, 1873). Tyrolese church-musician, pupil of Skop, Pembaur and the Ratisbon Music School, long engaged as a school-teacher, but from 1903 choirmaster at Deggendorf (Bavaria) and from 1910 active at Vienna, where in 1913 he organized the Schola Austriaca for the cultivation of church-music. Has written over 70 sacred works, including masses, Requiems, etc., and edited a collection of Austrian *Meisterwerke d.Tonkunst.*

Göllerich, August (Linz, 1859–1923, do.). Austrian teacher and writer, pupil of Bruckner and Liszt, from 1890 head of the Nuremberg music-school founded by Lina Ramann, setting up branches in Erlangen, Fürth and Ansbach, and from 1896 director of the Linz Conservatory and conductor of the Musikverein there, leaving the conduct of the other schools to his wife (also a Liszt pupil). Author of biographies of Reissmann (1884), Liszt (1887, an extension of Nohl), Beethoven (1904, 3d ed. 1907), Liszt (1908, with list of works), and also Bruckner (not yet ready), besides *Führer* to Wagner's *Ring* (1890), Liszt's Graner Mass (1897), etc. His wife, née Gisela Voigt von Leitersberg (Vienna, 1858), a pupil of the Pest Academy and Liszt, first appeared as pianist in 1877 and from 1886 toured in Austria and Germany, marrying Göllerich in 1893 and joining in his work as teacher. In 1878–86 she was the wife of Pászthory.

Gollmick, Adolf (Frankfort, 1825–1883, London), son of the following. Hessian pianist, pupil of his father, Riefstahl, Wolff and Kessler, from 1844 active in London. Wrote 3 operas (from 1860), 2 dramatic cantatas (1877), a symphony, an overture, a piano-quartet and trio, piano-pieces and songs. *G.*

Gollmick, Karl (Dessau, 1796–1866, Frankfort). Pupil of Spindler, from 1817 teacher of French at Frankfort, where he was also employed at the Stadttheater as timpanist and chorusmaster. Wrote various piano-pieces, text-books, a *Kritische Terminologie*, 1833, *Musikal. Novellen u. Silhouetten*, 1842, *Handlexikon d.Tonkunst*, 1858, lives of Guhr (1848) and Fétis (1858), and an autobiography (1866).

Goltermann, Georg Eduard (Hanover, 1824–1898, Frankfort). Noted 'cellist, pupil of Prell, Menter and Lachner, in 1850–52 touring extensively, in 1852–53 director at Würzburg and from 1853 assistant and from 1874 chief director at the Frankfort Stadttheater. Wrote 6 'cello-concertos, sonatas, etc., a symphony, 2 overtures and songs. *G.*

Goltermann, Johann August Julius (Hamburg, 1825–1876, Stuttgart). Another good 'cellist (apparently not related to the above), from 1850 teacher at the Prague Conservatory and in 1862–70 in the Stuttgart court-band. *G.*

Golther, Wolfgang (Stuttgart, 1863). Since 1895 professor of German philology at Rostock University. Author (among other works) of important studies in the literary sources of Wagner's dramas and his poetical treatment of them (from 1887), also editing some of Wagner's letters (1905, '07) and some of Franz' (1907).

Gombert, Nicolas. 16th C. *G.*

Gomes, Antonio Carlos (Campinas, 1839–1896, Pará). Brazilian composer, pupil of his father, the Rio de Janeiro Conservatory and L. Rossi at Milan, from 1861 writing various stage-works, including the operas *Il Guarany*, 1870, *Fosca*, 1873, *Salvator Rosa*, 1874, *Maria Tudor*, 1877, *Lo Schiava*, 1889, and *Condor*, 1891 (all but the last two in Italy, the others at Rio). Wrote also the hymn *Il Saluto del Bresile*, 1876 (for the Centennial Exposition at Philadelphia) and the cantata *Colombo*, 1892 (for the Columbus celebration), choruses, songs and piano-pieces. *G, A.*

Gomes de Aranjo, João (n. São Paulo, 1849). Brazilian composer, from 1887 producing the opera *Carmosina* and others at Milan, and since 1905 teaching at the São Paulo Conservatory. Has also written orchestral works. *A.*

Gómez, Julio [Domingo Julio Gómez y García] (Madrid, 1886). Spanish librarian and critic, pupil of the Madrid Conservatory and University (Ph.D.), from 1911 director of the Archæological Museum in Toledo, then head of the music-division of the National Library in Madrid and now librarian at the Conservatory there, besides writing for the *Jornada* and the *Liberal*, editing two popular musical papers and writing some historical studies. Has also written the comic opera *Himno al Amor*, an orchestral suite, etc.

Gomiz, José Melchior (Onteniente, 1791–1836, Paris). A Spanish bandmaster who from about 1820 undertook stage-works at Madrid and, after teaching in London, from 1829 produced a series of comic operas at Paris (*Le Diable à Seville*, *Le Revenant*, *Le Portefaix*, *Mock le Barbu*), leaving 6 others in manuscript. Wrote also the choral work *L'Inverno* (London) and patriotic songs. Berlioz spoke highly of his genius.

Gompertz, Richard (Cologne, 1859). Rhenish violinist, pupil of Königslöw and Joachim, from

1878 appearing at Cologne and on tour, from 1880 associated with Stanford at Cambridge, in 1883–99 professor at the new Royal College in London, where he organized a notable Quartet, and then removing to Dresden. Has written a violin-concerto, sonatas, études, songs, etc. *G.*

Goodrich, Alfred John (Chilo, O. 1847–1920, Paris). American teacher, from about 1870 at the Grand Conservatory, New York, from 1876 at Fort Wayne, Ind., Abingdon, Va., Chicago and St. Louis, and from 1909 lived in Paris. Author of *Music as a Language*, 1880, *The Art of Song*, 1888, *Complete Musical Analysis*, 1889, *Analytical Harmony*, 1894, *The Theory of Interpretation*, 1898, *Guide to Memorizing*, 1904 (revised 1906), and *Synthetic Counterpoint* (unpublished). Wrote an overture and other orchestral pieces, chamber-music, a cantata, piano-pieces and songs. *A.*

Goodrich, Frederick William (London, 1867). English organist, pupil of Hoyte, Pearce and Armes, from about 1890 engaged at various churches in or near London and from 1904 prominent at Portland, Ore., since 1907 at St. Mary's Cathedral (R.C.). Has written church-music, analytical notes for the Portland Symphony Orchestra and articles on Catholic music, besides editing the *Oregon Catholic Hymnal*, 1912, and a *List of Approved Church Music*, 1912. *A.*

Goodrich, John Wallace (Newton, Mass. 1871). American organist and conductor, pupil of Petersilea, Dunham, Chadwick, Rheinberger, Abel and Widor, beginning public work in 1886 and in 1890–94 playing at the Eliot Church, Newton. In 1896–97 he was coach at the Leipzig Stadttheater. Since 1897 he has been connected with the New England Conservatory, Boston, in 1907 becoming its dean, besides serving in 1897–1909 as organist for the Boston Symphony Orchestra, in 1900–02 at the Church of the Messiah and in 1902–09 at Trinity. In 1902 he organized the Choral Art Society and was its director till 1908, in 1902–07 was chorus-conductor at the Worcester Festivals, in 1907–10 led the Cecilia Society, in 1907 directed orchestral concerts in Jordan Hall and in 1909–12 was one of the regular conductors of the Boston Opera Company. Has written a choral Ave Maria, a Requiem, Communion Service, a book on *The Organ in France*, 1917, and articles on organ-building and Gregorian music, besides translating Pirro's *Bach* (1902) and Niedermeyer and d'Ortigue's *Gregorian Accompaniment* (1905). *A.*

Goodson, Katharine (Watford, 1872). Eminent English pianist, trained at the Royal Academy, London, and by Leschetizky, making her début in London in 1897 with immediate success, leading to extensive tours in England, on the Continent and in America (from 1907), In 1903 she married the composer Arthur Hinton. *G* (Hinton).

Goodwin, Amina Beatrice (Manchester, 1867). Able English pianist, pupil of her father, the Leipzig Conservatory, Delaborde, Liszt and Mme. Schumann, appearing widely in concert from about 1890 in England, Germany and Holland. In 1905 she founded a piano-school in London and later the London Trio (with Pecskai and Whitehouse). Author of *Practical Hints on Technique and Touch*, 1892. She is the wife of W. Ingram-Adams (an American).

Goossens, Eugène (London, 1893). English composer, trained at the Bruges Conservatory, the Liverpool College and the Royal College, London, in 1911–15 playing violin in the Queen's Hall Orchestra, then becoming (till 1920) one of Beecham's assistant-conductors, and from 1922 at Covent Garden. Has written the symphonic poem *Perseus*, 1914, a *Prelude to a Poem of Ossian* (1915), an overture and incidental music for Verhaeren's *Philip II* (1918), orchestral *Variations on a Chinese Theme*, 1911, the scherzo *Tam O'Shanter*, 1916, a *Miniature Phantasy* for strings, an octet for strings, flute, clarinet, horn and harp (1911), a piano-quintet in one movement (1919), a string-quartet in C (1916), a *Fantasy* for string-quartet (1916), 2 *Sketches* do. (1916), a suite for violin, flute and harp (1913), 5 *Impressions of a Holiday* for violin, 'cello and piano (1914), a violin-sonata (1918), a *Chinese Folk-Song* for violin (1912), a *Rhapsody* for 'cello (1916), a *Serenade* for flute, a concert-étude for piano (1915), *Kaleidoscope* (12 piano-pieces, 1917–18), 4 *Conceits* for piano (1918), and about 10 songs (1914–17). See *Musical Times*, 1919. *A.*

Goovaerts, Alphonse Jean Marie André (Antwerp, 1847). Eminent Belgian church-musician and music-historian, mostly self-taught, from 1866 assistant-librarian in the Antwerp Library and from 1887 royal archivist at Brussels. From 1868 his sacred music began to attract attention and in 1874, becoming secretary of Antwerp Cathedral, he organized an amateur choir, for which he transcribed nearly 100 specimens of the old polyphony, initiating a reform-movement that met with much opposition. Soon after he visited Germany and Holland to inspect work in Gregorian music, and in 1881 joined heartily in the new Gregorian Association of Belgium. In 1877 he became a member of the Belgian Académie and has received many other honors. Has written masses, motets, etc., and many historical monographs, including *La Musique d'Église*, 1876 (a plea for Gregorian and polyphonic music) and *Histoire et Bibliographie de la Typographie Musicale dans les Pays-Bas*, 1880. *G.*

Göpfert, Karl Andreas (n. Würzburg, 1768–1818, Meiningen). Bavarian clarinettist, pupil of Meissner, from 1788 in the Meiningen court-band. Wrote 4 clarinet-concertos, 5 quartets for clarinet and strings, octets and quintets for wind, a horn-concerto, a *Symphonie Concertante* for clarinet and bassoon and much other chamber-music, besides the opera *Der Stern des Nordens*.

Göpfert, Karl Gottlieb (n. Dresden, 1733–1798, Weimar). Saxon violinist, from 1770 in

the Weimar court-band. He was the teacher of Cranz.

Gordigiani, Giovanni Battista (Mantua, 1795–1871, Prague). Italian singing-teacher, trained at the Milan Conservatory, after some activity as stage-singer in Italy teaching at Ratisbon and from 1822 in the Prague Conservatory. Wrote 3 operas (1845–50), church-music, songs and some military marches.

Gordigiani, Luigi (Modena, 1806–1860, Florence), brother of the above. Noted Italian song-composer, self-taught. From 1836 he wrote over 300 *Canti Popolari Toscani*, some based directly on Tuscan folk-poems and songs, some original, but in the same vein. These gave him an international renown. Also wrote about 10 operas and other stage-works, (from 1830), including *Un'Eredità in Corsica*, 1847, an oratorio and 3 cantatas. Memoir by Gandolfi, 1909 (in *Ricordi Musicali Fiorentini*). *G.*

Goria, Alexandré Édouard (Paris, 1823–1860, do.). French pianist, pupil of the Paris Conservatory, from 1840 a favorite teacher and composer of effective salon-pieces. *G.*

Goritz, Otto (Berlin, 1873). Noted Prussian operatic baritone, trained by his mother, making his début at Neustrelitz in 1895 and singing there for three years, from 1898 at Breslau, from 1900 at Hamburg and from 1903 at the Metropolitan, New York, until forced to leave in 1917 because of his anti-American political intrigues. He has a fine reputation as a Wagnerian interpreter. *A.*

Gorlier, Simon. 16th C.

Görner, Johann Gottlieb (Penig, 1697–1778, Leipzig). Saxon organist, educated at the Thomasschule and Leipzig University, from 1716 at the Paulinerkirche there, from 1721 at the Nikolaikirche, from 1723 again at the Paulinerkirche (as director) and from 1730 organist at the Thomaskirche, following Gräbner. In 1723 he organized a Collegium Musicum. He had many relations with Bach, often in footless rivalry. His brother **Johann Valentin** (b. 1702), from about 1732 in Hamburg, where from 1752 he was cathedral-director, was one of the pioneers in lyric composition (*Oden u. Lieder*, 1742–52).

Gorno, Albino. Italian pianist (born near Cremona), pupil of the Milan Conservatory, coming to America in 1881–82 as accompanist for Mme. Patti and since then professor at the Cincinnati College of Music. Has written an operetta, 2 patriotic cantatas, many piano-pieces and an able treatise on the use of the pedals in piano-playing (1894–1900). *A.*

Göroldt, Johann Heinrich (n. Stolberg, 1773–after 1835, Quedlinburg). From 1803 director at Quedlinburg, writing text-books in harmony (2 vols. 1815–16), sight-singing (2d ed. 1832) and organ-playing (1835), a horn-method (1830) and *Ueber Kirchenmusik*, 1830, besides church-music.

Gorter, Albert (Nuremberg, 1862). Bavarian conductor and composer, trained at the Munich Conservatory, from about 1885 embarked upon the career of kapellmeister, in succession at Ratisbon, Treves, Elberfeld, Breslau, Stuttgart (assistant to Zumpe), in 1894–99 Karlsruhe (assistant to Mottl), from 1899 the Leipzig Stadttheater (succeeding Panzner), from 1903 Strasburg and since 1910 Mayence (general director from 1920). Has written the operas *Harold*, *Der Schatz des Rhampsinit*, 1894, *Das süsse Gift*, 1906, and *Paria*, 1908, 2 symphonic poems, works for chorus, many songs, etc.

Goss, John (Fareham, 1800–1880, London). Eminent English organist, choirboy under J. S. Smith in the Chapel Royal and later pupil of Attwood, from 1821 playing in London churches and in 1838–72 at St. Paul's, succeeding Attwood. In 1856–72 he was composer to the Chapel Royal, following Knyvett. Mus.D. of Cambridge Univ. in 1876 and knighted in 1872. Wrote 2 services, 4 Te Deums, about 30 anthems and other church-music, about 15 glees and madrigals, 2 overtures and some other instrumental works, and edited 2 hymnals (1827, '62), a collection of chants (1841, with Mercer), organ-voluntaries (4 vols.) and a text-book in harmony (1833). See *Musical Times*, 1901. *G.*

Gossec, François Joseph (n. Beaumont, 1734–1829, Passy). Eminent Belgian composer and conductor, originally a choirboy at Antwerp Cathedral, otherwise self-taught. From 1751 (through Rameau's favor) he was conductor of the private band of La Pouplinière (Rameau's patron) and from 1762 of that of Prince Conti at Chantilly. In 1770 he founded and directed the Concerts des Amateurs, in 1773–77 conducted the reorganized Concerts Spirituels (at first with Gaviniés and Leduc), and in 1780–82 was assistant-conductor at the Opéra. In 1784 he started the École Royale de Chant and managed it till in 1795 it became the Conservatory, in which (with Grétry, Méhul, Cherubini and Lesueur) he was long an inspector, as well as professor of composition. In 1799–1804 and 1809–15 he was one of the examiners for the Opéra. During the Revolution he was an ardent republican, writing many patriotic plays, hymns, songs and marches, these leading to his being made official composer to the Republic. From 1795 he was a member of the new Académie and from 1802 of the Légion d'Honneur. In 1815 he retired from all activities. Although in both dramatic and orchestral composition he was outstripped by certain contemporaries, in both fields he achieved solid and influential success. Through his instrumental works the traditions of the Mannheim school received a notable exposition in France, and his Requiem and certain of his operas long continued in favor. As conductor he greatly improved methods of orchestral technique.

His works include

Operas—*Le Tonnelier*, 1761, *Le Faux Lord*, 1765, *Les Pêcheurs*, 1766, *Toinon et Toinette*, 1767, *Le Double Déguisement*, 1767, *Sabinus*, 1773, *Alexis et Daphné*, 1775, *Berthe*, 1775 (Brussels), *Hylas et Sylvie*, 1776, *La Fête du Village*, 1778, *Thésée*, 1782, *Les Visitandines* (with Trial), *Rosine*, 1786, *La Reprise de Toulon*,

1796, *Les Sabots et le Cerisier*, 1803, *Le Périgourdin* and *Nitocris* (not given). Also the ballets *Philémon et Baucis*, 1775, *Les Scythes Enchaînés*, 1779 (for Gluck's *Iphigénie en Tauride*), *Mirsa*, 1779, and *Callisto* (not given).

Choral works—*Messe des Morts*, 1760; *Messe des Vivants*, 1813; the oratorios *Saül*, *La Nativité* and *L'Arche d'Alliance*; 2 Te Deums; choruses for Racine's *Athalie* and Rochefort's *Électre*; various motets.

About 20 symphonies [number variously estimated]; several overtures and serenades; many fine quartets, trios, duets for strings or with one wind-instrument.

Memoirs by Hédouin, 1852, Gregoir, 1878, and Hellouin, 1903. *G.*

Gosswin, Anton (?1540–1594). 16th C.

Gotthard, Johann Peter [Pázdirek] (Drahanowitz, 1839). Moravian composer of the opera *Iduna*, 1889, and 4 others, an orchestral suite, a piano-quintet, 6 string-quartets, part-songs and songs. With his brother he has issued a large *Universalhandbuch d. Musiklitteratur*, 34 vols. 1904–10.

Gotthelf, Felix (n. Munich, 1857). Bavarian composer, educated as a physician, but also pupil of J. Lange, Kwast, G. Jensen, Tiersch, Scheidemantel and Draeseke, in 1892 chorusmaster at Cologne and conductor at Kolberg, in 1893–94 living at Bonn, from 1894 at Munich, in 1898–1920 at Vienna and then at Dresden Has written the 'mystery' *Mahadeva* (after a Hindu saga), 1908, the symphonic fantasy *Frühlingsfest*, 1894, a string-quartet (1891), a *Hymnus* for violin, 'cello, harp and organ, the ballade *Der Zauberspiegel* for soprano and many songs (some with orchestra). Author of *Der Mythos in d. Meistersingern*, 1911 (in *Bayreuther Blätter*) and a work on the Indian Renaissance (vol. i. 1911).

Gottschalg, Alexander Wilhelm (n. Weimar, 1827–1908, do.). Saxon organist and editor, pupil of Töpfer and Wettig (with some help from Liszt), from 1847 teacher at Tiefurt (suburb of Weimar), in 1870–81 Töpfer's successor at the Weimar Teachers' Seminary and court-organist, in 1874–1903 also teacher of music-history at the Conservatory and editor of *Urania* (from 1865) and *Chorgesang* (from 1885), besides from 1872 writing for Dittes' *Jahresbericht*. Author of a small music-dictionary (1867), a life of Töpfer and *Liszt u. sein legendarischer Kantor* [himself], 1908, besides editing organ-works of Litzaus, Töpfer and Hasse, a *Repertorium für d. Orgel* (with Liszt), a historical *Musik-Album* and a *Choralbuch*. His autobiography was published by René in 1910.

Gottschalk, Louis Moreau (New Orleans, 1829–1869, Rio de Janeiro). Gifted American pianist, pupil of Hallé, Stamaty and Maleden, making his début at Paris in 1844, securing high praise from Chopin and later from Berlioz, and then touring through France, Switzerland and Spain (1852) and in 1853–56 having a triumph in the United States. After spending 1856–62 in the West Indies, he made a second grand tour, including Canada, setting out in 1865, by way of California, for Central and South America, where he died (after a brief illness) from overwork. His temperamental gifts were considerable and he had notable powers of moving audiences. Without large capacity as a general interpreter, he was yet remarkable in his own style of emotional expression. Wrote the operas *Charles IX* and *Isura de Salerno* (neither performed), the symphonies *La Nuit des Tropiques* and *Montevideo*, a *Gran Marcha Solemne* (for the Emperor of Brazil), the orchestral *Escenas Campestres Cubanas* and *Gran Tarantella*, nearly 100 characteristic piano-pieces and a few songs. Memoirs by Hensel, 1870, Fors, 1880, and Petersen, 1881. See also his own *Souvenirs de Voyage*, 1863 (in *L'Art Musical*). His brother **Louis Gaston** (1847–1912) was from about 1870 a well-known singer in Europe and America, from 1886 teaching in Chicago. *G, A.*

Gottsched, Johann Christoph (n. Königsberg, 1700–1766, Leipzig). Eminent literary historian and critic, from 1730 professor of philosophy and poetry in Leipzig University. Among his writings is a catalogue of German plays [from 1450] (1758, '65), including those with music. Bach recommended Krebs to him as music-master for his wife. *G.*

Gottwald, Joseph (n. Glatz, 1754–1833, Breslau). Silesian organist, choirboy at the Breslau Cathedral, from 1783 at the Kreuzkirche there and from 1819 cathedral-organist. Wrote good church-music.

Götze, Augusta (Weimar, 1840–1908, Leipzig), daughter of Franz below. Saxon singing-teacher, from 1870 at the Dresden Conservatory, from 1875 head of her own school there and from 1889 in Leipzig, where in 1891–95 she taught at the Conservatory. Author of *Ueber d. Verfall d. Gesangskunst*, 1884. See La Mara, *Studienköpfe*, 1902.

Götze, Emil (Leipzig, 1856–1901, Charlottenburg). Noted Saxon operatic tenor, pupil of Scharfe, in 1878–81 engaged at the Dresden Opera, then at Cologne and elsewhere until temporarily laid aside in 1885 by a throat-disorder, but reappearing later at Berlin.

Götze, Franz (Neustadt-an-der-Orla, 1814–1888, Leipzig). Saxon operatic tenor, at first a violinist (pupil of Spohr and from 1831 for a time in the Weimar court-band), in 1836–52 engaged at the Weimar Court Theater and in 1853–67 teacher at the Leipzig Conservatory, then continuing privately.

Götze, Franz, son of Karl below. Composer of the operas *Utopia*, 1892, and *Die Rose von Thiessow*, 1895. He lives at Charlottenburg.

Götze, Heinrich (Wartha, 1836–1906, Breslau). Silesian teacher, pupil of Mosewius, Baumgart, the Leipzig Conservatory and F. Götze (above), at first active in Russia and at Breslau, from 1871 at Liebenthal, from 1885 at Ziegenhals and from 1896 at Breslau again. He gained the title of royal director in 1889. Wrote serenades and sketches for string-orchestra, a mass, piano-pieces, songs, and three teaching-manuals (from 1879), including the earliest German text-book in musical dictation.

Götze, Johann Nikolaus Konrad (Weimar, 1791–1861, do.). Saxon violinist, pupil of Spohr, Aug. Müller and Kreutzer, from 1814 at Weimar, becoming in 1826–48 court-director and chorusmaster at the Opera. Wrote 4 operas, other stage-works, some chamber-music, etc.

Götze, Karl (Weimar, 1836–1887, Magdeburg). Saxon conductor and composer, pupil of Töpfer, Gebhardi and Liszt, from 1855 chorusmaster at the Weimar Opera, then conductor at theaters in Magdeburg, Berlin, Breslau and Chemnitz (from 1875). Wrote the operas *Eine Abschiedsrolle*, *Die Korsen*, 1866, *Gustav Wasa*, 1868, and *Judith*, 1887, the symphonic poem *Eine Sommernacht*, other orchestral pieces, piano-works and songs.

Götze, Marie (Berlin, 1865–1922, London). Prussian operatic mezzo-soprano, pupil of Jenny Mayer, after early engagements at the Kroll Opera, Berlin, at Hamburg, New York and Vienna, was in 1892–1920 on the staff of the Berlin Opera.

Götze, Otto, director at Essen, has written the opera *Riscatto*, 1896.

Goudimel, Claude (?1505–1572). 16th C. *G.*

Gounod, Charles François (Paris, 1818–1893, do.). Distinguished French composer, pupil of his mother and of the Paris Conservatory (2d Prix de Rome, 1837, and 1st, 1839), at first absorbed in church-music of the Palestrina school, beginning serious composition while at Rome. From 1842, after visiting Vienna, he was organist of the Missions Étrangères and for a time pursued theological studies. At this period he gave special study to the works of Berlioz and Schumann. From 1850 he was gradually drawn into operatic composition, in 1859 establishing his renown by producing *Faust*. In 1852–60 he was director of the Orphéon (union of choral societies) and wrote much for its concerts. In 1870–75 he lived in London, acquiring a notable place in English admiration. After 1881 he returned almost entirely to sacred composition, including two oratorios. All his work is marked by poetic sentiment, nobility of conception and great dexterity in instrumentation and knowledge of vocal resources. Except in a few works, however, his powers of invention and of elaborate construction seem limited and unequal, so that many of his works had small success. But the richness of the best of them gave him a place of great influence and fame. From 1866 he was a member of the Académie and from 1880 Commandeur in the Légion d'Honneur. His works include

Operas—*Sapho*, 1851, *La Nonne Sanglante*, 1854, *Le Médecin malgré lui*, 1858, *Faust*, 1859, *Philémon et Baucis*, 1860, *La Reine de Saba*, 1862, *Mireille*, 1864, *La Colombe*, 1866, *Roméo et Juliette*, 1867, *Cinq Mars*, 1877, *Polyeucte*, 1878, and *Le Tribut de Zamora*, 1881, Also incidental music to Ponsard's *Ulysse* (1852), Legouve's *Les deux Reines* (1872) and Barbier's *Jeanne d'Arc* (1873).

Oratorios—*La Rédemption*, 1882 (Birmingham), *Mors et Vita*, 1885 (Birmingham) [original text for the former and arrangement of Latin text for the latter].

Cantatas—*Marie Stuart*, 1837, *Fernand*, 1839, *Tobie*, 1850?, *Les Sept Paroles du Christ*, Psalm 137, *Jésus de Nazareth*, *Jésus sur le Lac de Tibériade*, 1876, *À la Frontière*, 1870, *Gallia*, 1871.

Church-music—Mass a tre, 1841, Messe Solenelle, 1849, Messe du Sacré-Cœur de Jésus, 1876, Mass Angeli Custodes, Messe Solenelle à Ste.-Cécile, 1882, Messe à Jeanne d'Arc, 1887; 3 other masses; 3 Requiems; Te Deum; Stabat Mater; Pater Noster; Magnificat; O Salutaris; Vexilla Regis; and other motets.

Chœurs Orphéoniques; *Dans une Étable*; *Les Gaulois*; *En avant!*; *Chants Lyriques de Saül*; choruses for the Albert Hall Choral Society; several other choral works.

Instrumental works—symphonies in D, in E-flat and *La Reine des Apôtres*; *Marche Romaine*, for orchestra; *Marche Pontificale*, for piano; *Méditation sur le 1er Prélude de Bach*, for soprano, violin, piano and organ (also orchestrated); *Le Calme*, for violin with orchestra; *Convoi Funèbre d'une Marionette*, for piano; *Dodelinette*, for piano, 4 hands; Romances and Morceaux for piano.

6 collections of songs, and many detached songs to French, English and Italian words.

A method for the cor-à-pistons.

He prepared a partial autobiography (1875), *Memoires d'un Artiste*, 1896 [both only to 1859], and a study of Mozart's *Don Giovanni* (1890), besides editing Berlioz' *Lettres Intimes* (1882). Memoirs by Rovet, 1890, Pagnerre, 1890, Voss, 1895, Dubois, 1895, Imbert, 1897, Tolhurst, 1903, Hillemacher, 1905 (2d ed. 1914), Bellaigue, 1910, Prod'homme and Dandelot, 2 vols. 1911, Soubies and Curzon, 1912. *G.*

Gouvy, Louis Théodore (n. Saarbrück, 1819–1898, Leipzig). Rhenish composer, pupil mainly of Elwart, living at Paris in 1846–95 and then at Oberhomburg. From 1895 he was a member of the Berlin Academy and from 1896 of the Légion d'Honneur. Wrote the opera *Der Cid* (1863), the Passion cantata *Golgotha*, a mass, a Requiem, a Stabat Mater, the dramatic cantatas or scenas *Frühlingserwachen*, *Œdipe à Colone*, *Iphigénie en Tauride*, *Electra*, 1888, *Polyxena*, 1896, and *Asléga*, 6 symphonies, a sinfonietta, 2 overtures, a nonet and octet for wind, a sextet for flute and strings, a string-quintet, a piano-quintet, a serenade for string-quintet, 5 string-quartets, 3 piano-trios, violin- and 'cello-pieces, piano-sonatas, serenades, characteristic pieces and études, many songs, etc. Memoir by Klauwell, 1902. *G.*

Gow, George Coleman (Ayer Junction, Mass. 1860). American teacher, educated for the ministry, but also pupil of Blodgett, Story and Bussler, in 1889–92 teaching at Smith College and since 1895 professor at Vassar College. Mus.D. of Brown Univ. in 1903. Has written *The Structure of Music*, 1895, and many articles, besides part-songs and songs. In 1912 he was president of the Music Teachers' National Association and has been prominent in other organizations. *A.*

Gow, Niel (n. Dunkeld, 1727–1807, do.). Noted Scottish violinist, famous as a player of reels and strathspeys, publishing 6 collections (1784–1822). His son **Nathaniel** (1763–1831) and his grandson **Niel** (1795–1823) continued

his reputation. From 1796 various members of the family engaged in music-selling or publishing in Edinburgh. *G.*

Graben-Hoffmann [properly Hoffmann], **Gustav** (n. Posen, 1820–1900, Potsdam). Composer of many songs that were long popular, besides several handbooks of singing (1865–74). He was a teacher at Dresden from 1858 and at Berlin from 1869.

Grabner, Hermann (Gratz, 1886). Styrian violist and theorist, pupil of the Leipzig Conservatory (Nikisch prize, 1912), in 1913–14 teaching at the Strasburg Conservatory and since 1918 at the Mannheim Hochschule and the Heidelberg Akademie (during the war serving in the Austrian army). Besides concertizing somewhat he has written an orchestral *Vorspiel*, variations and fugue for orchestra (on a theme by Bach), concertos for three violins and for violin and viola, a prelude and fugue for string-quartet, a string-trio, a sonata for piano-trio, violin-pieces, an organ-fugue, a funeral cantata and a large choral setting of Psalm 103.

Grädener, Hermann Theodor Otto (Kiel, 1844), son of the following. Holstein composer, pupil of his father and the Vienna Conservatory, from 1862 organist near Vienna, from 1864 violinist in the court-orchestra, from 1873 teacher of harmony at the Horák School and the Conservatory, and since 1899 Bruckner's successor as lecturer at the University, besides conducting the Singakademie and the Orchesterverein. Has written an orchestral *Capriccio* and *Sinfonietta*, a *Lustspiel-Ouvertüre*, variations for organ, strings and trumpet (1898), concertos for violin, for 'cello and for piano, a string-octet, a string-quartet, 2 piano-quintets, 2 string-quartets, 2 string-trios, a piano-trio, impromptus for piano and strings, intermezzi for violin and piano, a 2-piano sonata, the choral works *Der Spielmann*, 1905, *Die heilige Zita*, 1918, etc. *G.*

Grädener, Karl Georg Peter (Rostock, 1812–1883, Hamburg). Mecklenburger conductor and composer, educated at Halle and Göttingen, for a time a leading 'cellist at Helsingfors, from 1841 conductor of a choral society at Kiel and director at the University, in 1851–61 head of a vocal academy at Hamburg, also directing many large concerts, from 1862 teacher at the Vienna Conservatory and from 1865 at the Hamburg Conservatory, where he was also president of the Musicians' Union. Wrote 2 symphonies, the overture *Fiesco*, a piano-concerto, a string-octet, 2 piano-quintets, 3 string-quartets, a string-trio, 2 piano-trios, 3 violin-sonatas, a 'cello-sonata, a piano-sonata, a violin-romanza with orchestra, piano-variations, numerous piano-pieces (some of them counted among the best short works since those of Schumann), the oratorio *Johannes der Täufer*, several other strong choral works, and the operas *König Harald* and *Der Müllerin Hochzeit* (both unperformed). Author of a criticism of the Hamburg Bach-Gesellschaft (1856), which was answered by G. Armbrust, *Gesammelte Aufsätze über Kunst, vorzugweise Musik*, 1872, and a textbook in harmony (1877, extended by Zoder, 1881), besides articles in periodicals. *G.*

Graf, Friedrich Hartmann (Rudolstadt, 1727–1795, Augsburg). Saxon flutist, from 1759 active at Hamburg, from 1764 on tour and from 1772 director at Augsburg, with visits to Vienna and England. Wrote various symphonies, concertos, quartets and cantatas that were once valued.

Graf, Max (Vienna, 1873). Austrian critic, educated as a lawyer, since 1900 on the staff of the *Neue Wiener Journal*. Author of *Deutsche Musik im 19. Jahrh.* 1898, *Wagner-Probleme u. andere Studien*, 1900, *Die Musik im Zeitalter d. Renaissance*, 1905, *Wagner im Fliegenden Holländer*, 1910, and translations of Rolland's *Paris Musical* (1905) and Bruneau's *Musiciens Français* and *La Musique de Russie* (1904).

Gräfe, Johann Friedrich (Brunswick, 1711–1787, do.). Next to Sperontes the first to gather the early 'odes' that were the precursors of the more mature lieder. Collections in 1737–43, 1744, 1760 and 1762. See Friedländer's *Das deutsche Lied im 18. Jahrh.* 1902.

Graffigna, Achille (S. Martino dall'Argine, 1816–1896, Padua). Italian composer, pupil of the Milan Conservatory, from 1834 conductor at various Italian theaters, from 1845 opera-conductor at Odessa, in 1872 head of a troupe in Paris and later singing-teacher at Padua. Wrote 18 operas (1838–88) without much success except for his notoriety in using the librettos of Rossini's *Barbiere* (1879), Cimarosa's *Matrimonio Segreto* (1883) and Piccinni's *Buona Figliuola* (1886).

Gräflinger, Franz (Linz, 1876). Author of two biographies of Bruckner (1911, '21), *Kirchenmusikal. Streiflichter* and numerous articles upon points in the musical history of Linz.

Graham, George Farquhar (Edinburgh, 1789–1867, do.). Author of an account of the first music-festival at Edinburgh (1816), the article 'Music' in the *Encyclop. Britannica*, 7th ed. (reprinted 1838), the article 'Organ' in the same, 8th ed., and notes included in *The Songs of Scotland*, 1848–49. *G.*

Grainger, Percy Aldridge (Melbourne, 1882). Gifted Australian pianist and composer, pupil of his mother, Pabst, Kwast and Busoni, appearing at twelve in Australia and more formally in 1900 at London, then starting on a triumphant tour in England, Australia, New Zealand and South Africa. In 1906–07 he was intimate with Grieg, becoming one of his best interpreters, and in 1909 made a Scandinavian tour, later visiting many other parts of Europe. Since 1915 he has been mostly in the United States, where in 1917 he enlisted as bandsman in the army and was naturalized. In his compositions (from about 1912) he has made extensive and original use of folk-song material, besides experimenting with various deviations in structure and treatment from established practice. His published works include

For orchestra or ensemble—*In a Nutshell* (suite); *Molly on the Shore*; *Shepherd's Hey*; *Colonial Song*; *Mock Morris*; *Irish Tune from County Derry* (strings or chorus); *Handel in the Strand* (piano and strings); *My Robin is to the Greenwood Gone* (octet); *Walking-Tune* (wind-quintet); *La Scandinavie* (cello or violin).
For piano—*The Warriors*; *The Sussex Mummers' Christmas Carol*; *Knight and Shepherd's Daughter*; *Children's March*; *One More Day, my John*; Lullaby from *Tribute to Foster*; arrangements of Stanford's *Irish Dances* and of the *Flower-Waltz* in Tchaikovsky's *Nutcracker Suite*.
For chorus—*The Bride's Tragedy*; *Father and Daughter*; *Sir Eglamore*; 2 Welsh war-songs (*The Camp, March of the Men of Harlech*); *The Hunter in his Career*; *Marching-Song of Democracy*, 1916; *The Merry Wedding*; 'We have fed our seas for a thousand years'; *Marching-Tune*; 'I'm seventeen come Sunday'; *Brigg Fair*; *At Twilight*; *Morning-Song in the Jungle* and *The Innuit* (Kipling); *A Song of Vermland*; *Tiger, Tiger* (Kipling); 'There was a pig went out to dig'.
Songs—*Willow, willow*; *Died for Love*; Dedication (Kipling); A Reiver's Neck-Verse (Swinburne); 'Six dukes went a-fishing'.

See article by Cyril Scott in *Musical Quarterly*, 1916, and sketch by Parker, 1918. *G, A.*

Gram, Peder (Copenhagen, 1881). Danish composer, trained at the Leipzig Conservatory (Nikisch prize), in 1908–13 conducting his own symphony-concerts at Copenhagen, in 1914 continuing them at Berlin. In 1912 he held the Ancker Scholarship. Has written a symphony, a symphonic fantasy, a *Poëme Lyrique* for orchestra, *Festmusik* do., a string-quartet, an Introduction and Fugue for piano, Variations, etc.

Grammann, Karl (Lübeck, 1844–1897, Dresden). Dramatic composer, trained at the Leipzig Conservatory, from 1871 living at Vienna and from 1885 at Dresden. Wrote the operas *Die Schatzgräber*, *Die Eisjungfrau* (both youthful works), *Melusine*, 1875, *Thusnelda und der Triumphzug des Germanicus*, 1881, *Das Andreasfest*, 1882, *Ingrid*, 1894, *Das Irrlicht*, 1894, and *Auf neutralem Boden*, 1901, the dramatic scena *Die Hexe*, a *Trauerkantate*, 2 symphonies, an orchestral Romanza and Scherzo, a violin-concerto, string-quartets and trios, violin-sonatas, piano-pieces and songs. Memoir by Pfohl, 1910.

Granados y Campina, Enrique (Lérida, 1867-1916, at sea). Impressionistic Spanish composer, pupil of Pujol and Pedrell, with some study with De Bériot. His death occurred in connection with the destruction of the 'Sussex' by a German submarine. Wrote the operas (or zarzuelas) *Miel de la Alcarria*, 1893, *Maria del Carmen*, 1898, *Folleto*, 1903, and *Goyescas*, 1916 (New York) [the latter originally drafted in 1899 and later rewritten to a new libretto], incidental music to Mestres' *Liliano*, the symphonic poems *La Nit del Mort* and *Dante*, a piano-quartet, a piano-trio, many characteristic piano-pieces, including a suite derived from the first version of *Goyescas*, *Elisenda* (voice and small orchestra), many songs, etc. See articles by Jean-Aubry and Newman in *Musical Times*, 1916, '17. *A.*

Grandaur, Franz (n. Würzburg, 1822–1896, Munich). Manager of the Munich Opera and author of a history of its undertakings (1878), besides a revision of the libretto of Mozart's *Don Giovanni* (1871).

Grandi, Alessandro de'. 17th C. *G.*

Grandjean, Axel Karl William (Copenhagen, 1847). Danish composer, trained at the Copenhagen Conservatory, long director of choral societies and from 1899 chorusmaster at the Opera. Has written the operas *De to Armringe*, 1876, *Colomba*, 1882, *I Möllen*, 1885, and *Oluf*, 1894, the choral *Trokfuglen*, etc., and for the Holberg celebration in 1884 made a collection of the incidental music that has been written for Holberg's plays.

Grandval, Vicomtesse de (n. Le Mans, 1830–1907, Paris). French composer, pupil of Flotow and Saint-Saëns. Wrote the operas *Le Sou de Lise*, 1860, *Les Fiancés de Rosa*, 1863, *La Comtesse Eva*, 1864, *La Pénitente*, 1868, *Piccolino*, 1869, *Atala*, 1888, and *Mazeppa*, 1892, the oratorio *St. Agnes*, 1876, the dramatic scenas *La Forêt*, 1875, *La Fille de Jaire*, 1879 (Prix Rossini), and *Jeanne d'Arc*, *Esquisses Symphoniques* and songs. Her operas were given under various pen-names.

Gräner, Paul (Berlin, 1873). Prussian conductor and composer, educated at Berlin University, after being theater-director at Bremerhaven, Königsberg and Berlin, in 1896 had charge of the Haymarket, London, and from 1897 taught at the Royal Academy there, in 1902–09 joining the New Conservatory in Vienna and in 1910–13 managing the Mozarteum at Salzburg and then removing to Munich, where since 1920 he has taught at the conservatory (following Reger). Has written the operas *Das Narrengericht*, 1913, *Don Juans letztes Abenteuer*, 1914, *Theophano*, 1918 (revised as *Byzanz*, 1922) and *Schirin und Gertraude*, 1920, a symphony, a sinfonietta, the suite *Aus dem Reiche des Pan* and *Musik am Abend* for orchestra, the piano-quintet *Sehnsucht an das Meer*, a string-quartet, the piano-trio *Der Hungerpastor* (after Raabe), piano-pieces, choruses and songs. In his chamber-music he often uses 'program' methods.

Granjon, Robert. 16th C. *G.*

Graphäus Hieronymus (?–1556). 16th C.

Gras. See Dorus-Gras.

Grasse, Edwin (New York, 1884). Gifted American violinist (blind), pupil of Hauser and Thomson (prizes at the Brussels Conservatory), appearing at Berlin in 1902 and in New York in 1903, with later tours in Europe and America. Has written a symphony, an orchestral suite, a violin-concerto, a string-quartet, 2 piano-trios, 5 violin-sonatas (one with organ), many other violin-pieces, a *Sonata-Fantaisie* for organ, several organ-transcriptions, etc. *A.*

Grasset, Jean Jacques (Paris, ?1769–1839, do.). French violinist, pupil of Berthaume, from 1800 professor at the Paris Conservatory and in 1801–29 concertmaster at the Italiens.

Wrote 3 violin-concertos, a violin-sonata and many duos. *G.*

Grassini, Josephina (Varese, 1773–1850, Milan). Italian operatic contralto, from 1794 appearing throughout Italy, from 1800 in Paris and in 1804–06 in London. After the fall of Napoleon in 1815 she returned to Italy and soon retired from the stage. *G.*

Grast, Franz (Geneva, 1803–1871, do.). Swiss theory-teacher, self-taught, from 1838 directing a choral society at Geneva, in 1850–60 and again from 1869 professor in the Geneva Conservatory. In 1860–69 he was in Paris, where he published text-books in harmony and instrumentation. Wrote choruses and songs.

Grau, Maurice (Brünn, 1849–1907, Paris). Moravian impresario, educated in New York, in 1872 manager of the tours of Rubinstein and Wieniawski, and from 1874 those of Emma Soldene, Mme. Aimée, Miss Kellogg, Sarah Bernhardt, Salvini, Offenbach, etc. In 1883–84 and 1891–1903 he was manager (with others) of the Metropolitan Opera House, New York. *A.*

Graun, Johann Gottlieb (n. Torgau, 1698–1771, Berlin), brother of the following. Saxon violinist, pupil of Pisendel and Tartini, from 1726 concertmaster at Merseburg (where Friedemann Bach was his pupil), in 1731 court-director for Prince Waldeck at Arolsen and from 1732 concertmaster for the Crown Prince at Rheinsberg, continuing with him (as Frederick the Great) from 1740 at Berlin. Wrote 40 symphonies, 20 violin-concertos, a large quantity of chamber-music, etc., in the rather heavy traditional style, besides a Passion and some church-cantatas. *G.*

Graun, Karl Heinrich (n. Torgau, 1701–1759, Berlin), brother of the above. Famous Saxon composer, pupil of Grundig, Petzold and J. C. Schmidt, beginning activity in 1725 as a stage-tenor at Brunswick, but in 1726 engaged there as assistant-director. In 1735 the Crown Prince Frederick made a place for him at Rheinsberg (where his brother already was) and in 1740 as king made him opera-director at Berlin. In this position he enjoyed renown almost unrivalled, his only strong competitor being Hasse. Wrote in all 36 operas (from 1726), including 30 at Berlin, such as *Rodelinda*, 1741, *Artaserse*, 1743, *Catone in Utica*, 1744, *Alessandro nell' Indie*, 1744, *Adriano in Siria*, 1745, *Demofoonte*, 1746, *Mitridate*, 1750, *Semiramide*, 1754, *Ezio*, 1755, and *Merope*, 1756, besides a large number of brief dramatic cantatas. His most famous sacred works are the oratorio *Der Tod Jesu*, 1755 (given annually at Berlin) and the festival Te Deum, 1763 (written after the battle of Prague in 1757), but he also wrote 4 other Passions, an Easter cantata and about 25 other cantatas for the Lutheran year, many Latin motets and funeral-music for two of the royal family (1731, '40). His purely instrumental works (concertos for flute, for clavier and strings, trios, organ-fugues, etc.) are less important, His name is associated with the system of solmization known as *damenization* [*da, me, ni, po, tu, la, be*]. Memoirs by Stierlin, 1850, and Mennicke, 1906, and see article by Mayer-Reinach in *I. M. G. Sammelbde.* i. *G.*

Graupner, Christoph (n. Kirchberg, 1687–1760, Darmstadt). Able Saxon composer, pupil of Schelle and Kuhnau, in 1706–09 accompanist at the Hamburg Opera (under Keiser), then from 1710 court-director at Darmstadt, following Briegel. In 1723 he was one of those considered for the post of cantor at the Thomasschule in Leipzig, but his patron held him at Darmstadt. During his last ten years he was blind, owing to continuous overwork (including the engraving of many compositions). Wrote 9 operas (1707–19), over 1300 pieces of church-music, about 115 symphonies, 80 overtures, about 50 concertos of different kinds, many clavier-works, including those published as *Monatliche Clavier-Früchte*, 1722, *Die vier Jahreszeiten*, 1733 (suites), etc. Autobiography in Mattheson's *Ehrenpforte*, 1740. Memoirs by Nagel, 1912, and Noack, 1916. *G.*

Graupner, Johann Christian Gottlieb (Verden, 1767–1836, Boston). Hanoverian oboist, at first in military service, from 1788 in London (where in 1791–92 he played under Haydn), from about 1793 removing to Prince Edward's Island, thence in 1795 to Charleston, S. C., and from 1797 settled in Boston, where he was active as player, teacher and leader of ensemble-groups, besides from 1800 conducting a music-store. His wife was an effective singer. *A.*

Gray, Alan (York, 1855). English organist, educated at Cambridge University (degrees in law in 1877 and '83), pupil in music of E. G. Monk, from 1883 music-master at Wellington College and since 1892 Stanford's successor as organist of Trinity College, Cambridge, besides conducting the University Musical Society. Has written the cantatas *The Widow of Zarephath*, 1888, *Arethusa*, 1892, *The Legend of the Rock Buoy Bell*, 1893, *The Vision of Belshazzar*, 1896, *A Song of Redemption*, 1898, and *Odysseus among the Phæacians*, an Easter ode, 1892, a, festival Te Deum, 1895, 4 organ-sonatas (1889), a toccata, a fantasia and other organ-pieces, an orchestral *Coronation March*, a string-quartet, a piano-quartet, an Andante and Allegro for piano-trio, a violin-sonata, various part-songs and some songs. Mus.D. of Cambridge Univ. in 1889. *G.*

Gray, Herbert Willard (Brighton, 1868). English publisher, since 1894 the American representative of Novello & Co. and since 1906 head of the H. W. Gray Co. in New York and editor of *The New Music Review*. *A.*

Gray & Davison. An organ-making firm in London, originally established in 1774 by Robert Gray, followed by William Gray (d. 1820) and then by John Gray (d. 1849), with whom Frederic Davison was associated from 1838. In 1876 the firm purchased the business of Robson and started a factory in Liverpool. Among their noted instruments are those in the Crystal

Palace, Magdalen College (Oxford) and the Town Halls of Leeds, Bolton and Glasgow. *G.*

Graziani, Bonifacio (1605–1664). 17th C.

Graziani, Francesco (1829–1901) and **Lodovico** (1823–1885), brothers, born at Fermo. Italian operatic singers (baritone and tenor), from about 1850 appearing in Italy, France, England and elsewhere with fine success for a few years. Lodovico sang at the première of Verdi's *La Traviata* (1853). *G.*

Graziani, Tommaso. 16th C.

Grazioli, Giovanni Battista (n. Salò, ?1750, 1820?, Venice). Second organist at St. Mark's, Venice, from 1782 and first from 1789. Wrote nearly 20 good clavier-sonatas.

Grazzini, Reginaldo (Florence, 1848–1906, Venice). Gifted Italian composer, pupil of Mabellini, from about 1870 theater-conductor in Florence, in 1881–82 director of the Conservatory at Reggio d'Emilia and opera-conductor there, and in 1882–95 head of the Liceo Benedetto Marcello in Venice. Wrote an opera, a *Cantata Biblica*, 1875, a mass with orchestra (1882), a *Marcia Solenne*, 1887, symphonies and piano-music.

Greatheed, Samuel Stephenson (n. Weston-super-Mare, 1813–1887, Corringham). English clergyman, from 1840 curate at West Drayton and from 1862 rector of Corringham (Essex). Wrote the cantata *Enoch's Prophecy*, 1856, various canticles and anthems, some organ-pieces and some historical and theoretical articles. *G.*

Greatorex, Thomas (n. Chesterfield, 1758–1831, Hampton). English organist, pupil of Cooke, in 1781–84 organist at Carlisle Cathedral, in 1786—88 travelling in Italy, then teacher in London, from 1793 conductor of the Antient Concerts (following Bates), in 1801 one of those interested in reviving the Vocal Concerts, and from 1819 organist at Westminster Abbey. At various times he served as conductor for festivals at Birmingham, York, etc. Wrote a few glees, edited collections of tunes, etc., and made many arrangements of accompaniments for the concerts above-named. *G.*

Greco, Gaetano (Naples, ?1680– ? do.). Italian teacher, pupil of A. Scarlatti, from 1717 his successor at the Conservatorio de' Poveri in Naples and later at that of S. Onofrio (Pergolesi, Durante and Vinci among his pupils). Wrote church-music, organ-pieces and some works for harpsichord. See *I. M. G. Sammelbde.* i, and *Zeitschr.* i. *G.*

Green, Samuel (1740–1796, Isleworth). Famous English organ-maker, from about 1775 the most noted in England. He built the organs in Canterbury, Wells, Lichfield, Salisbury and other cathedrals, at many London churches and in the provinces, and even one in Petrograd and one in Jamaica. *G.*

Greene, Harry Plunket (n. Dublin, 1865). Eminent Irish bass, pupil of the Stuttgart Conservatory, Vannucini, J. B. Welch and A. Blume, from 1888 appearing in concert and from 1890 in opera with signal success. He soon withdrew from the stage and has devoted himself to concert and oratorio. He has toured in Europe and America (from 1893), everywhere admired for the beauty of his voice and the finish of his interpretation. He has sung at the premières of many works by Parry, beginning with the oratorio *Job* (1892). He has long taught at the Royal Academy and the Royal College, London. *G, A.*

Greene, Maurice (London, 1695–1755, do.). English organist and composer, a choirboy at St. Paul's under King and later pupil of Brind, in 1716–18 serving London churches and from 1718 Brind's successor at St. Paul's. From 1727 he was also Croft's successor as organist and composer for the Chapel Royal and from 1730 Tudway's successor as professor at Cambridge University (Mus.D.), besides in 1735 following Eccles as master of the King's Band. In his later years he gathered the materials for an extensive collection of cathedral-music, which he left to Boyce to edit and publish (1760–78). He was one of the strongest of the older English church-musicians. Wrote 40 *Select Anthems*, 2 vols. 1743, and many other anthems, a service (1737), a Te Deum, the oratorios *Jephthah*, 1737, and *The Force of Truth*, 1744, the pastoral *Florimel*, 1737, the masque *The Judgment of Hercules*, 1740, the opera *Phoebe*, 1748, several odes, settings of Spenser's *Amoretti* for voice, violin and clavier, pieces for organ and for harpsichord, canons, catches, part-songs and songs. He was one of the founders of the Society of Musicians. See articles in *Musical Times*, 1888 and 1903, and in the *Musical Antiquary*, 1910. *G.*

Greff. See Bacfart.

Grefinger, Johann Wolfgang. 16th C.

Gregh, Louis (Paris, 1843–1915, Dourdan). French composer of 4 light operas (1881–95), 2 pantomime-ballets (1892–94) and some piano-pieces. His first success was with *Un Lycée de Jeunes Filles*, 1881.

Gregoir, Édouard Georges Jacques (Turnhout, 1822–1890, n. Antwerp). Eminent Belgian composer and historian, pupil of his brother (see below) and Rummel, from 1841 touring as pianist (in 1842 with the sisters Milanollo) and from 1850 living in Antwerp as composer and writer. His library went to the Music School there. Wrote the operas *Marguérite d'Autriche*, 1850, *Willem Beukels*, 1856, *Willem de Zwyger*, 1856, and *La Belle Bourbonnaise* (about 1860), the dramatic cantatas *De Belgen en 1848*, 1851, *La Dernière Nuit du Comte d'Egmont*, 1851, and *Leicester*, 1854, the oratorios *La Vie*, 1848, and *Le Déluge*, 1849, the historical symphony *Les Croisades*, 1846, overtures in C and *Hommage à Henri Conscience*, organ- and piano-pieces, also pieces for violin and many for harmonium, over 100 choruses for men's voices and songs. Author of a *Histoire d'Orgue*, 1865, *Notice sur l'Origine de Beethoven*, 1863, biographies of Wil-

laert, Gossec (1878) and Grétry (1883), *Les Gloires de l'Opéra et la Musique à Paris*, 4 vols. 1880–83, *Souvenirs Artistiques*, 3 vols. 1888–89, and a long series of monographs upon Belgian music and musicians (1861–79). All these are of substantial value, though not always minutely exact. *G.*

Gregoir, Jacques Matthieu Joseph (Antwerp, 1817–1876, Brussels), brother of the above. Excellent Belgian pianist, pupil of Herz and Chr. Rummel, from 1837 teaching in Antwerp and from 1848 at Brussels. Wrote the opera *Le Gondolier de Venice*, 1847, 2 choral works, a piano-concerto, many piano-pieces and études, besides fantasias and duets for violin and piano (with Vieuxtemps, Léonard and Servais). He made several concert-tours on the Continent. *G.*

Gregori, Giovanni Lorenzo, in 1688–1742 violinist in the town-band at Lucca, seems to have been the first to use the term 'concerto grosso' for what was later called the typical 'concerto' (work for a solo instrument with ensemble accompaniment). Wrote several such concerti, cantate da camera and arie (from 1698). The concerto-form had already been used by Corelli and Torelli before 1698.

Gregorovitch, Charles (Petrograd, 1867). Polish-Russian violinist, pupil of Wieniawski, Dont and Joachim, from 1886 gaining much notice in Berlin, in 1896–97 in America, and again, after a long retirement, from 1909 in Berlin.

Greiner, Albert (Augsburg, 1867). Bavarian school-teacher (for almost 30 years from 1886), but also choral conductor and singer at the Augsburg Cathedral. In 1905 he became director of the new city singing-school. Author of many vocal text-books and manuals.

Greiter, Matthias (? –1550). 16th C. *G.*

Greith, Karl (Aarau, 1828–1887, Munich). Swiss church-musician, trained by Ett, Herzog and Drobisch, from 1849 vocal teacher at St. Gall, in 1851–56 at Frankfort, from 1857 professor of æsthetics at the Schwyz Gymnasium and conductor of a choral society, from 1861 organist at the St. Gall Cathedral and teacher in the Seminary there, and from 1871 in Munich, becoming cathedral-director in 1877. Wrote 14 masses, a Requiem, much other church-music (largely in the strict style), the oratorio *St. Gallus*, 1849, a Christmas cantata, 3 singspiele, a symphony, organ-pieces and various songs.

Grelinger, Charles. Dutch composer of the operas *Sombreuil*, 1896, *Les Pharaons*, 1899, *Nicolas Nickleby*, 1900, *L'Arbre de Noël*, 1903, *Die Hoffnung auf Segen*, 1907, and *Goldhandel*, 1913, and the operetta *La Pantalon Rouge*, 1904.

Grell, Eduard August (Berlin, 1800–1886, Steglitz). Eminent Prussian organist and composer, trained by his father, J. C. Kaufmann, Ritschl and Zelter, from 1817 organist at the at the Nikolaikirche in Berlin and from 1839 at the court-cathedral. In 1817 he became a member of the Singakademie, from 1832 assistant-conductor and in 1851–76 chief conductor. From 1841 he was a member of the Akademie and from 1851 Rungenhagen's successor as professor of composition. He gained the titles of director in 1838 and of professor in 1858, and in 1838 Berlin University made him Ph.D. His learning was unquestioned and his influence strong on behalf of choral music (which he regarded as the central type of composition). Wrote a famous Missa Solemnis (16 parts *a cappella*), Psalms, cantatas, motets, a Te Deum, the oratorio *Die Israeliten in der Wüste*, hymns, sacred part-songs, duets and songs, besides an overture and some organ-pieces. His *Aufsätze u. Gutachten* were edited by his pupil H. Bellermann in 1887, who also wrote a memoir (1899). *G.*

Grenié, Gabriel Joseph (Bordeaux, 1756–1837, Paris). A civil official in Paris who engaged in acoustical studies and in 1810 invented the 'orgue expressif' (organ with free reeds), from which was developed the later harmonium.

Grenville, Lillian (New York, 1888). Able American operatic soprano, pupil of Algier, Aramis, Rossi and Sebastiani, appearing first at Nice in 1906 and remaining in Italy till 1909. In 1910–11 she was with the Chicago Opera Company. She sang at the premières of Pons' *Laura* (1906), Messager's *Fortunio* (1907), Giordano's *Marcella* (1907), Noguès' *Quo Vadis* (1909) and *L'Auberge Rouge* (1910), and Herbert's *Natoma* (1911).

Gresnich, Antoine Frédéric (Liège, 1755–1799, Paris). Belgian composer, pupil of Sala, from 1779 active in Italy, in 1784–91 in London (securing in 1786 a place from the Prince of Wales [George IV]), in 1793–95 concertmaster at Lyons and then in Paris. Wrote over 20 operas (from 1779), including *L'Amour à Cythère*, 1793 (Lyons), which made his French reputation, and *Léonidas*, 1799 (Paris), the failure of which led to his early death.

Gretchaninov, Alexander Tichonovitch (Moscow, 1864). Important Russian composer, trained at the Moscow and Petrograd Conservatories, from 1893 noted for many works of fine quality, especially those for the voice. Has written the operas *Dobrinya Nikititch*, 1903, and *Sœur Béatrice*, 1912 (soon withdrawn because of objection to the stage-representation of the Virgin), incidental music to Ostrovsky's *Snow-Maiden* and Tolstoi's *Tsar Feodor* and *Ivan the Terrible*, a choral Laudate Deum, many *a cappella* choir-pieces, *At the Crossroads* for bass and orchestra, 2 complete music-liturgies, many songs, 2 symphonies, an orchestral *Elegy*, 3 string-quartets, violin-pieces, etc. *G, A.*

Grétry, André Ernest Modeste (Liège, [Feb. 8] 1741–1813 [Sept. 24], Montmorency). Distinguished Belgian composer, pupil for a time of several local teachers, but largely developed by observation and instinct. Early compositions (6 small symphonies and a mass, 1758–59) pro-

cured him the patronage of Canon du Harlez, with the chance for study in Rome in 1759–67, partly under Casali and Martini. While here the impress of one of Monsigny's works led him to fix his ambition on French opéra comique and to go to Paris, spending some time on the way at Geneva (hoping to secure a libretto from Voltaire). At Paris, after gaining the support of Count Creutz, the Swedish ambassador, he was finally launched in 1768 as a fertile and witty writer of comedy-opera, rising rapidly into favor and soon attempting to gain entrance to serious opera as well. None of his larger undertakings was really successful, owing to his limited knowledge of construction and orchestration. But his lighter works were often masterpieces of their kind, marked by vivacious melody and clever use of dramatic situations. He became one of the best representatives of the French type of declamation through music, but his instinct for stage-effect saved him from becoming extreme. In 1795 he was made a member of the Académie, in 1795–96 was an inspector at the new Conservatory and in 1802 was one of the first members of the Légion d'Honneur, also then receiving a pension from Napoleon to offset his losses at the time of the Revolution. Out of his large profits he bought Rousseau's estate, 'L'Érémitage,' at Montmorency, where he died. He was intimate with literary people and moved freely in high society, acquiring a somewhat exaggerated sense of his importance and the value of his ideas. But his sheer genius cannot be gainsaid or his significance in the history of the French opéra comique.

His works include the operas

La Vendemmiatrice, 1765 (intermezzo, Rome), *Isabelle et Gertrude*, 1767 (Geneva, libretto taken from Favart), *Les Mariages Samnites*, 1768 (rehearsed only, revised in 1776), *Le Huron*, 1768, *Lucile*, 1769, *Le Tableau Parlant*, 1769 (his first great success), *Sylvain*, 1770, *Les Deux Avares*, 1770, *L'Amitié à l'Épreuve*, 1770, *Zémire et Azor*, 1771 (rewritten by Adam in 1846). *L'Ami de la Maison*, 1771, *Le Magnifique*, 1773, *La Rosière de Salency*, 1773, *Céphale et Procris*, 1775, *La Fausse Magie*, 1775, *Matroco*, 1777, *Les Événements Imprévus*, 1777, *Le Jugement de Midas*, 1778, *L'Amant Jaloux*, 1778, *Aucassin et Nicolette*, 1779, *Andromaque*, 1780, *Émilie*, 1781 (appended to the ballet *La Fête de Mirza* under the title *La Belle Esclave*), *La Double Épreuve* or *Colinette à la Cour*, 1782, *L'Embarras des Richesses*, 1782, *Théodore et Pauline* or *L'Épreuve Villageoise*, 1784, *Richard Cœur de Lion*, 1784, *La Caravane du Caire*, 1784 (a decided success), *Panurge dans l'Île des Lanternes*, 1785, *Les Méprises par Ressemblance*, 1786, *Le Comte d'Albert*, 1786, *La Suite du Comte d'Albert*, 1786, *Le Prisonnier Anglais* or *Claire et Belton*, 1787, *Amphitryon*, 1788, *Le Rival Confident*, 1788, *Raoul Barbe-Bleu*, 1789, *Aspasie*, 1789, *Pierre le Grand*, 1790, *Guillaume Tell*, 1791 (revised by Berton in 1828), *Basile*, 1792, *Les Deux Couvents* or *Cécile et Dermance*, 1792, *La Rosière Républicaine*, 1793, *Joseph Barra*, *Callias*, *Denys le Tyran*, *La Fête de la Raison* (4 Revolution-pieces), 1794, *Lisbeth*, 1797, *Le Barbier de Village*, 1797, *Anacréon chez Polycrate*, 1797, *Elisca*, 1799, *La Casque et les Colombes*, 1801, *Delphis et Mopsa*, 1803, and *Le Ménage*, 1803. Also *Alcindor et Zaïde*, *Zimeo*, *Zelmar*, *Électre*, *Diogène et Alexandre* and *Les Maures en Espagne*, left unperformed. 58 works in all.

Other works include, a Requiem, Psalm 130, motets and an early mass; 6 short symphonies; incidental music for plays; 6 string-quartets, 2 piano-quartets with flute; 6 piano-sonatas.

He wrote *Essais sur la Musique*, 1789 (2d ed. 3 vols. 1797), a small harmony-manual (1802), a grandiloquent treatise *De la Vérité*, 1803 (partly political, partly æsthetic), and extensive *Réflexions d'un Solitaire*, 6 vols., of which the manuscript was long lost, but discovered by Mahlherbe in 1908 (2 vols. 1919–20, edited by Closson and Solvay). His daughter **Lucille** (1770–1792) wrote 2 successful operas (from 1783).

Memoirs by his nephew, A. J. Grétry, 1815, Gerlache, 1821, Lardin, 1842, Van Hulst, 1842, De Saegher, 1869, Gregoir, 1883, Brenet, 1884, Gheude, 1906, Curzon, 1907, and Closson, 1920. A standard edition of his works, under the patronage of the Belgian government and edited by Gevaert and others, was begun in 1883 and now extends to 42 vols., published by Breitkopf & Hartel. *G.*

Greulich, Adolf (Schmiedeberg, 1836–1890, Breslau). Silesian church-musician, pupil of Brosig, Mosewius, Baumgart and I. P. Lüstner, from 1857 bass soloist in the Breslau cathedral-choir, from 1870 organist and from 1884 Brosig's successor as director. Wrote much church-music.

Grieg, Edvard Hagerup (Bergen, [June 15] 1843–1907 [Sept. 4], do.). Distinguished Norwegian pianist and composer, the most gifted representative of the Scandinavian group. His father was British consul in Bergen (of Scottish descent [name originally Greig]) and one of his mother's early ancestors was born in Sweden. She was a cultivated amateur and was his first teacher. At Ole Bull's suggestion, in 1858–62 he studied at the Leipzig Conservatory under Plaidy, Wenzel, Moscheles, Richter and Papperitz. In 1863–66 he lived at Copenhagen in much contact with Gade and Emil Hartmann, besides close intimacy (1864–66) with Nordraak (just one year his senior), with whom he started the Euterpe, designed to foster Scandinavian music. The winter of 1865–66 he spent in Rome. His formal training brought him under the traditions of Mendelssohn and somewhat of Schumann, but Ole Bull's influence and his own instinct led to the constant assertion of his Norwegian individuality. In 1866–74 he lived at Christiania, where he became conductor of the Philharmonic Concerts and in 1871, with Svendsen, started also the Musical Union. In 1870 he visited Liszt in Rome. In 1867 he married his cousin, Nina Hagerup (b. 1845 at Bergen, but brought up in Copenhagen), whose gifts as a singer had much to do with his own development and with his public fame. In 1874 the Norwegian government awarded to him (and also Svendsen) an annual stipend which was the nucleus of his later pecuniary independence. He had long been intimate with the poet Björnson. In 1874 Ibsen asked him to write incidental music for a dramatized version of *Peer Gynt*. From this (first given in 1876) Grieg later arranged two orchestral suites, which, with some of his piano-pieces and songs, established his international reputation. From

about 1875 he made his home in or near Bergen, but made many trips abroad as pianist or conductor (often to Leipzig, from 1888 five times to England, from 1889 to Paris, to Vienna in 1896, etc.). Though hampered as an executant by an early accident to one of his hands and permanently enfeebled by several severe illnesses (one of which, in 1860, lost him the use of one lung), he was extremely effective as player and also as conductor. The fascination of his personality, with the intense brilliance of his artistic endowment, brought him a wealth of appreciation from all lands. Formal honors were numerous, including membership in various Academies (Stockholm, 1872, Leyden, 1883, Paris, 1890, etc.), and in 1894 both Cambridge and Oxford made him Mus.D. The novelty of his methods as composer exposed him for a time to considerable hostile criticism, or at least neglect, in conservative quarters, but the acknowledgment of his genius gradually became widespread. His style includes strong and abundant national features, especially in the predilection for folk-music themes and forms. But more fundamental is the expression of his own rich and passionate personality through luscious melody and harmony, cast in rhythmic patterns of novel piquancy or rugged strength. He usually chose comparatively small forms, though not without the power of sustained and cumulative expression, but these he executed with remarkable finish and depth of suggestion. His workmanship is uniformly exquisite along the lines adopted and his grasp of both vocal and instrumental resources is sure and masterly.

A summary of his works is as follows (opus-numbers in brackets):

Orchestral Works

An early symphony (about 1864), from which two movements were later arranged for piano, 4 hands [14].
Overture, *Im Herbst* (1865) [11] (also piano, 4 hands).
Incidental music for Ibsen's *Peer Gynt*, from which *Suite I*—'Morning Mood,' 'Aase's Death', 'Anitra's Dance', 'In the Hall of the Mountain King' [46], and *Suite II*—'Abduction of the Bride', 'Ingrid's Lament', 'Arabian Dance', 'Peer Gynt's Home-Coming', 'Solvejg's Song' [55].
Incidental music to Björnson's *Sigurd Jorsalfar*, including the overture 'In the King's Hall', the intermezzo 'Borghild's Dream' and the Triumphal March [56].
Lyrische Stücke [68]. Also arrangement of the piano Romance and Variations [51].
Piano-concerto in A min. [16].
For strings—arrangements of the *Holberg Suite* [40] and of 6 songs or melodies [34, 53, 63].
Orchestral accompaniment for declamation of Björnson's *Bergliot* [42].

Chamber-Works

String-quartet in G min. [27].
Sonatas for violin—in F [8], G [13] and A min. [45].
Sonata for 'cello in A min. [36].

Piano-Works

Funeral March, in memory of Nordraak (1866).
Sonata in E min. [7].
Suite, *Aus Holbergs Zeit*—Prelude, Sarabande, Gavotte, Air, Rigaudon [40].
Ballade in G min. [24].
About 70 *Lyrische Stücke*, in 10 books [12, 38, 43, 47, 54, 57, 62, 65, 68, 71]; 3 *Poetische Tonbilder* [3]; 6 *Humoresken* [6, 19] (the latter being *Bilder aus dem Volksleben*); 25 *Norwegische Volkslieder und Tänze* [17]; 2 *Improvisata* on folk-tunes [29]; 19 *Popular Folk-Tunes* [66]; *Norwegische Bauerntänze* [72]; 4 *Stücke* [1]; 4 *Albumblätter* [28]; 7 *Stimmungen* [73]; 12 transcriptions of songs [41, 52].
For 4 hands—arrangement of overture *Im Herbst* [11]; 2 *Symphonische Stücke* (from unpublished symphony) [14]; 4 *Norwegische Tänze* [35]; 2 *Walzer-Capricen* [37]; *Symphonische Tänze* [64].
For 2 pianos—*Romanze* with variations [51]. Also 2d piano-part to 4 Mozart sonatas.

Vocal Works

For chorus—*Vor der Klosterpforte*, for soli and women's voices [20]; 2 songs for *Sigurd Jorsalfar*, for solo and men's voices [22]; *Landerkennung*, for baritone and men's voices (organ ad lib.) [31]; *Olaf Trygvason*, for soli and chorus [50]; *Album*, for men's voices [30]; 4 Psalms, for mixed chorus *a cappella* (freely drawn from old Norwegian church-tunes) [74].
For solo voice with orchestra—*Der Einsame* or *Der Bergentrückte*, for baritone, strings and 2 horns [32]; 6 songs for concert-use ('Solvejg's Song', 'Solvejg's Cradle-Song', 'From Monte Pincio', 'A Swan', 'Spring', 'Henrik Wergeland').
For solo voice with piano—3 songs from *Peer Gynt* [23]; 4 songs, *Aus Fjeld und Fjord* [44]; song-cycle from Garborg's *Haugtussa* (8 songs) [67]; 7 *Children's Songs* [61]; over 100 other songs [2, 4, 5, 9, 10, 15, 18, 21, 25, 26, 33, 39, 48, 49, 58, 59, 60, 69, 70, and a few without number].

Memoirs by Closson, 1892, D. G. Mason, 1902, Schjelderup, 1903, Finck, 1905 (enlarged ed. 1909, with important personal data), Lee, 1908, Schjelderup and Niemann, 1908, La Mara, *Studienköpfe*, 1911, and R. H. Stein, 1921, besides numerous articles. *G, A.*

Griepenkerl, Friedrich Konrad (Peine, 1782–1849, Brunswick). From 1816 professor at the Collegium Carolinum in Brunswick. Author of a *Lehrbuch d. Aesthetik*, 1827, and editor (with Roitzsch) of the first general edition of J. S. Bach's instrumental works (from 1837). *G.*

Griepenkerl, Wolfgang Robert (n. Bern, 1810–1869, Brunswick), son of the above. Teacher at Brunswick in 1839–47 and author of various articles in the *Neue Zeitschrift*, *Das Musikfest*, 1838 (a novel), *Berlioz in Braunschweig*, 1843, and *Die Oper d. Gegenwart*, 1847. *G.*

Griesbach, John Henry (Windsor, 1798–1875, London). English pianist, pupil of Kalkbrenner, as a youth (1810–18) 'cellist in the Queen's band and later in diversified occupations, including composition. Wrote the stage-pieces *James I*, *The Goldsmith of West Cheap*, *Raby Ruins* and *Eblis* (not finished), incidental music to *The Tempest*, the oratorio *Daniel*, 1854 (1838), overtures, cantatas, anthems and songs, besides some text-books and slight acoustical studies. *G.*

Griesbacher, Peter (n. Passau, 1864). Bavarian priest, from 1894 (with intervals of parochial work) teacher at the Ratisbon Music School. Has written nearly 200 works, mostly for the church, ranging from the severest to the most modern style. Author of a text-book in counterpoint (1910) and *Kirchenmusikal. Stilistik u. Formenlehre*, 2 parts, 1912, besides analyses of Bruckner's Te Deum (1919).

Griesinger, Georg August (? –1828, Leipzig). Saxon diplomatic secretary at Vienna and author of the first memoir of Haydn (1810), whom he knew for about ten years. *G.*

Griffes, Charles Tomlinson (Elmira, N. Y. 1884–1920, New York). Gifted American pianist and composer, pupil of Jedliczka, Galston, Klatte, Loewengard, Rüfer and Humperdinck, appearing in 1904 in Berlin and teaching there, from 1907 teacher in a boys' school at Tarrytown, N. Y., and in New York, with increasing work as composer. Wrote the symphonic poem *The Pleasure-Dome of Kubla Khan*, a *Poem* for flute and orchestra, the dance-drama *The Kairn of Koridwen*, 1916 (for wind, harp, celesta and piano), the Japanese mime-play *Schojo*, 1917 (for wind, strings, harp and drums), 2 pieces for string-quartet (1918, Flonzaley Quartet), a piano-sonata (1921), many pieces, including 3 *Tone-Pictures*, 1910–12 (2 also arranged for wind and harp, 1916), 3 *Fantasy-Pieces*, 1912–14, 4 *Roman Sketches*, 1915–16, and, for voice, 6 German songs (1909–10), 3 *Tone-Images*, 1912, 2 *Rondels*, 1913, 5 Chinese and Japanese songs, 1916–17 (on pentatonic or hexatonic scales), 3 poems of Fiona MacLeod (1918) with orchestra or piano, 3 other songs (1916), and *These Things Shall Be* for unison chorus. In spite of the brevity of his career, he made a decided impression by the individuality of his genius. *A.*

Griffin, George Eugene (London, 1781–1863, do.). English composer from before 1800, writing 2 piano-concertos, 3 string-quartets, a piano-quartet, 4 sonatas and several other piano-pieces that were for a time esteemed. *G.*

Griffith, Frederick (Swansea, 1867). Welsh flutist, trained at the Royal Academy, London, and by Taffanel, from 1895 playing in the Covent Garden orchestra and later becoming professor at the Royal Academy. Author of *Notable Welsh Musicians*, 1896. *G.*

Grigny, Nicolas de (1671–1703). 17th C.

Grillet, Laurent (n. Bourges, 1851–1901, Paris). French violinist, pupil of Aug. Martin, Mangin and Ratez, from about 1870 concert-master in various theater-orchestras in Paris. Wrote the opera *Graciosa*, 1892, ballets, pantomimes, etc., and *Les Ancêtres du Violon et du Violoncelle*, 2 vols. 1901. He was active in chamber-music societies.

Grillo, Giovanni Battista. 17th C.

Grillparzer, Franz (Vienna, 1791–1871, do.). Eminent Austrian dramatist. He had personal relations with Beethoven and Schubert, besides many other contacts with musical life in Vienna. See works by Hanslick, Kalischer, 1891, Batka, 1894, Puttmann, 1910, and Lux, 1912.

Grimm, Carl William (Dayton, O. 1863). American teacher, pupil of Jul. Fuchs and Homeyer, since 1893 active in Cincinnati. Author of text-books in piano-playing and harmony that have had wide use. *A.*

Grimm, Friedrich Melchior, Baron von (Ratisbon, 1723–1807, Gotha). Bavarian literary critic and diplomat, in secretarial service at Paris in 1747–92 becoming one of the editors of great *Encyclopédie*, mingling actively on the side of the 'buffonists' and much interested in the opera generally. See his *Lettre sur Omphale*, 1752, *Le Petit Prophète de Boehmisch-Broda*, 1753 (on Joh. Stamitz), and variously in his elaborate *Correspondance*, 1812–14 (complete ed. 16 vols. 1877–82, edited by Tourneux). See works by Carlez, 1872, Jullien, 1873, Schérer, 1887, Hirschberg, 1903, and Kretzschmar, 1903.

Grimm, Heinrich (?1593–1637). 17th C.

Grimm, Julius Otto (Pernau, 1827–1903, Münster). Livonian pianist and composer, trained at the Leipzig Conservatory, from about 1850 active at Göttingen, where he started a choral society, from 1860 conductor of the Münster Cäcilienverein, and from 1878 lecturer on music at the Akademie there, gaining the title of royal professor in 1895 and that of Ph.D. from Breslau Univ. in 1897. He was a close friend of Brahms. Wrote a symphony, 2 famous suites for strings (in canon-form), a third suite (1894), a violin-sonata, the choral work *An der Musik*, piano-pieces and many songs (some to Low-German verses). *G.*

Grimm, Karl (Hildburghausen, 1819–1888, Freiburg, Silesia). Saxon 'cellist, for about fifty years in the Wiesbaden opera-orchestra. Wrote many good 'cello-pieces.

Grimm, Karl Konstantin Ludwig (Berlin, 1820–1882, do.). Able Prussian harpist, long in the court-orchestra at Berlin.

Grimmer, Christian Friedrich (n. Freiberg, 1798–1850, n. Pirna). Saxon composer of songs and ballads (from 1832), of which Franz issued a new edition in 1877. He was intimate with Fechner and Volkmann.

Grisar, Albert (Antwerp, 1808–1869, n. Paris). Able Belgian composer, pupil for a short time of Reicha (hindered by the Revolution of 1830), but, after his first opera was produced at Brussels in 1833, given a government stipend for additional study in Paris, and in 1840–48 at Naples under Mercadante. Wrote over 30 comic operas (from 1833), of which 20 were produced, including *Sarah*, 1836, *L'An Mille*, 1837, *L'Opéra à la Cour*, 1840 (with Boieldieu), *Gilles Ravisseur*, 1848, *Les Porcherons*, 1850, *Le Carillonneur de Bruges*, 1852, *Le Chien du Jardinier*, 1855, *La Chatte Merveilleuse*, 1862, etc., and about 50 songs. Memoir by Pougin, 1870. *G.*

Grisart, Charles Jean Baptiste (Paris, ?1840–1904, Compiègne). French composer of light operas, including *La Quenouille de Ver*, 1875, *Les Trois Margots*, 1877, *Le Pont d'Avignon*, 1878, *Les Poupées de l'Enfante*, 1881, *Le Bossu*, 1888, *Le Petit Bois*, 1893, and *Voilà le Roi*, 1894.

Grisi, Giuditta (Milan, 1805–1840, n. Cremona). Able Italian operatic mezzo-soprano or contralto, trained at the Milan Conservatory, making her début in 1823 at Vienna, singing then throughout Italy and at Paris and London (1832), and retiring after marrying Count Barni in 1834. Bellini wrote the parts of Romeo and Julia in *I Capuletti* (1830) for her and her sister (see below).

Grisi, Giulia (Milan, 1811–1869, Berlin), sister of the foregoing. Famous Italian operatic soprano, pupil of her sister, Fil. Celli, Mme. Boccabadati and the younger Guglielmi, appearing at Bologna in 1828 and from 1829 at Milan, where she secured the favor of Rossini and Bellini. From 1832 she was the leading artist at the Italiens in Paris and from 1834 also in London, continuing supreme at the former till 1849 and at the latter till 1861, with some trips elsewhere. For her Bellini wrote the chief rôles in several operas, as did Donizetti in *Don Pasquale* (1843). For a time from 1836 she was the wife of Count Melcy. In 1844 she married the tenor Mario, with whom she toured in the United States in 1854. *G.*

Griswold, Putnam (Minneapolis, 1875–1914, New York). American operatic bass, pupil of Randegger, Bouhy, Stockhausen and Emerich, appearing in 1901 at London and Berlin and in 1904 in America. From 1906 he sang at the Berlin Opera and from 1911 at the Metropolitan in New York. *A.*

Gritzinger, Leo (Bojen, 1856–1910, n. Amstetten). Austrian operatic tenor, pupil of Ress and Fuchs, from about 1880 a favorite at Vienna and many German cities.

Grodzki, Boleslas (Petrograd, 1865). Russian composer of graceful pieces for violin, 'cello and piano, as well as songs and choruses. He was a pupil of Sokolov.

Groh, Johann. 17th C.

Groningen, S. van (Deventer, 1851). Dutch pianist, trained at the Berlin Hochschule, from about 1875 active at Zwolle, then at The Hague and later at Leyden, with wide concert-tours. Has written a piano-quartet, a suite for 2 pianos, etc.

Grönvold, Hans Aimar Mow (n. Larvik, 1846). Government official at Christiania and author of a life of Chopin (1878) and a group of sketches of Kjerulf, Svendsen, Ole Bull and Grieg (1883).

Grosheim, Georg Christoph (Kassel, 1764–1847, do.). Hessian critic and composer, early a 'cellist in the court-band at Kassel and later in poverty there. Wrote 2 operas, 2 vocal works with orchestra, organ- and piano-pieces, a Choralbuch (for Reformed churches), several text-books, a life of the soprano Mara (1823) and articles for periodicals and Schilling's *Lexikon.*

Grosjean, Jean Romary (n. Épinal, 1815–1888, St.-Dié). French organist, from 1839 at St.-Dié Cathedral. Published a good collection of organ-works (2 vols.) and also one of the Noëls of Lorraine.

Gross, Johann Benjamin (Elbing, 1809–1848, Petrograd). Able Prussian 'cellist, from 1833 in the court-quartet at Dorpat and from 1835 in the orchestra of the Petrograd Opera. Wrote 4 string-quartets, 2 'cello-sonatas, a concertino, duets and many solos.

Grossmann, Burckhard. 17th C.

Grossmann, Ludwig (Turek, 1835). German-Polish composer, pupil of Rungenhagen and Freier, from 1857 a dealer in instruments at Warsaw and active in many musical enterprises. Wrote the operas *Rybak y Palermo*, 1867, and *Duch Wojewody*, 1873, a symphonic poem, overtures, ballet-suites, etc.

Grossmann, Max (Jastrow, 1856). Prussian physician in Berlin, author of various special studies on the making of violins (from 1898). He is associated with Otto Siefert in the Neu-Cremona violin-making establishment in Berlin.

Grosz, Wilhelm (Vienna, 1894). Austrian composer, trained at the Vienna University (Ph.D. 1920) and by Schreker, writing orchestral variations and 2 fantastic pieces (*Serenade* and *Tanz*), a suite for small orchestra, music for Werfel's *Spiegelmensch* and *Bocksgesang*, a string-quartet, sonatas for violin and for piano, variations on a theme by Grieg and a number of songs (some based on Oriental Jewish folk-songs).

Grove, George (Clapham, 1820–1900, London). Distinguished English critic and editor, originally a civil engineer (actively employed till after 1850), in 1851 concerned in the erection of the Crystal Palace and in 1852–73 its secretary. From 1855 he was much engaged upon Smith's *Dictionary of the Bible*, 1860–63, and visited Palestine in 1858 and '61. From 1856 for more than forty years he prepared analytical programs for the Crystal Palace concerts, producing a monumental series of critiques. During this period he formed innumerable connections with musicians, not only in England, but on the Continent. In 1867 he and Sullivan made a trip to Vienna that brought to light some lost works of Schubert. In 1868–83 he was editor of *Macmillan's Magazine* and also contributor on music and various other subjects to the *Times* and the *Spectator*. His versatility was shown by his writing a primer of geography in 1876. In 1878 paid a short visit to America. From 1873 he was engaged upon the preparation of his great *Dictionary of Music and Musicians*, 4 vols. 1879–89, for which he wrote many extended articles that involved special research of the highest order. In 1882 he became director of the new Royal College of Music, of which he had been the chief promoter, continuing till 1894. He was the recipient of numerous honors, including the degrees of D. C. L. from Durham Univ. in 1875 and of LL.D. from Glasgow Univ., in 1885, and he was knighted in 1883. Besides the works already noted, he wrote prefaces, etc., for various musical biographies or their English editions, *Beethoven's Nine Symphonies*, 1884 (enlarged ed. 1896) [extended from his Crystal Palace programs], etc. His monographs upon Beethoven, Mendelssohn and Schubert in the *Dictionary* had the magnitude and weight of separate publications. Although he chose to call himself an 'amateur,' his culture, acumen and sympathy, with his power of literary arrangement and expression, gave him unique authority and abiding influence. Memoir by Graves, 1903. *G.*

Grovlez, Gabriel (Lille, 1879). French pianist and violinist, trained at the Paris Conserva-

tory, in 1899 making a tour throughout Europe with the violinist Marteau and then teaching at the Schola Cantorum in Paris. Later he was concertmaster at the opera, conductor at the Opéra-Comique and at the São Carlos in Lisbon, concertmaster at the Théâtre des Arts in Paris and from 1922 with the Chicago Opera Co. Has written 2 symphonic poems, 2 ballets (1920–21), incidental music for plays, impressionistic piano-pieces and about 50 songs.

Grua, Paul (Mannheim, 1754–1833, Munich). Badenese composer, pupil of Holzbauer, Martini and Traetta (sent to Italy at the Elector's expense), from 1779 court-director at Munich. Wrote the opera *Telemaco*, 1780, over 30 masses and a large amount of other sacred music, various instrumental concertos, etc. *G.*

Gruber, Johann Sigismund (Nuremberg, 1759–1805, do.). Bavarian lawyer, author of *Literatur d. Musik*, 1783, with *Beiträge*, 1785, and *Biographien einiger Tonkünstler*, 1786.

Gruber, Josef (n. Krems, 1855). Austrian church-musician, pupil of Bruckner, since 1878 organist at the great monastery of St. Florian near Linz. Has written about 40 masses, 12 Requiems, much other strong church-music, besides a *Handbuch für Organisten*, 3 parts, a vocal method and an operetta.

Gruenberg, Eugene (Lemberg, 1854). Galician violinist, trained at the Vienna Conservatory, from 1882 in the Gewandhaus Orchestra at Leipzig, in 1891–98 in the Boston Symphony Orchestra, in 1893–96 also teaching at the Boston Conservatory (succeeding Eichberg) and since 1899 professor at the New England Conservatory. Has written a symphony, a ballet, a violin-sonata, a violin-suite *Im antiken Styl*, a cadenza for Brahms' concerto, 2 *Scènes de Ballet*, etc., and songs, besides text-books in violin-playing (1897, 1901). *A.*

Grün, Friederike (Mannheim, 1836–1917). Badenese operatic soprano, from about 1860 known at Frankfort, from 1863 at Kassel and from 1866 at Berlin. In 1869 she married a Russian, Baron von Sadler, and made further studies under Lamperti, continuing with good success in Italy and elsewhere for some years.

Grün, Jakob M. (Pest, 1837–1916, n. Vienna). Hungarian violinist, pupil of J. Böhm and Hauptmann, from 1858 in the Weimar court-band and in 1861–65 in that at Hanover, then, after tours, from 1868 concertmaster at the Vienna Opera and in 1877–1909 professor at the Conservatory there.

Grünbaum, Johann Christoph (Haslau, 1787–1870, Berlin). Bohemian operatic tenor, pupil of Steckel, engaged from 1804 at Ratisbon, from 1807 at Prague, from 1818 (with his wife, née Therese Müller) at Vienna and from 1832 at Berlin. He made translations of Berlioz'- *Instrumentation*, Vaccai's vocal method, etc.

Grünberg, Paul Emil Max (Berlin, 1852). Fine Prussian violinist, from about 1870 in the Meiningen court-band, then concertmaster at Sondershausen and at the Prague Landestheater, from 1899 teaching in Berlin, since 1905 at the Stern Conservatory and conductor of the orchestra of the Musikfreunde. Author of a guide to violin-literature (1913).

Grünberger, Ludwig (Prague, 1839–1896, do.). Bohemian pianist and composer, pupil of Skroup, Kisch, Reichel and Rietz. Wrote the short opera *Die Heimkehr*, 1894, incidental music to Th. Löwe's *Königstraum*, a *Nordische Suite* for orchestra, 2 string-quartets, a suite for violin and 'cello, characteristic piano-pieces and many songs.

Grund, Friedrich Wilhelm (Hamburg, 1791–1874, do.). In 1819 the founder and till 1862 director of the Singakademie at Hamburg and in 1828–62 conductor of the Philharmonic Concerts there. Wrote symphonies, overtures, an octet and a quintet for piano and wind, a piano-quartet, sonatas for violin, for 'cello and for piano, a 4-hand piano-sonata, sonatinas, études and songs, besides a sacred cantata, an *a cappella* mass (8-part) and 2 operas (not given). *G.*

Grundtwig, Svend. Editor of a collection of Danish folk-songs (3 vols. 1856–62).

Grunewald, Gottfried (1673–1739, Darmstadt). From 1703 a singer at the Hamburg Opera and from 1712 Graupner's assistant in the direction of the Darmstadt court-band. Wrote the opera *Germanicus*, 1704, 6 clavier-partitas and a sonata. Memoir by Nagel, 1900 (*I. M. G. Sammelbde.*)

Grunewald, Gottfried (n. Eisleben, 1859). Composer of the short operas *Astrella*, 1894, *Die Brautehe*, 1904, and *Der fromme König*, 1905, and *Des Sängers Fluch* for men's chorus.

Grünfeld, Alfred (Prague, 1852). Bohemian pianist, pupil of Höger, Krejči and the Kullak Academy, from 1873 living at Vienna, whence he has made extensive concert-tours, as to Russia (1883), France, the United States, etc. In 1913 he gained the title of professor from the German government. Has written the opera *Die Schönen von Fogaras*, 1907, an operetta, various piano-pieces and studies. His brother **Heinrich** (Prague, 1855) is an able 'cellist, in 1876–84 teaching at the Kullak Academy, Berlin, and giving many concerts with X. Scharwenka and G. Holländer.

Grunicke, Anton Franz (n. Zeitz, 1841–1913, Berlin). Saxon organist, pupil of his father, Marx, Grell and Taubert, from 1871 teaching at the Kullak Academy, from 1883 organist for the Reformed Jewish congregation, and later teacher at the Klindworth-Scharwenka Conservatory. He won the title of professor in 1908.

Grunsky, Karl (n. Schorndorf, 1871). Württemberger journalist, self-taught in music, in 1895–1908 critic for the *Schwäbischer Merkur* and other periodicals, living at Stuttgart. Author of *Musikgesch. d. 19. Jahrh.* 1902 (2d ed. 2 vols. 1908), *Musikgesch. d. 17. u. 18. Jahrh.* 1905 (2d ed. 3 vols. 1914), *Musikästhetik*, 1907, *Die Technik d. Klavierauszugs*, 1911, *Bachs Bearbeitungen u. Umarbeitungen fremder Werke*, 1912 (in *Bach-Jahrbuch*), *Das Christus-Ideal in d.*

Tonkunst, 1920, a life of Bruckner (1922), program-notes for various concert-series (from 1905) and guides to Bruckner's 1st, 6th and 9th symphonies. He has also prepared a new edition of Reiser's piano-method.

Gruppe, Paulo Mesdag (Rochester, N. Y. 1891). American 'cellist, pupil of The Hague Conservatory, Salmon and Casals, from 1907 touring in France, Holland, Germany and England and since 1909 in the United States.

Grüters, August (Uerdingen, 1841–1911, Frankfort). Rhenish conductor, pupil of the Cologne Conservatory and of A. Thomas, from 1861 director of the Troyes Philharmonic, from 1868 of the Krefeld Liedertafel and later also of the Concert Society, and in 1892–1908 Müller's successor as conductor of the Cäcilienverein at Frankfort. He gained the title of professor in 1897. His brother **Hugo** (Uerdingen, 1851) has also been conductor at Zierikzee (Holland), Hamm, Zweibrücken, Saarbrücken (from 1878), Duisburg (from 1884) and Bonn (town-director since 1898), where in 1900 he conducted a Handel Festival and in 1906 (with Joachim) a Schumann Festival.

Grützmacher, Friedrich (Meiningen, 1866–1919, Cologne), son of Leopold below. Saxon 'cellist, pupil of his father and uncle, after playing for some years in the Sondershausen court-band, from 1888 in the opera-orchestra at Pest, in 1892–94 also teaching at the Conservatory, and from 1894 professor at the Cologne Conservatory and soloist in the Gürzenich Orchestra.

Grützmacher, Friedrich Wilhelm Ludwig (Dessau, 1832–1903, Dresden). Eminent Saxon 'cellist, pupil of his father, Drechsler and Fr. Schneider, from 1849 leading player in the Gewandhaus Orchestra at Leipzig and teacher at the Conservatory, and from 1860 in court-service at Dresden, with many tours throughout Europe. As both virtuoso and teacher he ranked among the finest masters of his instrument. Wrote a concert-overture, a 'cello-concerto, variations for 'cello and orchestra, chamber-music, many pieces and études for 'cello, piano-pieces and songs, with an advanced 'cello-method. *G.*

Grützmacher, Leopold (Dessau, 1835–1900, Weimar), brother of the above. Also a fine 'cellist, pupil of Drechsler, Schneider and his brother, at first playing at the Gewandhaus and elsewhere in Leipzig, then successively at Schwerin, at the Prague Opera, in the Meiningen court-band and (from 1876) chamber-musician at Weimar. Wrote much for his instrument. *G.*

Gaudagni, Gaetano (Lodi or Vicenza, ?1725–1797?, Padua). Famous artificial operatic contralto, appearing at Parma in 1747, in 1748–53 a great favorite in London, then in Paris and Lisbon, where he learned much from Gizziello. Until 1777 he was heard all over Europe, making a great impression by his finished acting as well as by his vocal style. In 1777 he settled at Padua, where he sang much at S. Antonio. His considerable wealth he used largely in charity. *G.*

Guadagnini. A family of Italian violin-makers, probably from Piacenza, but working mainly at Milan. The strongest representatives were **Giovanni Battista** and **Lorenzo**, working from about 1695 to 1740. They claimed to be pupils of Stradivari. *G.*

Guami, Francesco. 16th C.

Guami, Joseffo (?1540–1611). 16th C.

Guarducci, Tommaso (Montefiascone, ?1720–?). Able Italian stage-singer, pupil of Bernacchi, appearing in 1845–70 throughout Italy and in 1766 visiting London. His vocal style is said to have been highly finished. *G.*

Guarneri, Andrea (?1626–1698), **Pietro Giovanni** (1655–?) and **Giuseppe Giovanni Battista** (1666–1739?). 17th C. *G.*

Guarneri, Giuseppe Antonio (Cremona, 1687–1745 ?, do.), commonly called 'del Gesù' from his use of 'I. H. S.' on his labels. The most celebrated of the noted family of violin-makers at Cremona, remarkable for the boldness of his modeling and the richness of his tone. He is thus more related to da Salò than to the Amatis and Stradivari. Until the time of Paganini his instruments were not specially appreciated. Memoir by Petherick, 1906. *G.*

Gudehus, Heinrich (n. Celle, 1845–1909, Dresden). Eminent Hanoverian operatic tenor, pupil of Frau Schnorr von Karolsfeld, G. Engel and Luise Ress, in 1871–72 appearing at the Berlin Opera, from 1875 at various places in North Germany, from 1880 at the Dresden Opera, in 1890–91 at the Metropolitan, New York, and in 1891–1900 again at Berlin. He made repeated successes at Bayreuth and was always noted in Wagnerian rôles. *G.*

Guédron, Pierre. 17th C. *G.*

Guénin, Marie Alexandre (Mauberge, 1744–1819, Paris). French violinist, pupil of Capron and Gossec, from 1778 in the court-band at Paris and in 1780–1800 in the orchestra at the Opéra. Wrote profusely in the Mannheim style, producing 14 symphonies, a viola-concerto, 6 string-quartets, etc., of no special value.

Guéranger, Prosper Louis Pascal (Sablé, 1805–1875, Solesmes). From 1837 abbot of the Benedictine abbey at Solesmes and the pioneer scholar in the modern treatment of Gregorian music. Author of *Institutions Liturgiques*, 3 vols. 1840–53 (2d ed. 4 vols. 1878–85), *L'Année Liturgique*, 15 parts, 1840–1901 (completed by Fromage), and *Ste.-Cécile et la Société Romaine*, 1873 (8th ed. 1898). He was also engaged somewhat in theological controversies. In his liturgical research he was assisted by Jausions. Memoirs by Guépin, 1876, and Chamard, 1901, and see the Solesmes *Bibliographie*, 1889.

Guercia, Alfonso (Naples, 1831–1890, do.). Italian vocal teacher, pupil of Mercadante, from 1859 at the Collegio S. Pietro at Naples. Wrote the opera *Rita*, 1875, and many popular songs.

Guerrero, Francisco (1527–1599). 16th C. *G.*

Guerrini, Guido (Faenza, 1890). Gifted Italian composer, pupil of the Bologna Liceo,

writing the operas *Zalebi* (not yet given) and *Nemici*, 1921, the symphonic poem *La Cetra d' Achille*, the orchestral pictures *Visioni dell' Antico Egitto*, and the fable *La Befana*, a 'cello-concerto, a string-quartet, a piano-trio, the 'lyric triptych' *Le Fiamme sul' Altare* for voice, double string-quintet and two harps, etc.

Gueymard, Louis (n. Lyons, 1822–1880, n. Paris). Good French operatic tenor, trained at the Paris Conservatory and in 1848–68 singing at the Opéra.

Guglielmi, Filippo. Composer of the short operas *Pater*, 1899 (Rome), *Pergolese*, 1905 (Berlin), and *Le Eumenidi*, 1905 (Treviso), several symphonic poems, a dramatic cantata, etc.

Guglielmi, Pietro (Massa, 1727–1804, Rome). Eminent Italian composer, pupil of his father and Durante, said to have produced his first opera when but twelve (1739, Naples), followed by others that established him in favor in Italy and led to his being invited to Dresden and Brunswick (about 1762). In 1768–77 he was popular at London, then returning to Naples. Confronted by the rising fame of Cimarosa and Paisiello, he then put forth a fresh series of works that demonstrated his ability to rank with them. In 1793 he became maestro at St. Peter's in Rome and devoted himself wholly to sacred works. His extraordinary versatility and productiveness were coupled with reckless and even dissolute habits. Wrote certainly over 100 operas (many more attributed to him uncertainly), including *I Viaggiatori Ridicoli*, 1772, *La Frascatana*, 1773, *La Serva Innamorata*, 1778, *La Bella Pescatrice*, 1779, *I Fratelli Papamosca*, 1793, *La Didone*, 1785, *Enea e Lavinia*, 1785, and *I Due Gemelli*, 1787 [not all of these dates, however, are certain], the oratorios *La Morte d' Abele*, *Betulia Liberata*, *La Distruzione di Gerusalemme*, *Debora e Sisara*, 1788, and *Le Lagrime di S. Pietro*, some masses, motets and other church-music, besides 6 clavier-quartets, other chamber-music and a few clavier-pieces. Of his sacred works Zingarelli regarded *Debora e Sisera* the best. Memoir by Bustico, 1899, and chronological list of works by Piovano, 1905 (in *Rivista Musicale*). *G.*

Guglielmi, Pietro Carlo (Naples, 1763–1827, Massa), son of the foregoing, trained at the Conservatorio S. Maria di Loreto in Naples and active as stage-composer from 1783. In 1810 he visited London and later became court-musician at Massa. Wrote at least 20 operas (till 1816), perhaps many more, in imitation of his father's facile style, an oratorio and some choir-pieces.

Gui, Vittorio (Rome, 1885). Eminent Italian conductor, trained at the Accademia S. Cecilia in Rome, first appearing at the Teatro Adriano and then serving in succession at Parma, Turin, Naples (three years at San Carlo), Bergamo, Rome (orchestral concerts at the Augusteo), Milan (La Scala) and Lisbon, as well as at the Turin Exposition in 1921. Has written the striking symphonic poems *Giulietta e Romeo*, 1902 (with voices), *Il Tempo che Fù*, 1910 (from Shelley), *Fantasia Bianca*, 1919 (with chorus and picture-projection) and *Giornata di Festa*, 1921, a *Scherzo Fantastico* and many songs and song-cycles. His articles on music are collected as *La Forza e i Suoni*.

Guidetti, Giovanni (1530–1592). 16th C. *G.*
Guido d'Arezzo (?995–1050). 11th C. *G.*

Guignon, Jean Pierre (Turin, 1702–1774, Versailles). French-Italian composer of some violin and trio-sonatas. In 1741–50 he held the obsolete title of 'Roi des ménétriers' from Louis XV, revived as a monopoly. *G.*

Guillemain, Gabriel (Paris, 1705–1770, do.). French violinist, writing many violin-sonatas, trios, quartets and other chamber-music, a ballet (1749), etc. Memoir by Laurencie, 1906 (*Courier Musical*).

Guilmant, Félix Alexandre (Boulogne, 1837–1911, Meudon). Distinguished French organist, pupil of his father (for about fifty years organist at Boulogne), Carulli and Lemmens, holding his first appointment from 1853 at St.-Nicolas, Boulogne, with choral teaching and leadership. His playing, especially at the dedication of new organs, soon became famous, leading to his going to Ste.-Trinité, Paris, in 1871 (resigned 1901). Here and through numerous concert-tours in Europe and America (from 1893) he established himself not only as a virtuoso of the first rank, but as the head of the modern French school of organ-composers. He also was constantly active in reviving and interpreting organ-works of every period. His regular concerts at the Trocadéro, at the Expositions, etc., were especially notable. He excelled in masterly improvisation. In 1894 he was a leading promoter of the Schola Cantorum and became one of its directors. From 1896 he was also professor at the Conservatory. In 1910 Manchester Univ. made him Mus.D. Wrote sonatas in D min. [op. 42] (and also for organ and orchestra), D [50], C min. [56], D min. [61], C min. [80], B min. [86], F [89] (Suite), and A [91], for organ and orchestra 3 marches [41, 44, 74] a *Méditation* on the Stabat Mater [63], an Allegro [81], a *Finale alla Schumann* [83] and an *Adoration*, for organ and piano a *Marche Triomphale* [34], Pastorale [26], Scherzo [36], Finale [40] and *Élégie-Fugue* [44], the collections *Pièces d'Orgue*, 18 books, *L'Organiste Pratique*, 12 books (also *The Practical Organist*, 12 books, not entirely identical with the foregoing), *L'Organiste Liturgiste*, 10 books, 18 *Pièces Nouvelles*, etc., and several works for violin, 'cello, flute or trombone with piano. Equally significant are the great collections which he edited, especially *Archives des Maîtres de l'Orgue* (works by Titelouze, Raison, Roberday, du Mage, Marchand, Clérambault, Daquin and Gigoult) and *École Classique d'Orgue*, 25 books (including chiefly German and Italian masters), with the *Répertoire des Concerts du Trocadéro*, 4 books (from historical concerts in 1902–06), and very numerous transcriptions and arrangements. Memoir by Tombelle and others, 1911. *G, A.*

Guiraud, Ernest (New Orleans, 1837–1892, Paris). French-American composer, precociously developed under his father and later at the Paris Conservatory (Prix de Rome in 1859), where from 1876 he was professor. In 1878 he entered the Légion d'Honneur and in 1891 the Académie. Wrote the operas *Sylvie*, 1846, *En Prison*, 1869, *Le Kobold*, 1870, *Madam Turlupin*, 1872, *Piccolino*, 1876, *La Galante Aventure*, 1882, and *Brunhilde* (completed by Saint-Saëns as *Frédégonde*, 1895), the ballet *Gretna Green*, 1873, besides the early *Le Roi David*, 1852 (New Orleans), the cantata *Bajazet*, 1859, an orchestral suite (1872), an overture, a mass, etc., and a treatise on instrumentation (1895). *G, A.*

Gulbins, Max (Kammetschen, 1862). Prussian organist, trained at the Berlin Hochschule, from 1896 choral conductor and from 1898 organist at Insterburg, from 1900 organist at Elbing and since 1908 at the Elisabethkirche in Breslau. Has written the choral works (for men's voices) *Sturmlied*, *An das Vaterland* and *Burggraf Friedrich von Nürnberg*, men's choruses *a cappella*, 4 organ-sonatas, chorale-preludes, etc., and songs.

Gulbranson, Ellen, née Norgren (Stockholm, 1863). Eminent Swedish operatic soprano, pupil of the Stockholm Conservatory and Mme. Marchesi, appearing at Stockholm in concert in 1886 and in opera in 1889, soon securing fame at Bayreuth, especially in the Brünnhilde rôles and for years engaged at the Berlin Opera. In 1890 she married the Norwegian officer Hans Gulbranson and lives in Christiania.

Gulli, Luigi (Scilla, 1859). Italian (Calabrian) pianist, pupil of his father and the Naples Conservatory, from 1879 teaching in Rome, where in 1896 he founded a Società del Quintetto that soon acquired international reputation. Since 1916 he has lived in Chicago. He has received the Order of the Crown and is a member of the Accademia S. Cecilia. Has written some piano-pieces. *G, A.*

Gumbert, Ferdinand (Berlin, 1818–1896, do.). Prussian singer, song-writer and critic, pupil of K. Kreutzer, in early years on the stage at Sondershausen and Cologne, but from about 1845 teaching and writing critiques at Berlin. Wrote many operettas (from 1844), about 500 effective popular songs and *Musik, Gelesenes u. Gesammeltes*, 1860, besides translating many French and Italian opera-librettos. Sketch by Neumann, 1856.

Gumpeltzhaimer, Adam (1559–1625). 16th C. *G.*

Gumpert, Friedrich Adolf (Lichtenau, 1841–1906, Leipzig). Thuringian hornist, pupil of Hammann, from 1864 in the Gewandhaus Orchestra, Leipzig. Wrote horn-quartets (2 books) a *Solobuch* (passages from symphonies, operas, etc.), many studies and a method.

Gumprecht, Armand J. (Boston, 1866). American organist, pupil of Eichler, Singenberger and S. B. Whitney, since 1890 engaged at various Catholic churches in Washington, since 1891 organist at Georgetown University and since 1912 conductor of the Sängerbund. Has written masses, piano-pieces and songs.

Gumprecht, Otto (Erfurt, 1823–1900, Meran). Thuringian critic, originally trained as a lawyer, from 1849 writing for the *Nationalzeitung* at Berlin. He early became blind and in 1889 suffered a paralytic stroke, then retiring to Meran. Wrote biographical essays under the titles *Charakterbilde* (1869, '76) and *Meister* (4 vols. 1883–85) and a work on Wagner and the *Ring* (1873), besides editing *Meisterwerke*, 5 vols. (with biographies).

Gungl, Johann (Zsámbék, 1828–1883, Pecs), nephew of the following. Hungarian violinist and composer of effective dance-music in 1843–62, especially at Berlin and Petrograd. *G.*

Gungl, Joseph (Zsámbék, 1810–1889, Weimar). Noted Hungarian bandmaster, at first in the Austrian army (originally an oboist), but from 1843, after touring with his regimental band, head of his own orchestra in Berlin. With this he visited the United States in 1849. In 1858–64 he was again in the Austrian service, from 1864 lived in Munich and then moved to Frankfort. Wrote over 300 marches and dances that had great popularity. *G.*

Gunke, Joseph (Josephstadt, 1801–1883, Petrograd). Bohemian violinist, pupil of Limmers, from 1834 playing at the Petrograd Opera, from 1864 teaching at the Royal Vocal School and from 1872 librarian at the Conservatory. Wrote the oratorio *Die Sintflut*, a mass, a Requiem, chamber-music and songs, *Briefe uber Musik*, 1863, a text-book in harmony (1852) and a treatise on composition (3 vols).

Gunn, Glenn Dillard (Topeka, Kan. 1874). American pianist and critic, pupil of the Leipzig Conservatory, from 1896 touring in Germany and acting as assistant to Teichmüller, from 1900 in the American Conservatory, Chicago, and in 1901–06 in the Chicago Musical College. In 1901–14 he was critic for the *Journal*, *Inter-Ocean* and *Tribune* in succession. In 1915 he founded and for a time led the American Symphony Orchestra, designed to present American works with American soloists. Author of *History and Esthetics of Music*, 1913, and one of the editors of *The Progressive Series*, 1912–15. *A.*

Gunn, John (Edinburgh, ?1765–1824?, do.). Scottish 'cellist, from 1790 teaching in London and from 1795 in Edinburgh. Besides preparing methods for 'cello, flute and piano, a harmony (1801) and a collection of 40 Scottish melodies (arranged for violin, flute and 'cello), he wrote a useful history of Highland harp-playing (1807). *G.*

Günther, Julius (Gothenburg, 1818– ?). Able Swedish operatic baritone, in 1838–46 appearing in Stockholm, Copenhagen and Hamburg, then, after study with Garcia, till 1856 prominent at the Stockholm Opera, besides acting as coach there in 1850–62 and becoming professor at the Conservatory in 1864. In 1860–78 he was conductor of the Nya Harmoniska Sällskapet.

Günther, Otto (Leipzig, 1822–1897, do.). A Leipzig lawyer and town-councillor, in 1881–97 president of the Conservatory, succeeding Schleinitz, and active in the erection of its new building in 1887 and otherwise improving its facilities. For a time he was also president of the Gewandhaus.

Günther-Bachmann, Karoline (Düsseldorf, 1816–1874, Leipzig). Rhenish actress and stage-singer, from 1834 for forty years engaged at the Leipzig Theater, mostly in comic rôles.

Gunz, Gustav (n. Vienna, 1831–1894, Frankfort). Austrian operatic tenor, originally educated as a physician, pupil in music of Hullub, from 1859 appearing at the Vienna Opera and in 1861–88 engaged at Hanover, besides guest-appearances elsewhere (with Patti at Frankfort in 1863 and with Jenny Lind in London in 1865). He was well known generally as a gifted oratorio-singer.

Gura, Eugen (n. Saatz, 1842–1906, n. Starnberg). Eminent Bohemian operatic baritone, trained at the Munich Conservatory, making his début at Munich in 1865, from 1867 engaged at Breslau, from 1870 extremely popular at Leipzig, from 1876 at Hamburg and in 1883–95 at Munich. His last appearance was in 1901 there in his famous impersonation of Hans Sachs. In 1876 he had the rôles of Donner and Gunther in the *Ring* at Bayreuth. In 1882 he paid his first visit to England. He was also a fine lieder-singer, excelling in Loewe's ballads. In 1905 he published *Erinnerungen*. *G.*

Gura, Hermann (Breslau, 1870), son of the foregoing. Also an operatic baritone, pupil of the Munich Conservatory, from 1890 known on many German stages (including Berlin and Munich), from 1896 singer and manager at Schwerin, in 1911 director of the Komische Oper at Berlin and then vocal teacher there, but in 1920 becoming opera-director at Helsingfors. In 1906–07 he directed summer opera-series at Berlin.

Gurlitt, Cornelius (Altona, 1820–1901, do.). North German composer, pupil of J. F. Reinecke and Weyse. At first he was engaged in military music and served in the Schleswig-Holstein war of 1848–50. From 1851 he lived at Altona, in 1864 becoming organist of the Hauptkirche and later professor at the Hamburg Conservatory. Wrote nearly 250 works, including the opera *Scheik Hassan* (not given), 2 operettas, an overture, a sinfonietta, a string-quartet and trio, 3 violin-sonatas, a 'cello-sonata, 2 'cello-sonatinas, piano-sonatas (2- and 4-hands), many fine piano-studies and instructive pieces (especially many for children), vocal duets and songs. *G.*

Gurlitt, Wilibald (Dresden, 1889), son of the architect Cornelius Gurlitt. Saxon student of music-history, pupil and assistant of Riemann, contributing to the 8th ed. of the latter's *Lexikon* (1915). In 1914 he was wounded in the Marne campaign and till 1919 was a prisoner in France. Since then he has been lecturer at Freiburg University (professor from 1920). He is at work upon a monograph on Michael Praetorius.

Gurney, Ivor (Gloucester, 1890). English composer, pupil of A. H. Brewer and the Royal College, London, writing the orchestral rhapsody *Gloucestershire*, a piano-quintet, 2 string-quartets, 2 violin-sonatas, the songs with orchestra *By a Bier-side* and *In Flanders*, the song-cycle *A Shropshire Lad* and over 50 other songs. He is also a writer of fine lyric poems.

Gurowitsch, Sara (New York, 1892). Precocious American 'cellist, pupil of Kronold, Leo Schulz and Hausmann (Mendelssohn prize at Berlin in 1906), making her début at Berlin in 1908 and in New York in 1910.

Gürrlich, Joseph Augustin (Münsterberg, 1761–1817, Berlin). Silesian organist and conductor, from 1781 playing at the Hedwigskirche in Berlin, from 1790 in the court-orchestra there (double-bass), in 1811 becoming assistant-conductor, and in 1816–17 court-director. Wrote 4 operas, 13 ballets, incidental music to plays, an oratorio, canatas, etc.

Gusikov, Michael Joseph (Shklof, ?1809–1837, Aix-la-Chapelle). A Russian Jew, originally a flutist, who improved some form of dulcimer or xylophone (which he called a 'cembalo') and became remarkably expert upon it. From 1832 he made an extended tour in Russia and western Europe, attracting attention from Lipinski, Mendelssohn, Fétis and others, but exhausted himself by his efforts. *G.*

Gussago, Cesario. 17th C.

Gutheil-Schoder, Marie (Weimar, 1874). Able Saxon operatic mezzo-soprano, pupil of Virginia Gungl, from 1891 singing at the Weimar Opera and since 1909 at Vienna. Her husband (d. 1914) was director at Weimar from 1897 and in 1900–10 at Vienna (Popular Concerts). In 1920 she married Franz Setzer of Vienna.

Gutzmann, Hermann (Bütow, 1865). Pomeranian physician at Berlin who has specialized in disorders of the vocal organs. Author of valuable works on vocal physiology and hygiene (1906, '09).

Güttler, Hermann (Königsberg, 1887). Prussian musicologist and composer, educated at Königsberg University in philosophy, art-history and Oriental languages, musically a pupil of Konstanz Berneker and Schwalm, with considerable foreign travel, including southern Russia and the Caucasus. For the Internationale Musik-Gesellschaft he prepared studies of Mozart's pantomimes (1912) and *Die älteste asiatische Tonsystematik* (1914). Has written the opera *Sakuntala* (1917), the orchestral suite *Aus dem Kaukasus* (1914), a *Vorspruch zu einer ostpreussischen Feierlichkeit* (1920), 3 preludes for *Mirjam* (1921), the tone-picture *Sonntagsmorgen* (1905), the piano-pieces *Einsame Stunden* and sundry song-cycles. His compositions reflect impressions of the Orient and of the Amber Coast on the Baltic.

Guyot, Jean (1512–1588). 16th C.

Guzewski, Adolf (Dyrwianz, 1876–1920, do.). Polish (Lithuanian) composer of the Polish opera *The Ice-Maiden*, 1907, a symphony and orchestral variations, besides a text-book in instrumentation (1909). From 1910 he was professor at the Warsaw Conservatory.

Gye, Frederick (London, 1809–1878, n. do.). Manager of Covent Garden, London, in 1849–77, then succeeded by his son Ernest Gye (husband of the singer Albani). *G.*

Gyrowetz, Adalbert (Budweis, 1763–1850, Vienna). Bohemian lawyer, diplomat and composer, pupil of Sala (1786–88), becoming recognized at Vienna and in Italy as protégé of Count Fünfkirchen, and visiting Paris in 1788 and London in 1789–92, already known as a composer of ability. In 1804–31 he was court-director and opera-manager at Vienna. Wrote 30 operas and singspiele (from 1804), including especially *Der Augenarzt*, 1811, 40 ballets, 60 symphonies, 12 serenades, 3 quintets, over 60 quartets, 24 trios, 40 piano-sonatas, 19 masses, cantatas, choruses, songs, etc. His autobiography (1848) has been reëdited by Einstein (1915). It is interesting to remember that when he first appeared at Vienna Mozart superintended the performance of one of his symphonies and that when he went to Paris he found that some of his works had there been circulated as by Haydn. At London Salomon engaged him for his concerts at the same time with Haydn. *G.*

H

Haack, Friedrich (Potsdam, ?1760–?). Precocious violinist, early in Prince Friedrich William's band, from 1779 organist at Stargard (Pomerania) and from 1793 director at Stettin. His symphonies and large vocal works were highly regarded.

Haack, Karl (Potsdam, 1751–1819, do.). Prussian violinist, pupil of Benda, also (like the preceding) in Friedrich William's band, becoming concertmaster and so continuing after his accession (1786) until pensioned in 1811. Wrote concertos and sonatas. Maurer and Möser were his pupils.

Haarklou, Johannes (n. Bergen, 1847). Norwegian organist and composer, pupil of the Leipzig Conservatory, Haupt, Kiel and Bungert, since 1880 at the Akers church in Christiania and in 1885–88 also conductor of popular symphony-concerts. Has written 5 operas, the oratorio *Skapelsen*, 1891, 2 symphonies, the orchestral *Olafs Legende*, a violin-sonata, an organ-sonata and other pieces, works for piano and songs.

Haas, Alma, née Hollaender (Ratibor, 1847), sister of Alexis H. Silesian pianist, pupil of Wandelt and Th. Kullak, from 1868 noted in Germany and from 1872 in London, where she married the Orientalist Ernest Haas and till 1882 left the concert-stage. From 1876 she taught at Bedford College and since 1886 at King's College. *G.*

Haas, Joseph (Maihingen, 1879). Bavarian composer, pupil of Reger and the Leipzig Conservatory, from 1911 professor at the Stuttgart Conservatory and from 1921 at the Munich Conservatory. Has written an orchestral serenade, sonatas for violin and for horn, a violin-suite and 2 sonatinas, a string-trio, a piano-trio, a divertimento for string-quartet, an organ-sonata, 2 suites, fugues and preludes, piano-pieces, choruses and songs, besides the suite *Tag und Nacht* for orchestra and chorus.

Haas, Robert Maria (Prague, 1886). Bohemian musicologist and composer, trained at Prague (Ph.D. 1908), Berlin and Vienna (for a time Adler's assistant), after experience as conductor at Münster, Erfurt, Constance and Dresden, became secretary of the editorial board of the *Corpus Scriptorum* and *Denkmäler d. Tonkunst in Oesterreich* at Vienna, contributing extensively to the latter, to the *I. M. G. Sammelbde.*, etc., and from 1920 head of the music-division of the State Library. Has written piano-quintets, string-quartets, a suite for trio, sonatas for violin, 'cello and piano, etc.

Hába, Alois (Wisowitz, 1893). Moravian composer, trained at the Prague and Vienna Conservatories, developing a penchant for writing on a scale with quarter-tones, as in a symphony, a piano-concerto, a string-quartet and a *Fantasie* for violin solo, besides some other works. In 1921 he removed from Vienna to Berlin.

Habeneck, François Antoine (Mézières, 1781–1849, Paris). Eminent French conductor, trained as violinist by Baillot (Conservatory prize in 1804), playing at the Opéra-Comique and soon at the Opéra, where from 1815 he was concertmaster under Kreutzer. In 1806–15 he led most of the Conservatory concerts and resumed the conductorship in 1828–48 (when they were reorganized), making them famous for excellence. In 1821–24 he was director of the Opéra and in 1826–46 succeeded Kreutzer as conductor. He was the first to produce Beethoven's symphonies in Paris, at the outset against much opposition. He was chief inspector at the Conservatory for many years, but without much activity (in deference to Cherubini). From 1822 he was a member of the Légion d'Honneur. Among his pupils were Alard and Léonard. Wrote orchestral variations, 2 violin-concertos, 3 violin-duos, concertantes, variations for string-quartet, various other violin-pieces, etc. Anecdotes of him are found in Berlioz' *Mémoirs*. *G.*

Haberbier, Ernst (Königsberg, 1813–1869, Bergen). Brilliant Prussian pianist, pupil of his father, from 1832 settled at Petrograd as concertist and teacher, becoming court-pianist in 1847. From 1850 he was much engaged upon wide tours, appearing in London and Paris (1852), in Scandinavia, northern Germany and Russia. From 1866 he lived in Bergen as teacher. He made a sensation by executing rapid passages divided between the hands. Wrote showy concert-pieces. *G.*

Haberl, Franz Xaver (Oberellenbach, 1840–1910, Ratisbon). Distinguished Bavarian authority on Catholic church-music, trained for the priesthood, from 1862 director at Passau Cathedral and at the Seminary there, in 1867–70 organist in Rome, in 1871–82 choirmaster at Ratisbon Cathedral and from 1874 directing a noted school for church-musicians. From 1872 he followed Schrems as editor of *Musica Divina*, in 1876 started the *Cäcilienkalendar* (from 1885 called *Kirchenmusikal. Jahrbuch*), continuing in charge till 1907, and in 1879 founded a Palestrina Society and became editor (from vol. x) of the great Palestrina edition published by Breitkopf & Härtel (completed in 33 vols. in 1894). In 1871–81 he superintended the reissue of the *Editio Medicæa* of Gregorian melodies (prepared under Papal sanction). [This last undertaking, with some publications connected with it, was soon invalidated by researches that showed that the original collection was not as authoritative as it had been supposed to be, and the Papal sanction was then transferred to the fresh *Editio Vaticana* of 1904, prepared under the lead of the Solesmes circle of scholars.] From

1899 he was president of the Allgem. Cäcilienverein and editor of its official organ. In 1879 the Pope made him honorary canon of Palestrina Cathedral, in 1889 Würzburg Univ. granted him the degree of Dr.Theol., and in 1908 he became Monsignore. His writings, besides those abovenoted, include *Praktische Anweisung zum harmon. Kirchengesang*, 1864, *Magister Choralis*, 1865 (12th ed. 1899), *Officium Hebdomadæ Sanctæ*, 1887, *Psalterium Vespertinum*, 1888 [all these being involved in the Plain-Song controversy], *Bertalottis Solfeggien*, 1880, *Wilhelm Dufay*, 1885, *Die Römische Schola Cantorum u. d. päpstlichen Kapellsänger bis zur Mitte d. 16. Jahrh.* 1887, and *Bibliograph. u. themat. Musikkatalog d. päpstlichen Kapellarchivs*, 1888. *G, A.*

Habermann, Franz Johann (Königswarth, 1706–1783, Eger). Bohemian director for Prince de Condé in Paris from 1731 and later at the court of Florence. At Maria Theresa's coronation in 1740 he brought out an opera at Vienna and then became choirmaster at two churches in Prague, in 1773 removing to St. Niclas in Eger. Wrote symphonies, oratorios, 12 masses, litanies, sonatas, etc.

Habert, Johannes Evangelista (Oberplan, 1833–1896, Gmunden). Bohemian church-musician, from 1852 teacher at Naaren and Waizenkirchen, and from 1861 organist at Gmunden. Wrote a large amount of church-music, organ- and piano-pieces, etc. (full edition by Breitkopf & Härtel) and *Beiträge zur Lehre von d. musikal. Komposition*, 4 vols. 1899. Memoir by Hartl, 1900.

Hackett, Karleton Spalding (Brookline, Mass. 1867). American vocal teacher and critic, educated at Harvard University and in Italy, from 1893 concert-singer and teacher in Chicago, in 1896–1911 at Northwestern University (Evanston) and since 1896 also at the American Conservatory (Chicago). Since 1906 he has written for the *Evening Post*, besides articles in other publications and a *History of Opera in Chicago in the Fifties*. *A.*

Hackh, Otto Christoph (Stuttgart, 1852). Würtemberger pianist, pupil of the Stuttgart Conservatory and of de Kontski, from 1877 concertizing in southern Germany, the Tyrol, Switzerland and England, in 1880–89 teacher at the Grand Conservatory, New York, in 1891–94 in Europe for his health and since 1895 teaching in New York and Brooklyn. Has written over 200 brilliant piano-pieces and études (some with orchestra) and many effective songs. *G.*

Hacquart, Carolus (?1649–1730?). 17th C.

Haddock, George (n. Leeds, 1824–1907, do.). English violin-teacher, pupil of Bywater, Vieuxtemps and Molique, from about 1850 established at Leeds, where about 1890 his sons **Edgar A.** (b. 1859) and **George Percy** (b. 1860) founded a College of Music and also in 1898 a symphony-orchestra. His brother **Thomas** (1812–1893) was a good 'cellist, long in the Liverpool Philharmonic. *G.*

Hadley, Henry Kimball (Somerville, Mass. 1871). Eminent American composer and conductor, trained at the New England Conservatory, Boston, and under Mandyczewski, in 1895–1902 director at St. Paul's School, Garden City, N. Y., from 1904 conducting and composing abroad, in 1909–11 conductor of the Seattle Orchestra, in 1911–15 of the San Francisco Orchestra and since 1920 (associate with Stransky) of the New York Philharmonic.

Orchestral Works

Symphonies—1, *Youth and Life* (1897), 2, *The Four Seasons* (1901, Paderewski and New England Conservatory prizes), 3, in B min. (1906), 4, *North, East, South, West*, in D min. (1911, Norfolk).
Overtures—*Hector and Andromache* (1894), *In Bohemia* (1902), *Herod* (for Phillip's tragedy), *Othello* (1919).
Tone-poems—*Salome* (1907), *Lucifer* (1914).
Symphonic Fantasia (1905); *Oriental Suite* (1903); Rhapsody, *The Culprit Fay* (1909, Nat. Federation of Musical Clubs' prize); 3 ballet-suites.
Concert-Piece for 'cello and orchestra.

Chamber-Works

Piano-quintet; string-quartet.
Violin-sonata.

Vocal Works

Operas—*Nancy Brown*, 1904 (comic), *Safie*, 1909 (Mayence), *Azora, Daughter of Montezuma*, 1917 (Chicago), *Bianca*, 1918 (Hinshaw prize, New York), *The Garden of Allah*, 1918 (New York), *Cleopatra's Night*, 1920 (New York), *The Atonement of Pan*, 1912.
Choral Work—*The New Earth*, 1919, *Resurgam*, 1923.
A.

Hadow, William Henry (n. Gloucester, 1859). Eminent English music-historian, educated at Oxford University, from 1885 fellow and in 1888–1909 dean of Worcester College there and examiner for the University in various subjects, since 1909 principal of Armstrong College at Newcastle-on-Tyne and also since 1916 vice-chancellor of Durham University. Musically he was trained at Darmstadt and under C. H. Lloyd (Mus.B. 1890 from Oxford, Mus.D. 1909 from Oxford and 1910 from Durham). In 1890–92 he lectured at Oxford on musical form, and he has also thrice given courses of lectures at the Royal Institution, London. Author of *Studies in Modern Music*, 2 series, 1892, '94, *Sonata-Form*, 1896, *A Croatian Composer* [Haydn], 1897, and *The Viennese Period*, 1904 (vol. v. of the *Oxford Hist.*), editor of the *Oxford History of Music*, 6 vols. 1901–05, and *Songs of the British Isles*, 1903, with numerous contributions to periodicals (some on non-musical topics). Has also written a string-quartet, piano-trios, 2 violin-sonatas, a viola-sonata, 2 piano-sonatas, the cantata *The Soul's Pilgrimage*, 1886, incidental music to Bridges' *Demeter*, etc. *G.*

Haesche, William Edwin (New Haven, Conn. 1867). American violinist and composer, pupil of B. Listemann, Perabo and Hor. Parker, since 1902 leader of the New Haven Choral Union, in 1907 one of the founders of the Symphony Orchestra there (playing first violin) and since 1903 teacher at the Yale School of Music. Has written a symphony, a sinfonietta, the tone-poem *The South*, the overtures *Fridjof and Ingeborg* and *Spring-Time*, an orchestral *Forest-*

Idylle, 2 violin-suites (*Eyes of the Night* and *Characteristic*), several piano-trios, 2 piano-suites, viola-pieces, the cantata *The Haunted Oak*, 1902, the choral *Young Lovel's Bride* (women's voices), songs, etc. *A.*

Haffner, Johann Ulrich (d. 1767). Lutenist and music-publisher at Nuremberg, from 1758 issuing three important collections of clavier-sonatas (*Œuvres Mêlées*, *Raccolta Musicale*, *Collection Récreative*).

Häffner, Johann Christian Friedrich (n. Suhl, 1759–1833, Upsala). Saxon organist, pupil of Vierling, about 1776 proof-reader for Breitkopf at Leipzig, from 1780 organist of the German church at Stockholm and also from 1787 court-director, from 1808 organist at Upsala Cathedral and from 1820 director at the University there. Wrote the operas *Elektra*, *Alkides* and *Rinaldo* in the style of Gluck (1780–87) and edited important collections of Swedish folk-songs (from about 1815), including a revision of the Geijer-Afzelius anthology.

Hagel, Karl (Voigtstedt, 1847). Thuringian violinist and conductor, pupil of Kellner, Billig and Weissenborn, from 1869 soloist at Hildesheim, from 1872 town-director at Nordhausen, in 1874–77 bandmaster in the army and in 1878–1905 head of the Bamberg Music School and town-director. Has written 4 symphonies, overtures, a string-quintet, 5 string-quartets, trios, a sextet for wood-wind, etc.

Hagel, Richard (Erfurt, 1872), son of the above. Able Thuringian conductor, pupil of his father, from 1889 playing in orchestras at Åbo (Finland), Koburg, Meiningen and Sondershausen in succession, in 1895 town-director at Barmen (founding orchestral concerts), from 1896 teacher at Lübeck, in 1898–1900 studying at the Leipzig Conservatory, from 1900 a conductor at the Opera there, in 1902–10 being chief, besides directing the Riedel-Verein in 1906–09 and starting a choral society in 1909 (director till 1914), in 1911–14 court-director at Brunswick and director of the Euterpe, in 1915–18 opera-conductor at Rostock, The Hague, Brussels, Ghent, Bruges and Antwerp, and since 1919 Hildebrand's successor as conductor of the Berlin Philharmonic.

Hagemann, François Willem (Zutphen, 1827–?). Dutch organist, from 1846 at Appeldoorn, in 1848–52 conductor at Nijkerk and in 1859 at Leeuwarden, from 1860 town-director at Leyden and later organist at Batavia (Java).

Hagemann, Maurits Leonard (Zutphen, 1829–?), brother of the above. Dutch violinist and pianist, pupil of the Brussels Conservatory, at first a violinist at the Brussels Opera, from 1853 director at Groningen, from 1865 head of the Batavia (Java) Conservatory and conductor of the Philharmonic Society, and from 1875 founder and director of the Leeuwarden Conservatory. Wrote the oratorio *Daniel*, several choral works, piano-pieces and songs.

Hagemann, Richard (Leeuwarden, 1882), son of the foregoing. Able Dutch conductor, pupil of his father and the Brussels and Amsterdam Conservatories, from 1898 connected with the Amsterdam Opera, becoming chief conductor in 1901–03, in 1904–07 accompanist in succession for Mme. Marchesi, Yvette Guilbert (coming with her to America) and Macmillen, from 1907 assistant-conductor at the Metropolitan, New York, and since 1912 one of the chiefs, besides since 1916 leading summer opera at Ravinia Park, Chicago, and in 1918 opéra comique for the Society of American Singers in New York. *A.*

Hagen, Adolf (Bremen, 1851–1917, Dresden). North German conductor, from 1866 violinist in the opera-orchestra at Wiesbaden, from 1871 director at Danzig and Bremen, from 1877 at Freiburg (Baden), from 1879 associate of Sucher at the Hamburg Opera, in 1883–1913 court-director at Dresden and in 1884–90 also director of the Conservatory there, succeeding Wüllner. Wrote the opera *Zwei Komponisten*, 1882, and an operetta.

Hagen, Friedrich Heinrich von der (Schmiedeberg, 1780–1856, Berlin). Eminent Prussian scholar, from 1810 professor of German literature at Berlin University. Author of *Minnesinger*, 5 vols. 1838–56, besides a collection of melodies for German, Flemish and French folk-songs (1807, with Büsching).

Hagen, Johann Baptist (Mayence, 1818–1870, Wiesbaden). Hessian conductor, from 1836 at Detmold, from 1841 at Bremen and from 1856 at Wiesbaden (except 1865–67, at Riga).

Hager, Johannes [pseudonym of Joh. Hasslinger von Hassingen] (Vienna, 1822–1898, do.). Austrian official in the Foreign Office at Vienna, writing the operas *Iolantha*, 1849, and *Marfa*, 1886, the oratorio *Johannes der Täufer*, much good chamber-music, etc. He studied with Mendelssohn and Hauptmann.

Hägg, Gustaf (Wisby, 1867). Able Swedish organist, trained at the Stockholm Conservatory and in Germany and France, since 1893 organist at the Klarakyrka in Stockholm and since 1908 also professor at the Conservatory. Has written a symphony, a string-sextet, a string-quartet, a piano-trio, orchestral *Miniatures*, organ- and piano-pieces.

Hägg, Jacob Adolf (Œstergarn, 1850). Swedish composer, pupil of Van Boom, Gade and Kiel. Has written a *Northern Symphony*, 2 piano-sonatas, 'cello-, organ- and piano-pieces, etc. Sketch by Hetsch, 1903.

Hahn, Albert (Thorn, 1828–1880, n. Leipzig). Prussian teacher, from 1856 active in Berlin, in 1867–70 director at Bielefeld and from 1875 again in Berlin, where in 1876 he started *Die Tonkunst* to advocate the chromatic scale-system. Author of a work on Mozart's Requiem (1867), *Zur Organisation d. Musik im ganzen Lande*, 1879, etc.

Hahn, Carl (Indianapolis, Ind. 1874). American conductor, pupil of the Cincinnati College of Music, at first a 'cellist in the Cincinnati Orchestra, in 1900–11 conductor of choral and

orchestral enterprises at San Antonio and Galveston, Tex., and in 1913–18 conductor of the New York Arion and also of the Brooklyn Arion. *A.*

Hahn, Jacob H. (Philadelphia, 1847–1902, Detroit). In 1874 founder and then successful director of the Detroit Conservatory. *A.*

Hahn, Reynaldo (Caracas, 1874). Gifted Venezuelan composer, trained at the Paris Conservatory, Has written the operas *La Carmélite*, 1902, and *Nausicaa*, 1919, the 'idylle polynésienne' *L'Île du Rêve*, 1898, incidental music to Daudet's *L'Obstacle* (1890), Croisset's *Deux Courtisanes* (1902), Mendès' *Scarron* (1905), Racine's *Esther* (1905), Hugo's *Angelo* and *Lucrèce Borgia* (1905, '11) and Magre's *Médusa* (1911), the ballets *Béatrice d'Este*, 1909, *La Fête chez Thérèse*, 1910, and *Le Dieu Bleu*, 1912, the symphonic poems *Nuit d'Amour Bergamasque*, 1897, and *Prométhée Triomphant*, 1911, the 'mystery' *La Pastorale de Noël*, 1908, choruses, many songs and characteristic piano-pieces. *G, A.*

Haile, Eugen (Ulm, 1873). Würtemberger composer, pupil of the Stuttgart Conservatory, since 1903 active in New York as composer of the opera *Viola d'Amore*, music to accompany the drama *The Happy Ending* (1916) and about 100 fine songs. *A.*

Haines Brothers. A New York piano-making firm, founded in 1851 by Napoleon J. Haines and his brother. The firm is now part of the American Piano Co. *A.*

Hainl, Georges François (Issoire, 1807–1873, Paris). French 'cellist, and conductor, pupil of Norblon, touring from 1830 as virtuoso, from 1840 conductor of opera at Lyons and from 1863 at the Paris Opéra, besides for some years leading the Conservatory Concerts and also music at the court. Author of a sketch of music in Lyons (1852).

Haizinger, Anton (n. Vienna, 1796–1869, do.). Austrian operatic tenor, pupil of Salieri, from 1821 singing at the Theater an der Wien, Vienna, soon touring in Germany, France (1831) and England (1832) and then permanently engaged at Karlsruhe until his retirement to Vienna in 1850. *G.*

Hale, Philip (Norwich, Vt. 1854). Distinguished American critic, educated as a lawyer and practicing till 1882 in Albany, musically trained at Berlin, Stuttgart and under Guilmant, in 1887–89 organist and choral conductor in Troy and Albany. Since 1889 he has worked in Boston, from 1891 on the staff of the *Journal* and since 1903 of the *Herald*, besides in 1898–1901 editing the *Musical Herald* and writing for many other journals. In 1889–1905 he was organist at the First (Unitarian) Church in Roxbury. Since 1901 he has prepared the program-books of the Boston Symphony Orchestra with extraordinary brilliance and power. Editor of *Modern French Songs*, 2 vols. and contributor to L. C. Elson's *Great Composers and their Works*, 1900. *A.*

Halévy, Jacques François Fromental Élie (Paris, 1799–1862, Nice), surname properly Lévi. Eminent French (Jewish) composer, trained at the Paris Conservatory (Prix de Rome, 1819, with second prizes in 1816 and '17). From 1827 he was accompanist at the Italiens and in 1830–45 chorusmaster at the Opéra. From 1827 he was also professor at the Conservatory. Although composing industriously from his youth, he did not secure public attention till about 1830, but soon reached his highest success with *La Juive* and *L'Éclair* in 1835. He was made a member of the Légion d'Honneur and of the Académie, becoming in 1854 secretary of the Fine Arts section and thus official eulogist. His style was full of power on many sides, especially in emotional contrast, richness of dramatic color, strong characterization of personages, scholarly treatment, etc., but tended to overelaboration, was sometimes unduly somber and not seldom was applied to texts of mediocre value. He was unduly influenced by Meyerbeer, whose vogue hampered his popularity.

His works include

Operas—*Les Bohémiennes* (before 1819), *Pygmalion*, *Les Deux Pavillons* (both about 1821), *L'Artisan*, 1827, *Le Roi et le Bâtelier*, 1828 (with Rifaut), *Clari*, 1828, *Le Dilettante d'Avignon*, 1829, *La Langue Musicale*, 1831, *La Tentation*, 1832 (ballet-opera, with Gide), *Les Souvenirs de Lafleur*, 1833, *Ludovic*, 1833 (completion of a work begun by Hérold), *La Juive*, 1835, *L'Éclair*, 1835, *Guido et Ginevra*, 1838, *Les Treize*, 1839, *Le Shérif*, 1839, *Le Drapier*, 1840, *Le Guitarréro*, 1841, *La Reine de Chypre*, 1841, *Charles VI*, 1843, *Le Lazzarone*, 1844, *Les Mousquetaires de la Reine*, 1846, *Les Premiers Pas*, 1847 (with Adam, Auber and Carafa, for the opening of the Théâtre National), *Le Val d'Andorre*, 1848, *La Fée aux Roses*, 1849, *La Tempesta*, 1850, *La Dame de Pique*, 1850, *Le Juif Errant*, 1852, *Le Nabab*, 1853, *Jaguarita l'Indienne*, 1855, *L'Inconsolable*, 1855, *Valentine d'Aubigny*, 1856, *La Magicienne*, 1858, with *Vanina d'Ornano* (completed by Bizet) and *Noë* or *Le Déluge* (ditto).

Ballets—*Yelva* (1830), *Manon Lescaut*, 1830.

Incidental music for *Prométhée Enchaîné* (translated from Æschylus by Léon Halévy), 1849.

Cantatas—*Les Derniers Moments du Tasse*, 1816, *La Mort d'Adonis*, 1817, *Herminie*, 1819, *Italie*, 1849, *Les Plages de Nil*, 1859.

Psalm 130, 1820 (for funeral of Duc de Berry). Several men's choruses.

Piano-sonata (4 hands) and some pieces.

Many songs and duets.

He also wrote *Souvenirs et Portraits*, 1861, with its continuation *Derniers Souvenirs et Portraits*, 1863 (both largely made up of eulogies of Academicians), and prepared the text of Cherubini's treatise on counterpoint and fugue, besides a school text-book on singing. Memoirs by Neumann, 1855, Léon Halévy, 1862, Lorbac, 1862, Monnais, 1863, Catelin, 1863, and Pougin, 1865. *G.*

Halir, Karl (Hohenelbe, 1859–1909, Berlin). Eminent Bohemian violinist, pupil of Bennewitz and Joachim, from 1876 in Bilse's orchestra at Berlin and at Königsberg and Mannheim, from 1884 concertmaster of the court-band at Weimar and in 1893–1907 court-concertmaster at Berlin, following De Ahna. In 1897–1907 he played second in the famous Joachim Quartet

and then formed his own Quartet (with Exner, Müller and Dechert), which was almost equally noted. In 1896–97 he toured in America. In 1888 he married Theresa Zerbst, an accomplished singer.

Hall, Henry (?1655–1707). 17th C. *G.*

Hall, Marie [Mary Paulina] (Newcastle, 1884). Gifted English violinist, pupil of her father, Hildegard Werner, Kruse and Sevčik, developing precociously as a little child. Since 1902 she has toured in all parts of the world with remarkable success. *G.*

Hall, Walter Henry (London, 1862). English organist and conductor, trained at the Royal Academy, London, since 1883 in America, from 1884 in Germantown, Pa., from 1890 at St. Peter's in Albany and in 1896–1913 at St. James' in New York. In 1893 he founded and has since conducted the Brooklyn Oratorio Society, besides several other choral societies. Since 1913 he has also been professor of Choral and Church Music at Columbia University, with the leadership of the chapel-choir and a large chorus. The combined forces of his Brooklyn and New York choruses give festival performances annually. Has written church-music and *Essentials of Choir-Boy Training*, 1907, with many articles. *A.*

Hall, William John (London, 1867). English singer and organist, trained in London, Leipzig and Milan, since about 1890 in America, singing at first in light opera, then teaching and playing at Rock Island, Ill., Cedar Rapids, Ia., St. Paul, Davenport, Ia., and latterly at St. Louis. Has written operettas, tone-poems, songs, etc. *G.*

Hallé, Charles [Karl Halle] (Hagen, 1819–1895, Manchester). Distinguished Westphalian pianist and conductor, precociously developed (appearing in public when but four), pupil of his father, Rinck and G. Weber, besides from 1835 being intimate with a large musical circle in Paris and making some trips elsewhere (as to England in 1843). In 1848 the Revolution forced his moving to England, where he settled at Manchester, soon making a reputation as conductor of the Gentlemen's Concerts, of a new choral society (1852) and of opera, besides in 1857 starting the noted Manchester Orchestra. He also made his mark as pianist and from about 1852 was a pioneer in giving series of historical and instructive recitals (notably at London in 1861–63, with program-notes by J. W. Davison). From about 1860 he was constantly in request as conductor for opera-seasons, choral societies, orchestras and festivals (from 1868 the Reid Concerts at Edinburgh, in 1873–93 the Bristol Festivals, in 1882–85 the London Sacred Harmonic Society and from 1883 the Liverpool Philharmonic, etc.). In 1888 he married Wilma Neruda (Mme. Norman), the violinist, and with her made tours in Australia in 1890–91, as well as in South Africa in 1895. In 1893 he promoted the founding of the Royal College of Music at Manchester and became its first principal. He was instrumental in introducing many of Berlioz' works to the English public. In 1884 Edinburgh University made him Mus.D. and in 1888 he was knighted. Wrote some piano-works and a method. Memoir by his son and daughter (autobiographical), 1896, and see L. Engel, *From Handel to Hallé*, 1890. *G.*

Hallén, Anders (Gothenburg, 1846). Eminent Swedish conductor and composer, pupil of Reinecke, Rheinberger and Rietz, in 1872–78 and 1883–84 conductor of the Musical Union at Gothenburg (at Berlin in 1878–83), from 1884 of the Philharmonic Concerts in Stockholm, in 1892–97 of the Royal Opera there, in 1901–07 of the Malmö Philharmonic and since 1908 professor at the Stockholm Conservatory and critic for the *Nya Dagligt Allehanda*. He is a member of the Swedish Academy and of several Scandinavian Orders. Has written the operas *Harald Viking*, 1881, *Häxfällan*, 1896, (rewritten as *Walborgsmässa*, 1902), and *Waldemarsskatten*, 1897, with *Geminianus* and *Nyårsopera* (not yet given), a *Jul-Oratorium*, the choral works *The Page and the Princess*, *The Dream-King and his Love*, *Goblin's Fate*, *Christmas-Eve*, *Sweden*, *Peace*, *Dionysos*, etc., the symphonic poems *Sten Sture* (melodrama), *A Summer Tale*, *From the Waldemar Story*, *From the Wasa Story*, *The Island of the Dead* (*Toteninsel* or *Sphärenklänge*), 4 orchestral suites, 2 rhapsodies, the overture *Frithjof och Ingeborg*, a Romance for violin and orchestra, a piano-quartet, German and Swedish songs, etc. Author of *Musikaliske Käserier*, 1897.

Haller, Michael (Neusaat, 1840–1915, Ratisbon). Bavarian priest and church-musician, pupil of Schrems, from 1866 teacher at the Realschule in Ratisbon and at the Church Music School. Wrote 14 masses, motets, Psalms and much other church-music, string-quartets, melodramas, etc., and completed parts of some Palestrina works, besides a singing-method (1876, 12th ed. 1910), a *Kompositionslehre für d. polyphonen Kirchengesang*, 1891, *Modulation in d. Kirchentonarten*, *Exampla Polyphoniæ Ecclesiasticæ* (in modern notation, with notes) and articles for the *Kirchenmusikal. Jahrbuch.*

Hallström, Ivar (Stockholm, 1826–1901, do.). Swedish composer, at first a lawyer and also librarian to the Crown Prince, but from 1861 head of the Lindblad music-school. His style as composer was strongly national. Wrote the operas *Hertig Magnus*, 1867, *The Mountain-King*, 1874, *The Gnome's Bride*, 1875, *The Vikings' Voyage*, 1877, *Nyaga*, 1885, *Per Swinaherde*, 1887, *Granada's Daughter*, 1892, and *Liten Karin*, 1897, the operettas *The Enchanted Cat*, 1869, *Mjölnarvargen*, 1871, *Silverringen*, 1880, *Aristotle*, 1886, and *Hin ondes Snaror*, 1900, the ballets *In London*, 1871, *The Adventure in Scotland*, 1875, and *Melusina*, 1882, incidental music for Hedberg's *Stolts Elisif* (1870), several cantatas, including *The Flowers*, 1860 (prize from Stockholm Musical Union), piano-pieces and songs.

Hallwachs, Karl (Darmstadt, 1870). Hessian conductor and song-composer, pupil of the Munich Conservatory, from 1895 choral and orchestral conductor at Darmstadt, from 1897 chorusmaster at the Wiesbaden Opera, from 1899 opera-director at Aix, from 1900 at Saarbrück and since 1902 director of the Oratorio Society and the Liedertafel at Kassel. Has written the opera *Ramaka*, various choruses, several sets of notable songs, piano-pieces, etc.

Halm, Anton (Wies, 1789–1872, Vienna). Able Styrian teacher and composer, trained at Gratz, in army-service in 1809–11, then teacher at Gratz and for the Baroness von Ghica (whom he married in 1815), and from 1815 noted as a leading teacher in Vienna (Heller, Henselt, Fischhof, Dachs, Epstein, Beliczay, etc., were his pupils). Wrote much chamber-music (sextet, string-quartets, piano-trios, 'cello-sonatas), piano-sonatas, rondos, fantasias, variations and excellent études, a mass, songs, etc. He was a trusted friend of Beethoven (made a piano-arrangement of his quartet-fugue, op. 133, which was finally replaced by one by Beethoven himself).

Halm, August (Grossaltdorf, 1869). Würtemberger teacher, at first studying theology at Tübingen, then pupil of the Munich Conservatory, from 1903 teacher in schools at Haubinda and Wickersdorf, in 1910–11 leader of the Ulm Liedertafel and since 1913 teacher in the Stuttgart Hochschule. Has written a symphony, a piano-concerto, a string-quartet, piano-pieces, a manual of harmony, *Von zwei Kulturen d. Musik*, 1913, *Die Symphonie Bruckners*, 1914, *Von Grenzen u. Ländern d. Musik*, 1916, and *ueber J. S. Bachs Konzertform*, 1919 (in *Bach-Jahrbuch*).

Hals, Bröderne. A leading Norwegian firm of piano-makers, founded in 1847 by Karl and Peter Hals and continued by their descendants.

Halvorsen, Johan (Drammen, 1864). Norwegian violinist, trained at the Stockholm Conservatory and by Brodsky, Becker and Thomson, from 1887 concertmaster at Bergen and at Aberdeen, besides touring, and teaching three years at the Helsingfors Conservatory, from 1893 conductor of the Bergen Harmonie and since 1899 of the Christiania Opera. Has written a violin-concerto, 3 violin-suites, music for several plays, a cantata for the coronation of King Haakon (1906), various piano-pieces, choruses and songs.

Ham, Albert (Bath, 1858). English organist, pupil of Hewitt and Pyne, from 1880 playing at Ilminster and from 1893 at Taunton, with some choral conducting, and since 1897 organist at St. James' Cathedral in Toronto, conductor of the National Chorus and examiner for the University. In 1909 he became president of the new Canadian Guild of Organists. Mus.D. of Dublin Univ. in 1894 and of Toronto Univ. in 1906. Has written 2 church-cantatas, services, anthems and other church-music, part-songs, military marches and several text-books for Novello. *A.*

Hamal, Jan Noël (Liège, 1709–1778, do.). Belgian composer, from 1745 choirmaster at Liège Cathedral (St. Lambert). Wrote symphonies that antedate Haydn, 3 oratorios, Psalm 114 (with double orchestra), 5 operettas in the Walloon dialect, arias, etc.

Hambourg, Boris (Voronezh, 1884), brother of the two following. Eminent Russian 'cellist, pupil of his father, Walenn and the Hoch Conservatory, Frankfort, appearing from 1903 at Pyrmont, then on tour with his brother Mark in Australia and New Zealand, from 1904 in England, from 1906 in Germany and from 1910 in America, besides a tour in South Africa in 1908. In 1911–16 he joined his father and his brother Jan in conducting a notable music-school in Toronto, and has since lived in New York. His historical recitals of 'cello-music in England and Germany made a deep impression. Has written 'cello-pieces and edited examples of 18th-century works. *A.*

Hambourg, Jan (Voronezh, 1882), brother of Boris above and Mark below. Eminent Russian violinist, pupil of Sauret, Wilhelmj, Heermann, Ševčik and Ysaÿe, since 1905 known throughout Europe and America as both soloist and ensemble-player. In 1911–16, with his father and brother Boris, he conducted a school in Toronto, and has since lived in New York. *A.*

Hambourg, Mark (Voronezh, 1879), brother of the two preceding. Famous Russian pianist, pupil of his father and Leschetizky, first appearing when but nine (in Moscow), and since 1895 increasingly notable in all parts of the world, excelling in technique, memory and temperamental interpretation (somewhat recalling Rubinstein). He has made four tours in America (1899, 1902, '07, '15), five in Australia (from 1895) and two in South Africa. He is a British subject and lives in London. Has written several piano-pieces. *A.*

Hambourg, Michael (Yaroslav, 1856–1916, Toronto), father of the three preceding. Russian pianist, trained at the Petrograd and Moscow Conservatories, from 1880 professor at the latter, from 1891 teacher in London and from 1911 director, with his sons Jan and Boris, of a school in Toronto. *A.*

Hamel, Marie Pierre (n. Beauvais, 1786–after 1870, do.). French expert on organ-making and civil official at Beauvais. He was long a member of the Commission on Arts and Monuments and prepared reports upon organs throughout France. He was also one of the founders of the Beauvais orchestra, which did pioneer work in introducing the Beethoven symphonies. Though not engaged in organ-making, he rebuilt some organs, including that in Beauvais Cathedral. Author of *Nouveau Manuel Complet du Facteur d'Orgues*, 3 vols. 1849 (revised ed. by Guédon, 1903), in its extended form of great value.

Hamerik [Hammerich], Asger (Copenhagen, 1843–1923, do.). Fine Danish composer, pupil of Gade, Matthison-Hansen, Haberbier and Von

Bülow, after sojourns in Vienna (with Berlioz), Paris and Italy, in 1871–1898 director of the Peabody Conservatory, Baltimore, and conductor of the Symphony Concerts there, and from 1898 living in Copenhagen. In 1890 he was knighted by the King of Denmark. Has written the operas *Tovelille*, *Hjalmar and Ingeborg* (both 1868), *La Vendetta*, 1870 (Milan), and *Der Wanderer*, 1872, an *Opera ohne Wort*, 1883, the choral works *Hymne de la Paix*, 1868, *Trilogie Judaïque*, 1869, *Christliche Trilogie*, 1882, a cantata celebrating the new Swedish Constitution (1866), a Requiem (6-part), etc., 7 symphonies (*Poétique* in F, *Tragique* in C min., *Lyrique* in E, *Majesteuse* in C, *Sérieuse* in G min., *Spirituelle*, for strings, and *Chorale*), 5 *Nordische Suiten* for orchestra, a 'cello-romance with orchestra, a piano-quartet, a 'cello-piano fantasia, etc. *G*, *A*.

Hamilton, Clarence Grant (Providence, R. I. 1865). American teacher and organist, pupil of Foote, Dannreuther, Matthay, Macdougall and Chadwick, from 1889 in Providence and since 1904 teaching at Wellesley College and organist at the Congregational Church there. Since 1913 he has directed a summer-school at Boothbay, Me. Author of *Outlines of Music-History*, 1908 (revised, 1913), *Piano-Teaching*, 1910, *Sound and its Relation to Music*, 1912, *Music-Appreciation*, 1920, with parts of Baltzell's *History of Music*, 1905. Editor of Ditson's *School-Credit Piano-Course*, 1918. Has also written choruses for two Greek plays (1912, '14) for women's voices. *A*.

Hamilton, James Alexander (London, 1785–1845, do.). Self-trained author of many elementary text-books or catechisms in harmony and composition, a dictionary of terms and translations of theoretical works by Cherubini, Baillot, Fröhlich and Vierling. *G*.

Hamlin, George John (Elgin, Ill. 1868–1923, New York). American tenor, since 1895 favorably known in concert and since 1911 also in opera (Chicago Opera). In 1898 he introduced programs wholly made up of Strauss' songs. *A*.

Hammer, Heinrich Albert Edward (Erfurt, 1862). Thuringian conductor, pupil of Pott, H. Ritter, Viardot-Garcia and Marsick, from 1890 leader of the Amsterdam Quartet, in 1894–96 director of the Hague Euterpe, from 1897 orchestral conductor at Bochum, from 1901 founder and leader of an orchestra in Lausanne and in 1905–07 of one in Gothenburg (Sweden). In 1903 he led a Berlioz Festival in Geneva and in 1904–05 Beethoven, Brahms and Berlioz Festivals in Berlin. Since 1908 he has directed an orchestra in Washington and a women's chorus. Has written the oratorio *Der heilige Georg*, a symphony, the ode *Columbia Triumphant in Peace*, 1915, a symphony, 3 (American) *Indian Rhapsodies* for orchestra, violin-pieces, church-music, choruses and songs. *A*.

Hammerich, Angul (Copenhagen, 1848), brother of Hamerik above. Danish author and teacher, at first in the civil service, but from 1880 music-critic for the *Nationaltidende* and from 1892 lecturer or professor at Copenhagen University, where in 1898 he organized a Historical Musical Museum. Author of *Studies in Old Icelandic Music*, 1890, *The Copenhagen Conservatory*, 1892, *Music at the Court of Christian IV*, 1892, *Catalogue of the Historical Musical Museum*, 1909–11, *Musical Relics of Denmark*, 1912, biographical essays on Hartmann (1916) and a history of Danish music before 1700 (1921).

Hammerschmidt, Andreas (1612–1675). 17th C. *G*.

Hammerstein, Oscar (Berlin, 1847–1919, New York). Prussian impresario, from 1863 a cigar-maker in New York, from 1870 lessee or owner of a series of theatrical enterprises, and in 1906–10 the director of the Manhattan Opera House, which he made a strong rival of the Metropolitan. In 1908 he built the Philadelphia Opera House, in 1911–12 the London Opera House and in 1913 the American Opera House in New York, his use of which was, however, prevented. *A*.

Hammond, William Churchill (Rockville, Conn. 1860). American organist, pupil of N. H. Allen and S. P. Warren, since 1885 at the Second Congregational Church, Holyoke, Mass., with many recitals elsewhere, besides from 1890 teaching at Smith College and in 1900 becoming professor at Mt. Holyoke College. *A*.

Hanboys [Hamboys], John. 15th C. *G*.

Hanchett, Henry Granger (Syracuse, N. Y. 1853–1918, Siasconset, Mass.). American physician and pianist, pupil of Held, A. J. Goodrich, Sherwood, Th. Kullak, A. K. Virgil and Wm. Mason, in 1884–87 organist of the Church of the Ascension, New York, from 1889 at the Marble Collegiate Church and in 1893–98 at the Central Congregational Church, Brooklyn, besides in 1890–93 teaching at the Metropolitan College of Music. From about 1890 he made a specialty of lecture-recitals, especially in New York and Brooklyn. In 1907–10 he taught near Washington and from 1913 was music-director at Brenau College in Georgia. In 1873 he invented the 'sostenuto' pedal for pianos. Wrote some church-music, *Teaching as a Science*, 1882, *The Art of the Musician*, 1905, and *An Introduction to the Theory of Music*, 1916, besides some medical books. *A*.

Hand, Ferdinand Gotthelf (Plauen, 1786–1851, Jena). From 1817 professor of Greek at Jena University. Author of *Aesthetik d. Tonkunst*, 2 vols. 1837–41 (2d ed. 1846).

Händel, Georg Friedrich (Halle, [Feb. 23] 1685–1759 [Apr. 14], London), name anglicized as Hendel or Handel from soon after 1710. Distinguished Saxon composer, contemporary with J. S. Bach and more immediately influential than he upon the progress of dramatic music, especially in England. His father was a surgeon, his mother (second wife, much younger than her husband) the daughter of a Lutheran pastor.

The boy's early interest in music was at first checked, but, after it had been noted by the Duke of Saxe-Weissenfels in 1692, developed by lessons from Zachau, organist at the Liebfrauenkirche. Before he was ten he had become expert on harpsichord, organ and oboe, as well as in polyphonic composition. In 1696 he was taken to Berlin as a musical prodigy, and the Elector offered to send him to Italy as a protégé. Instead, he continued his general education at Halle, in 1702 taking one year at the University, becoming also organist at the Moritzkirche (Reformed). In 1703, seeking wider musical experience, he joined Keiser's orchestra at Hamburg, at first as violinist, later as cembalist or vice-director. Here he began opera-writing in the Italian style, besides continuing work as organist. In 1706–09 he was in Italy, visiting all the larger cities, becoming familiar with a large circle of eminent musicians and adding to his reputation as player and composer in several forms. He was then appointed court-director at Hanover, succeeding Steffani, but in 1710 and 1712–14 made visits to London with notable success as producer of opera. In 1714, when he had been too long absent from Hanover, at the death of Queen Anne, his patron, the Elector, succeeded her as George I. The awkward position of Handel was relieved after a time and he was made court-musician, a post retained for the rest of his life. In 1716–18, however, he was again at Hanover. In 1718–20 he served as musician to the wealthy Duke of Chandos at Cannons, writing some striking church-music and the first of his English oratorios.

From 1720 to 1737 he was absorbed in operatic enterprises, until 1728 as composer and conductor for the aristocratic stock-company known as the Royal Academy of Music, for which he wrote nearly 20 operas. Political and personal strife having caused this to fail, from 1729 he continued with a company of his own, which, however, was ruined in competition with rivals in 1737, Handel losing all his savings and suffering a slight stroke of paralysis. For this venture he had written about 15 more operas.

From 1739 he turned almost wholly to producing oratorios, in which he used musical methods like those of his operas, but applied to works adapted to concert-performance and utilizing choral forces. A series of about 15 works followed which proved to have permanent vitality and influence, making him, at least till the time of Mendelssohn, the most potent force in moulding English musical taste. In 1753 he became almost totally blind, but continued active till near his death.

His location in England kept his works from having immediate recognition on the Continent, though his ability was well known. It later became clear that he was one of the strongest exponents of the prevalent Neapolitan type of opera, excelling in the freedom with which he handled its artificial plan, in the variety and force of his dramatic characterization and in his command of instrumental and vocal expression. At the same time he gradually developed a power of creation in sacred and serious composition that brought him into a certain comparison with Bach. His genius, however, though abundantly facile in the polyphonic methods of the time, lay in directions different from those chosen by Bach, especially in the emphasis upon melodic and harmonic effects having a more direct popular appeal. Though most striking as a vocal composer, his command of instrumentation and his strictly instrumental works set him with Bach and Domenico Scarlatti as one of the most able prior to the rise about 1750 of the monophonic and symphonic styles of Mannheim and of the Viennese masters. None of his operas continued in vogue entire, owing to the poverty of their librettos and the stiffness of their dramatic structures, but numerous arias from them are still admired. Of his oratorios, *The Messiah* promptly achieved fame and has continued enormously popular, partly because of its subject (and the masterly plan of its text-material) and partly for the power of many of its passages. Yet as illustrating Handel as melodist and choral writer several other works stand out as equally important, notably *Saul*, *Israel in Egypt* (for pictorial choruses), *Samson*, *Judas Maccabæus* and *Joshua*.

Personally, Handel was hearty, frank, rather choleric and imperious, a born manager and a shrewd observer of popular taste. But he was also high-minded, earnest and devout, as his more serious writing testifies. He was never married. At his death, unlike Bach, he left a considerable property.

After the fashion of the time, he did not hesitate often to remodel or readapt his own works to new purposes, as well as to some extent to borrow from others. The list of his several works is as follows:

Secular Vocal Works

Operas—*Almira*, *Nero*, 1705 (Hamburg), *Daphne*, *Florinda*, 1706 (do.), *Rodrigo*, 1707 (Florence), *Agrippina*, 1708 (Venice), *Rinaldo*, 1711 (London, and all below), *Il Pastor Fido*, 1712, *Teseo*, 1713, *Silla*, 1714?, *Amadigi di Gaula*, 1715, *Radamisto*, 1720, *Muzio Scevola*, *Floridante*, 1721, *Ottone*, *Flavio*, 1723, *Giulio Cesare*, *Tamerlano*, 1724, *Rodelinda*, 1725, *Scipione*, *Alessandro*, 1726, *Ammeto*, *Riccardo Primo*, 1727, *Siroe*, *Tolomeo*, 1728, *Lotario*, 1729, *Partenope*, 1730, *Poro*, 1731, *Ezio*, *Sosarme*, *Orlando*, 1732, *Arianna*, 1734, *Ariodante*, *Alcina*, 1735, *Atalanta*, 1736, *Arminio*, *Giustino*, *Berenice*, 1737, *Faramondo*, *Serse*, 1738, *Jupiter in Argos* (1739), *Imeneo*, 1740, *Deidamia*, 1741, with *Tito*, *Alfonso Primo*, *Flavio Olibrio* and *Honorius*, fragments, mostly of uncertain date.

Pasticcios—*Ormisda*, 1730 (London, and all below), *Lucio Papirio*, *Il Catone*, 1732, *Semiramide*, *Cajo Fabriccio*, 1733: *Arbace*, *Orestes*, 1734, *Alessandro Severo*, 1738, *Roxana*, 1743, *Lucio Vero*, 1747, *Ernelinda* (?).

Serenatas, Odes, etc.—*Aci*, *Galatea e Polifemo*, 1708 (Naples), *Birthday Ode*, 1713 (for Queen Anne), *Acis and Galatea*, 1720 (Cannons), *Parnasso in Festa*, 1734 (London), *Alexander's Feast*, 1736, *Ode for St. Cecilia's Day*, 1739, *L'Allegro, il Penseroso ed il Moderato*, 1740.

Miscellaneous stage-pieces—*The Alchymist*, 1732, *Terpsicore*, 1734, *Semele*, 1744, *Hercules*, 1745, *Alceste* (1750), *The Choice of Hercules*, 1751.

Various Italian cantatas, trios and duets; some French and German songs.

Sacred Vocal Works

Oratorios—1st Passion, 1704 (Hamburg), *La Resurrezione*, *Il Trienfo del Tempo*, 1708 (Rome), 2d Passion, 1717 (Hamburg), *Esther*, 1720 (Cannons) *Deborah*, *Athaliah*, 1733 (London, and all but one below), *Saul*, *Israel in Egypt*, 1739, *The Messiah*, 1742 (Dublin), *Samson*, 1743, *Joseph*, 1744, *Belshazzar*, 1745, *Occasional Oratorio*, 1746, *Judas Maccabæus*, 1747, *Alexander Balus*, *Joshua*, 1748, *Solomon*, *Susanna*, 1749, *Theodora*, 1750, *Jephtha*, 1752, *The Triumph of Time*, 1757 (see 1708 above).

English anthems, etc.—Utrecht Te Deum and Jubilate, 1713 (London), 12 Chandos Anthems and 3 Te Deums, 1718–20 (Cannons), 4 Coronation Anthems, 1727 (London, for George II), 2 Wedding Anthems, 1734,'36 (for Princess Royal and for Prince of Wales), Funeral Anthem, 1737 (at death of Queen Caroline), Dettingen Te Deum and Anthem, 1743, Foundling Anthem, 1749 (for the Foundling Hospital). Also 3 tunes for English hymns.

Latin motets—Laudate Pueri in F and D, Dixit Dominus, Nisi Dominus, Silete venti; Kyrie, Gloria and Magnificat of disputed authorship.

Instrumental Works

Water-Musick, 1715; *Firework-Music*, 1749; *Forest-Musick* (1742?, Dublin).

3 *Suites de Pièces* for harpsichord; 6 fugues; 12 sonatas or solos.

6 sonatas or trios; 7 trios; 6 hautboy-concertos; 15 concertos; concertone; 3 sets of organ-concertos; many other fragments.

[The long list of overtures to operas and oratorios really belong here, since they are more or less independent compositions.]

The comprehensive edition of his works that was ordered by George III and prepared by Samuel Arnold (36 vols. from 1786) has been superseded by the great edition of the Händelgesellschaft under the care of Chrysander (100 vols. 1856–94). Memoirs by Mattheson, 1740 (in his *Ehrenpforte*), Mainwaring, 1760, Coxe, 1799, Clark, 1836, Förstemann, 1844, Schoelcher, 1857, Stothard, 1857, Chrysander, 1858–67 (3 vols. only, to be completed by Seiffert), Chorley, 2 vols. 1859, Van Kempen, 1868, Marshall, 1881, Rockstro, 1883, Opel, 1885, Volbach, 1898 (enlarged 1906), Williams, 1901, Cummings, 1905, Hadden, 1905, Robinson, 1908, Streatfeild, 1909, Rolland, 1910, Davey, 1912, Turovius, 1912, Brenet, 1913, H. Abert, 1921, and many other monographs and articles. *G.*

Händl. See Gallus.

Handlo, Robert de. 14th C. *G.*

Handrock, Julius (Naumburg, 1830–1894, Halle). Saxon piano-teacher, writing many valuable études and pedagogical pieces. He was intimate with Franz and Liszt.

Hänel von Cronenthal, Julia (Gratz, 1839), wife of Marquis d'Héricourt de Valincourt. Gifted Styrian composer of 4 symphonies, orchestral arrangements of Chinese melodies, a string-quartet, 22 piano-sonatas and many other pieces.

Hanff, Johann Nicolaus (1630–1706). 17th C.

Hanfstängel, Marie, née Schröder (Breslau, 1848–1917, Munich). Brilliant Silesian operatic soprano, pupil of Mme. Viardot-Garcia, and Vannucini, first appearing in Paris in 1866–70, in 1871–78 active at Stuttgart, from 1882 at Frankfort and in 1895–97 teaching at the Hoch Conservatory there and then living in Munich. In 1884–86 she sang at the Metropolitan, New York. Author of *Meine Lehrweise d. Gesangskunst*, 1902.

Hanisch, Joseph (Ratisbon, 1812–1892, do.). Bavarian organist, pupil of his father and Proske, in 1834–36 the latter's assistant in Italy, from 1839 organist at Ratisbon Cathedral and of a parish-church near by, as well as from 1875 teacher in the Church Music School. Wrote masses, motets, Psalms, organ-pieces, etc., and prepared (with Haberl) accompaniments for the *Graduale* and *Vesperale Romanum*.

Hanke, Karl (Rosswalde, 1754–1835, Hamburg). In 1775–79 musician to Count Hoditz-Rosswalde, from 1786 court-director at Schleswig, from 1791 cantor at Flensburg and later city-director at Hamburg. His first wife was the singer Stormkin (d. 1789) and his second the singer Berwald. Wrote 5 operas (from 1781), ballets, many cantatas, symphonies, concertos, much chamber-music, church-music, etc.

Hanon, Charles Louis (n. Verdun, 1820–1900, Boulogne). French organist and piano-teacher, writing valuable études for piano and a method, besides editing a set of progressive study-pieces, etc.

Hänsel, Peter (Leipa, 1770–1831, Vienna). Silesian violinist, from 1787 employed by Count Potemkin at Petrograd and from 1792 by Countess Lubomirski in Vienna (studying also with Haydn). In 1802–03 he visited Paris. Wrote an enormous amount of chamber-music of no great value.

Hansen, Emil Robert (Copenhagen, 1860). Able Danish 'cellist, pupil of his father, Neruda and Grützmacher, in 1877–89 in the court-orchestra at Copenhagen, then in London, from 1891 in the Gewandhaus Orchestra at Leipzig and teacher at the Conservatory. Has written the opera *Frauenlist*, 1911, the operetta *Die wilde Komtesse*, 1913, a symphony, an orchestral suite (strings and horns), the overture *Phädra*, concertos for 'cello and for piano, a piano-quintet, a violin-sonata, etc.

Hansing, Siegfried (Bückeburg, 1842–1913, in Switzerland). Expert piano-maker, in 1884–98 working in America. Author of *Das Pianoforte in seinen akustischen Anlegen*, 1888 (2d ed. 1909) and articles in the *Zeitschr. für Instrumentenbau*.

Hanslick, Eduard (Prague, 1825–1904, n. Vienna). Eminent Bohemian critic, educated for the law at Prague and Vienna (degree in 1849), but also musically trained by Tomaschek. In 1848–49 he wrote for the *Wiener Zeitung*, from 1855 for the *Presse* and from 1864 for the *Neue Freie Presse*. In 1861–95 he was lecturer or professor at the University on music-history and æsthetics. He was one of the jury of award at the Paris Expositions of 1867 and '78, as at that of Vienna in 1873. From the outset of his literary career he employed his fine technical equipment and his vigorous style to uphold the view that beauty in music inheres wholly in the content of the tone-fabric itself. He carried his

advocacy of 'pure' or 'absolute' music so far that he became the chief opponent not only of Wagner, but of every modern tendency to exalt 'program' and even 'pictorial' effects. He was an enthusiastic partisan of Brahms. Author of *Vom Musikalisch-Schönen*, 1854 (12th ed. 1918), *Gesch. d. Concertwesens in Wien*, 2 vols, 1869–70, *Aus d. Konzertsaal*, 1870 (2d ed. 1897), *Die moderne Oper*, 9 vols. 1875–1900, *Suite* (collected critiques), 1885, *Konzerte, Komponisten u. Virtuosen* [1870–85], 1886, and *Aus meinem Leben*, 2 vols. 1894 (4th ed. 1911), besides the literary part of the *Galerie deutscher Tondichter*, 1873, and *Galerie französ. u. italien. Tondichter*, 1874. He also edited Billroth's *Wer ist musikalisch?*, 1895 (4th ed. 1911). *G.*

Hansmann, Viktor (Warasdin, 1871–1909, Berlin). Croatian composer of the operas *Enoch Arden*, 1897, *Die Nazarener*, 1906, and *Unter der Reichsfahne*, 1906, and songs with orchestra. His father, **Richard Hansmann** (1845–1913), wrote upon the Jankó keyboard (1892).

Hanssens, Charles Louis (Ghent, 1802–1871, Brussels). Able Belgian 'cellist and composer, self-taught, by 1812 playing in the opera-orchestra at Amsterdam and in 1822 assistant-conductor, from 1824 in similar posts at Brussels until driven to Holland by the Revolution of 1830. In 1834 he was similarly active at the Théâtre Ventadour, Paris, followed by the direction of French opera at The Hague and Ghent. In 1848–69 he was conductor at the Monnaie, Brussels, and professor at the Conservatory, in 1851–54 being also manager of the Opera. As a composer he ranked high among the Belgians of his time. Wrote 8 operas, about 15 ballets, music for Vaëz' *Agneessens* (1849), the oratorio *Le Sabbat*, 1870, 4 cantatas, 2 masses, a Requiem, several symphonies, overtures, concertos for 'cello, violin, clarinet and piano, string-quartets, etc. His father, **Charles Louis Joseph Hanssens** (1777–1852), was also a prominent conductor from about 1800, at Brussels at intervals in 1825–40.

Harburger, Walter (Munich, 1888). Bavarian composer of a symphony, 3 string-quartets, a piano-trio, a 'cello-sonata, 3 sonatas and 2 suites for piano, a clavichord-suite, various other piano-works, 2 extensive organ-fugues, a mass, an *a cappella* Stabat Mater and music for 2 pantomimes. Author of books on harmony as deduced from mathematical and logical principles (1912–20).

Harcourt, Eugène d' (Paris, 1855–1918, do.). French composer and critic, trained at the Paris Conservatory and by Schulze and Bargiel. In 1892–95 he conducted Concerts Éclectiques Populaires in Paris (building for them the Salle d'Harcourt) and in 1900 sought to continue them as Grands Oratorios à l'Église St.-Eustache. In 1906-09 he was deputed by the government to examine musical conditions in Italy, Germany, Austria and Scandinavia, and in 1915 (with Saint-Saëns) was commissioner at the Panama-Pacific Exposition at San Francisco. In 1917 he again visited America, conducting concerts of French works. Wrote the opera *Tasso*, 1903, 2 ballets, 3 symphonies (one, *Néo-classique*, to show that old and new methods are not antagonistic), 2 string-quartets, a mass (1876), cantatas and motets. Author of *Quelques Remarques sur l'Exécution de Tannhäuser à l'Opéra*, 1895, an analysis of the Beethoven symphonies (1898), and reports on music in Italy (1907), Germany and Austria (1908) and Scandinavia (1910), besides translations of Weber's *Der Freischütz* and Schumann's *Genoveva*. *A.*

Hardelot, Guy d' [pen-name of Helen Rhodes, née Guy]. Gifted French song-composer, born near Boulogne, pupil of the Paris Conservatory and encouraged by Gounod and Maurel to begin publication. In 1896 she visited America with Calvé and has since lived in London. Besides many and varied songs of much beauty she has written the operetta *Elle et Lui*.

Harnish, Otto Siegfried (? -1630). 16th C.

Harper, Thomas (Worcester, 1787–1853, London). English trumpeter, pupil of Eley (bandmaster in the East India Brigade) and till 1814 under him as leader. From about 1806 he played in opera- and theater-orchestras, at concerts and at provincial festivals. The eldest of his sons, **Thomas John** (1816–1898), until 1885 followed in all these posts, and two other sons were well-known hornists. *G.*

Harraden, Samuel (Cambridge, ?1821–1897, London). English organist, pupil of Walmisley, in 1841–46 playing in Manchester and then for many years at the Old Mission Church in Calcutta, where he also taught in schools, organized a glee-club and made researches in Hindu music. Mus.D. of the Bengal Academy of Music.

Harrer, Gottlob (1703–1755, Leipzig). From 1750 cantor of the Thomasschule, Leipzig, following J. S. Bach. Wrote much ensemble-music, including about 50 sinfonie and partien, oboe-trios, etc., with several oratorios and Passions, Psalms, etc.

Harriers-Wippern, Luise (Hildesheim, 1837–1878, in Silesia). Gifted Hanoverian operatic soprano, in 1857–68 prominent at Berlin and London. *G* (Wippern).

Harris, Augustus Henry Glossop (Paris, 1852–1896, Folkestone). Famous English-French impresario (originally an actor), from 1879 manager of Drury Lane, London, and from 1887 of various enterprises in Italian opera at Her Majesty's, Covent Garden, the Olympia, etc. From 1883 he was the leading opera-manager in England, introducing a long list of important works and singers. Knighted in 1891. *G.*

Harris, Clement Hugh Gilbert (Wimbledon, 1871–1897, in the Greek-Turkish war). Gifted English pianist, pupil of Mme. Schumann. Wrote the symphonic poem *Paradise Lost*, a *Festival March* for orchestra, romances for violin or clarinet and 'cello with piano, concert-études, etc., for piano, several songs. *G.*

Harris, Renatus (?1640–1715). 17th C. *G.*

Harrison, Beatrice (in India, 1892), sister of May below. English 'cellist, pupil of the Royal College, London, and the Berlin Hochschule (Mendelssohn prize), appearing in 1907 at London and in 1910 at Berlin, followed by tours in Europe and America (1913–15), usually with her sister.

Harrison, Julius Allen Greenway (Stourport, 1885). English composer and conductor, pupil of Bantock, often directing for the British National Opera Company and the Scottish Orchestra. Has written the tone-poem *Rapunzel*, a *Worcestershire Suite*, orchestral variations, a quintet for harp and strings, a string-quartet, a *Requiem of Archangels*, the cantata *Cleopatra*, the choral work *Rosalys*, many songs, etc.

Harrison, May (in India, 1891), sister of Beatrice above. English violinist, pupil of the Royal College, London, and of Auer, appearing from 1904 in London and throughout Europe and America, usually with her sister. In 1907 she was in Madrid, and in 1909 in Helsingfors (substitute for Kreisler).

Harrison, Samuel (Belper, 1760–1812, London). English concert-tenor, active in 1784–1812, especially at the Antient Concerts and from 1791 at the Vocal Concerts (which he and Knyvett inaugurated). *G.*

Harrison, William (London, 1813–1868, do.). English operatic tenor, trained at the Royal Academy, London, making his début in concert in 1837 and in opera in 1839. He was much identified with the development of English opera, in 1856 forming a special company with Louisa Pyne and then bringing out many works by Balfe, Wallace, etc. *G.*

Harriss, Charles Albert Edwin (London, 1862). English organist, pupil of his father (organist at Wrexham) and Ouseley Scholar at Tenbury, in 1880–82 playing in England, in 1882–83 at Ottawa and since 1883 at Montreal, where he has been noted as organist at St. James', founder of a madrigal society, conductor of the Philharmonic Society and in 1905 promoter of a series of choral festivals in Canadian cities. In 1906 and '19 he managed choral concerts in London. Has written the opera *Torquil*, 1896, the cantata *David before the King*, 1890, the choral idyl *Pan*, 1906, anthems, part-songs and songs, with some organ-pieces. *A.*

Hart, George (London, 1839–1891, Newhaven). Noted English violin-expert, pupil as a player at the Royal Academy, London, from 1874 successor to the violin-making business in London founded in 1825 by his father, **John Thomas Hart** (1805–1874) and, like him, much employed in gathering and classifying collections of fine instruments. Author of *The Violin*, 1875, and *The Violin and its Music*, 1881. His son **George** (b. 1860) continued the business. *G.*

Härtel, Gottfried Christoph (Schneeberg, 1763–1827, n. Leipzig). From 1795 the efficient manager of the music-publishing business of Breitkopf & Härtel at Leipzig and ancestor of the line of successors still in control.

Härtel, Gustav Adolf (Leipzig, 1836–1876, Homburg). Saxon violinist, from 1857 director at Bremen, from 1863 at Rostock and from 1873 at Homburg. Wrote the opera *Die Carabiniers*, 1866, 3 operettas, a *Trio Burlesque* for 3 violins and piano, violin-variations, etc.

Härtinger, Martin (Ingolstadt, 1815–1896, Munich). Bavarian operatic tenor, pupil of A. Bayer, appearing in 1841 at Mannheim, in 1842–58 engaged at the Munich Opera and in 1867–83 teacher at the Conservatory there.

Hartmann, Arthur Martinus (Maté Szalka, 1881). Eminent Hungarian violinist, brought up in Philadelphia, mostly self-taught, appearing first as a child of six and since 1893 in constant request throughout the United States and in many European countries. Has written the choral work *At the Mid-Hour of Night*, many transcriptions and pieces for violin, various piano-pieces (including about 50 Hungarian melodies), about 20 songs, 2 melodramas, etc. *A.*

Hartmann, Karl Robert Eduard von (Berlin, 1842–1906, n. do.). The noted philosophical writer. Among his works are *Deutsche Aesthetik seit Kant*, 1886, and *Philosophie d. Schönen*, 1887 (special division on *Musikästhetik*). Also wrote an opera (1862–63), songs, etc.

Hartmann, Emil (Copenhagen, 1836–1898, do.), son of the following. Able Danish composer, pupil of his father and Gade, in 1861–73 organist at Copenhagen (from 1871 at the court) until laid aside by ill-health. Wrote the operas *Elverpigen*, 1867, *The Corsicans*, 1873, *Bagahijol*, 1893?, and *Runenzauber*, 1896, the ballet *Fjeldstuen*, the choral work *Winter and Spring*, 3 symphonies (no. 2, *Aus der Ritterzeit*), the orchestral suites *Skandinavische Volksmusik* and *Nordische Volkstänze*, the overture *Eine nordische Heerfahrt*, *Lieder und Weisen im nordischen Volkston* for orchestra, a serenade for small orchestra, concertos for violin and for 'cello, a piano-trio, a serenade for piano, 'cello and clarinet, etc. *G.*

Hartmann, Johan Peder Emilius (Copenhagen, 1805–1900, do.), son of the organist at the Garrison Church and grandson of the court-director in 1768–93. Eminent Danish organist and composer, pupil of his father and Weyse, but also trained for the civil service (held office in the City Guard in 1827–69). From 1824 he followed his father at the Garrison Church and from 1843 was Weyse's successor at the Frauenkirche. In 1836 he visited various German cities, Vienna and Paris, meeting many leading musicians. From 1839 he followed Siboni as head of the Conservatory and from 1867 was one of the directors of the new Conservatory (with Gade and Paulli). He was active in the Musical Union and similar societies. In 1874 the University made him Ph.D. Gade married his eldest daughter in 1852. His versatility was shown in a variety of works, often of much original power, and his instinctive use in many of them of

Danish subjects and forms made him a leader in the growth of the national school. Among his works were the operas *Ravnen*, 1832, *Die Corsaren*, 1835, and *Liden Kirsten*, 1846, the concert-drama *Die Hochzeit der Dryade*, the melodramas *Die goldnen Hörner*, 1832, *Juragebirge*, *Der Taucher*, etc., incidental music for many other plays, the ballets *Die Walküre*, 1861, *Thrymskviden*, 1868, and others, many choral works, including *Die Weissagung der Wala*, *Vor der Klosterpforte*, etc., symphonies in G min. and E, various overtures, such as *Hakon Jarl*, 1844, *Axel und Valborg* and *Correggio*, a piano-quartet, a violin-suite, 2 violin-sonatas, a flute-sonata, an organ-sonata, several piano-sonatas, many fine piano-pieces, much dignified church-music, several song-cycles, besides many choral works for occasions (especially those connected with the court), etc. Memoirs by Behrend, 1895, and A. Hammerich, 1900 (*I. M. G. Sammelbde.* ii), and see Thrane's *Dänische Komponisten*, 1875, and *Fra Hofvioloners Tid*, 1908. *G.*

Hartmann, Ludwig (Neuss, 1836–1910, Dresden). Rhenish critic, pupil of his father, the Leipzig Conservatory and Liszt, author of articles and books in advocacy of Wagner. Wrote an opera, piano-pieces and songs. He lived at Dresden.

Hartmann, Ludwig Lorenz Eduard (Selb, 1860). Bavarian composer, trained at the Munich Conservatory, since 1895 teacher at the Bayreuth Teachers' Seminary and conductor of the Musikverein. Has written an orchestral fantasia, the choral work *Der Postillon*, men's choruses with orchestra, 2 organ-fantasias, a treatise on the organ and periodical articles.

Hartmann, Pater [Paul von An der Lan-Hochbrunn] (n. Bozen, 1863–1914, Munich). Tyrolese Franciscan and church-musician, pupil of Pembaur, in 1893–95 organist in Jerusalem, in 1895–1906 in Rome as organist at S. Maria in Aracœli and head of a music-school, and then at the Anna-Kloster in Munich. In 1906–07 he spent a year in New York, where he produced some of his works. Wrote the oratorios *Petrus*, 1900, *Franziskus*, 1902, *Das letzte Abendmahl*, 1904, and *Der Tod des Herrn*, 1905, a Seven Words, 1908, a Te Deum, 1913, masses, organ-pieces, etc., besides a life of Peter Singer (1910). In 1905 Würzburg Univ. made him S. T. D.

Hartog, Édward de (Amsterdam, 1829–1909, The Hague). Dutch composer, pupil chiefly of Bertelmann, Litolff, Heinze and Damcke, from 1852 teaching in Paris and finally at The Hague. In 1878–80 he contributed to Pougin's Supplement to Fétis' *Biographie*. In Holland he was decorated with two orders and was a member of the Musical Society. Wrote 4 operas, including *Le Mariage de Don Lope*, (1853) 1865, and *L'Amour Mouillé*, 1868 (revised 1873), the symphonic preludes *Macbeth*, *Pompée* and *Die Jungfrau von Orléans*, Psalm 43, 2 string-quartets, a quartet-suite, etc.

Hartog, Jacques (Bommel, 1837–1917, Amsterdam). Dutch critic and author, pupil of K. Wilhelm and Ferd. Hiller, in 1881–85 conductor at Bussum, in 1886–1913 teacher of music-history at the Amsterdam Conservatory and from 1903 also lecturer at the University. He was president of the Sweelinck committee of the Dutch Musical Society. Author of lives of Beethoven (1904, 2d ed. 1912), Mozart (1904), Jos. and Mich. Haydn (1905), Mendelssohn (1909), Schumann (1910), Bach (1911) and Wagner (1913), translations of Langhans' *Musikgeschichte* (4th ed. 1913) and of technical works by Lebert and Stark, Breslaur, Richter, Jadassohn, Plaidy and Reinecke, and many articles in periodicals. Wrote an operetta, an overture, a violin-concertino, a mass, etc.

Hartvigson, Albert (Copenhagen, 1851). Danish chemist and musical amateur, pupil of Rybner and Lambcke, writing the opera *Bryllup i Klosteret*, 1891, the operetta *Sylvana*, the choral work *Erik Emuns Död*, 1885, some orchestral pieces and songs.

Hartvigson, Fritz (Grenaa, 1841–1919, Copenhagen). Danish pianist, pupil of Gade, Gebauer, Rée and Von Bülow, in 1864–1911 living in London (except 1873–75 in Petrograd), from 1875 teacher at the Norwood Blind College, from 1878 at the Crystal Palace, from 1888 at the Royal Academy and from 1905 at the Royal College. In 1879–88 he was debarred from concert-work by a nervous affection. In 1911 he retired to Copenhagen.

Harty, Hamilton (Hillsborough, 1879). Irish composer, pupil of his father, from 1891 serving as organist in various churches in Ireland and from 1900 becoming noted in London, especially as a skillful accompanist. In 1914–18 he was lieutenant in the Naval Reserve. He is now conductor of orchestras in London, Manchester and Leeds. Has written an *Irish Symphony*, a *Comedy Overture*, the symphonic poems *A Tinker's Wedding* and *With the Wild Geese* (1910), a concerto in D min. (1909) and *Variations on an Irish Theme*, 1913, both for violin and orchestra, a piano-quintet, 'cello-pieces, the cantata *The Mystic Trumpeter*, 1913, Keats' *Ode to the Nightingale*, 1907, for soprano and orchestra, and many songs. *G, A.*

Harwood, Basil (Olveston, 1859). English organist, pupil of Roeckel, Riseley and Corfe, with some study at Leipzig, from 1883 at St. Barnabas (Pimlico) in London, from 1887 at Ely Cathedral and in 1892–1909 at Christ Church Cathedral, Oxford, where in 1892–1903 he was precentor at Keble College, in 1892–98 conductor of the Orchestral Association, in 1896–1900 conductor of the new Bach Choir and in 1900–09 choragus of the University. He was made Mus.D. there in 1896. At various times he has served as examiner for degrees. Has written an organ-concerto (1910), 2 organ-sonatas, a *Dithyramb*, a *Pæan*, a *Capriccio* and various organ-preludes, the cantata *A Song on May Morning*, 1913, Psalms 86 and 137, serv-

ices in A-flat, D and E min., the motet *Jesus, Thy boundless love to me*, 1909, several anthems and songs. *G, A.*

Harzen-Müller, A. Nikolaus (Itzehoe, 1863). Holsteiner vocal teacher in Berlin, specialist in Low-German lieder, publishing a comprehensive *Verzeichnis d. plattdeutschen Kunstlieder*, 1907.

Hase, Hermann von (Leipzig, 1880), son of the following. A member of the firm of Breitkopf & Härtel since 1904 and making special studies in their records. Author of abstracts from these relating to Haydn (1909) and K. P. E. Bach (1911).

Hase, Oskar von (Jena, 1846–1921, Leipzig), son of the eminent theologian K. A. Hase and grandson of G. A. Härtel. From 1875 a leading partner in the firm of Breitkopf & Härtel at Leipzig. He was prominent in various publishers' associations and in the direction of the Internationale Musik-Gesellschaft. Author of a history of the firm (4th ed. 2 vols. 1917–19) and of various books on book-publishing in general.

Hasel, Johann Emmerich (Pest, 1828–1900, Vienna). Hungarian composer, from 1873 teacher at the Theresianum in Vienna. Wrote various stage-works, orchestral and violin-pieces, etc., and *Die Grundsätze d. Harmonie-systems*, 1892 (2d ed. 1895).

Häser, August Ferdinand (Leipzig, 1779–1844, Weimar). Saxon composer, trained at the Thomasschule, Leipzig, and at the University (theology), in 1800–06 cantor at Lemgo, then in Italy till 1813 and from 1817 in court-service at Weimar, especially as chorusmaster at the Opera, director at the Hofkirche (from 1829) and finally at the Opera, and also teacher at the Training School. Wrote 3 operas, the oratorio *Der Triumph des Glaubens*, 1828, overtures and other orchestral pieces, much church-music, etc., with 2 vocal text-books (1820, '31). His sister **Charlotte Henriette** (1784–1871) was a noted stage-singer at Dresden and Vienna and in Italy. His brother **Heinrich** (1811–1885), professor of medicine at Jena, Greifswald and Breslau, was author of a treatise on the voice (1839). *G.*

Hasler [Hassler], Hans Leo von (1564–1612). 16th C. *G.*

Hasler [Hassler], Jakob (1566–1611?). 16th C. *G.*

Haslinger. A noted music-publishing firm in Vienna, developed in 1826 out of the previous business of Steiner by Tobias Haslinger (1787–1842), continued by his son Karl (1816–1868) and then merged with Schlesinger (Berlin). Tobias H. was intimate with Beethoven and had prepared a notable draft of the latter's works (now in the Musikfreunde library at Vienna). *G.*

Hassard, John Rose Green (New York, 1836–1888, do.). American journalist, in 1866–84 music-critic for the New York *Tribune* and a strong advocate of Wagner's music. *A.*

Hasse, Faustina, née Bordoni (Venice, 1700–1781, do.), wife of the following. Famous Italian operatic soprano, pupil of Gasparini and Marcello, making her début with great brilliance in 1716 at Venice, followed by triumphs throughout Italy. In 1724–25 she sang at Munich and Vienna, in 1726–28 under Handel at London (where she successfully competed with Cuzzoni) and then again in Italy. In 1730 she married the composer Hasse and from 1731 worked with him at the Dresden Opera or on tour, going with him in 1763 to Vienna and later to Venice. She had marvelous facility, purity and charm of voice, combined with high intelligence as an actress and a singularly gracious personality. Memoirs by Niggli, 1880, and Urbani de Gheltof, 1890, with Polko's romantic novel, 2 vols. 1860 (4th ed. 1895). *G.*

Hasse, Johann Adolph (n. Hamburg, 1699–1783, Venice). Distinguished North German composer, pupil of his father, Porpora and A. Scarlatti. He was at first a tenor under Keiser at Hamburg (1717–21) and then at Brunswick (1721–22), but, after study at Naples, turned to writing Italian operas (from 1726), speedily becoming a favorite composer. From 1731 he was court-director at Dresden, where with his wife (see above) he ultimately gained a commanding position, though at first in competition with Porpora. There he was often visited by Bach from Leipzig. Besides his regular duties he had leave for many absences, which included trips to London in 1735, to Munich in 1746, to Paris in 1750 and to Berlin in 1753, with more or less constant visits to Italy. In 1760, when Dresden was bombarded by the Prussians, Hasse suffered severe losses, including the complete collection of his works, prepared for publication at the instance of the King of Poland. The Seven Years' War so exhausted the Saxon court that in 1763 Hasse was dismissed without pension and the stipend that his wife had received since her retirement from activity in 1751 came to an end. Early in 1764 they removed to Vienna and in 1773 to Venice. At Vienna Hasse was in competition with Gluck and added several new works to his already long list. His extraordinary popularity continued for a full half-century (from 1726). It was due not so much to force of genius as a happy readiness to adopt the prevailing style of the day and to handle it with fluent and graceful technical skill. Although a German, he was content to express himself wholly in the idiom of the Neapolitan school. His fertility is shown by the fact that his operas number over 80 (perhaps over 100, there being some confusion of titles and references), besides 14 oratorios, 5 Te Deums with orchestra, many masses, a Requiem (for Elector Augustus the Strong, 1733), Psalms, cantatas, a large amount of other sacred music, various trios and other pieces of chamber-music, concert-pieces for flute and for harpsichord, etc. Among his operas may be noted *Sesostrate*, 1726 (Naples), *Artaserse*, 1730 (Venice), *Alessandro nell' Indie*, 1731, *Artaserse*, 1740 (a second setting), *Didone Abbandonata*, 1743, *Antigono*,

1744, *Semiramide*, 1747, *Attilio Regolo*, 1750, *Il Rè Pastore*, 1755, *Zenobia*, 1763 (Vienna) and *Il Ruggiero*, 1771 (Milan). He set all of Metastasio's librettos, some of them more than once. Memoirs by Kandler, 1820, Riehl, 1853 (in his *Characterköpfe*, vol. i), and Mennicke, 1904 (in *I. M. G. Sammelbde.*), with special studies by Mennicke, 1906 (ensemble-works), W. Müller, 1900 (church-music), Kamienski, 1911 (oratorios), Zeller, 1912 (opera-recitatives), etc. *G.*

Hasse, Karl (Dohna, 1883). Saxon organist and conductor, trained at the Leipzig Conservatory and University and at Munich, in 1906–08 Wolfrum's assistant at Heidelberg and director of the University singing-society and string-orchestra, then touring as organ-virtuoso and ensemble-player, in 1909–10 organist and director at the Johanniskirche in Chemnitz, from 1910 conductor at Osnabrück and since 1919 director at Tübingen University. Has written the overture *Aus Kurland*, an orchestral suite, a serenade for strings, a piano-trio, an organ-suite, 3 fantasias and fugues, chorale-preludes and many other organ-pieces, piano-works, a Missa brevis (8-part *a cappella*), a *Hymnus* for solo, women's chorus and orchestra, sacred songs for quartet, solo songs, etc. Author of a monograph on Reger (1921).

Hasse, Max (n. Weimar, 1860). Saxon critic, since 1894 writing for the Magdeburg *Zeitung*. Author of *P. Cornelius u. sein Barbier von Bagdad*, 1904 (opposing Mottl and Levi's modernized version), and editor of the comprehensive edition of Cornelius' works (5 vols. 1905–06).

Hasse, Nikolaus. 17th C.

Hasselt-Barth, Anna Maria Wilhelmine (Amsterdam, 1813–1881, Mannheim). Dutch operatic soprano, pupil of Jos. Fischer and Romani, first appearing in 1831 at Trieste and elsewhere in Italy, in 1833–38 at Munich and then for many years at the Kärnthnerthor in Vienna.

Hassler, Karl Adolf (n. Leipzig, 1825–1896, Halle). Able Saxon 'cellist and conductor, pupil of Dotzauer and Joh. Schneider, with practice in the Dresden court-band, in 1844–46 musician to Count Hahn at Basedow, then toruing as virtuoso and from 1846 settled in Halle as cantor at the Marienkirche, besides for some years directing opera and the concerts of the Orchestral Union (till 1858), from 1855 leading the City Chorus and in 1866–83 the concerts of the new Hassler Chorus, and teaching at two of the high-schools. In 1885 he retired with the title of music-director to the Francke Foundation.

Hässler, Johann Wilhelm (Erfurt, 1747–1822, Moscow). Saxon pianist and composer, pupil of Kittel (his uncle), from 1761 organist at the Barfüsserkirche in Erfurt, besides following the trade of cap-making and touring as concertist. In 1780 he opened a music-shop at Erfurt and started a concert-enterprise, assisted by his wife as singer. In 1790 he visited England and thence went to Petrograd, where in 1792 he became court-director, but in 1794 moved to Moscow as a popular teacher. Wrote piano-sonatas, concertos, fantasias and variations, organ-pieces and songs. He is best known by a remarkable gigue in D min. His style is related to that of the Mannheim circle and many works are full of vigor and humor. *G.*

Hastings, Thomas (Litchfield, Conn. 1787–1872, New York). American popular singing-teacher from 1816, at first working at Utica, N. Y., but after 1832 in New York. His influence combined with that of Lowell Mason to improve the psalmody of the time. Published many collections of tunes (1816–59) and wrote about 60 hymns. Also author of a *Dissertation on Musical Taste*, 1822, *History of Forty Choirs*, 1854, and *Sacred Praise*, 1856. *A.*

Hastreiter, Helene (Louisville, Ky. 1858). Fine American operatic contralto, appearing as a child of nine at Milwaukee, at twelve singing in a Chicago choir and at sixteen taking part in opera there. Later she studied with the Lampertis and made her formal début about 1883 at Milan, with further engagements in Italy. After a short sojourn in Chicago, in 1886 she sang in the American Opera Company under Thomas and later in England in Mapleson's troupe. In 1887 she was a leading artist in the National Opera Company in America and then sang almost exclusively in Italy, with some visits to Paris. She married a Dr. Burgunzio and has since lived in Genoa. *G, A.*

Hatherly, Stephen Georgeson (Bristol, 1827–1905). English organist from 1844, in 1857–63 choirmaster at the Greek Church in Liverpool and then organist at Tettenhall (till 1868). In 1871 he became priest in the Greek Church and archpriest in 1875, and was appointed to work among Greek sailors visiting West England ports. Wrote considerable church-music and *A Treatise on Byzantine Music*, 1892, besides extensions of Havergal's *Old Church Psalmody* (1864, '76) and a musical edition of Neale's *Hymns of the Eastern Church* (1882). His transcriptions of liturgical melodies are based on recent usage rather than the older tradition.

Hatto [Marguerite Jeanne Frère] (Lyons, 1879). French operatic soprano, trained at the Paris Conservatory, first appearing in 1899 and singing at the premières of Leroux' *Astarte* (1901) and Saint-Saëns' *Les Barbares* (1901), continuing on the staff of the Opéra.

Hatton, John Liptrot (Liverpool, 1809–1886, Margate). English composer, self-taught, from 1832 variously employed in London, chiefly in connection with Drury Lane and the Princess Theatre (1853–58). In 1844 he visited Vienna and in 1848 America. Wrote the stage-works *The Queen of the Thames*, 1844, *Pascal Bruno*, 1844 (Vienna), and *Rose*, 1864, incidental music for various plays (1853–58), including six of Shakespeare's, the cantata *Robin Hood*, 1856 (Bradford), the sacred drama *Hezekiah*, 1877 (Crystal Palace), 2 services, a mass, 8 anthems, many fluent part-songs and about 150 songs that had much popularity. *G.*

Hattstaedt, John James (Monroe, Mich. 1851). American teacher, from 1870 active in Detroit and St. Louis, from 1875 in the Chicago College of Music and since 1886 founder and head of the American Conservatory there, developing it into great efficiency. Has written a *Manual of Musical History*. *A.*

Hatzfeld, J. (Benolpe, 1882). Westphalian priest, since 1909 teaching at the Paderborn Lyceum. Musically highly trained by Sandberger, Kroyer and Krug-Waldsee, he has written much in periodicals on folk-song, church-music and musical æsthetics, besides editing the folk-song collection *Tandaradei*, 1917, and the church-works of Eberlin for the *Denkmäler d. Tonkunst in Oesterreich*.

Hauer, Karl Heinrich Ernst (Halberstadt, 1828–1892, Berlin). Saxon church-musician, pupil of Marx and the Berlin Akademie, from 1856 teacher at the Andreas Gymnasium there and from 1866 organist at the Marcuskirche. Wrote an Ave Maria (6-part *a cappella*), a Pater Noster for soli and chorus, a *Luther-Hymnus*, motets, sacred and secular part-songs and songs.

Hauff, Johann Christian (Frankfort, 1811–1891, do.). In 1860 one of the founders of the Frankfort Music School and author of a *Theorie d. Tonsetzkunst*, 5 vols. 1863–74.

Haug, Gustav (Strasburg, 1871). Alsatian organist and conductor, pupil of the Strasburg Conservatory, from 1895 teaching at Rorschach and Gais (Switzerland) and since 1904 organist at St. Gall (St. Leonhard) and leader of choral and orchestral societies there. Has written fine works for chorus, soloists and orchestra.

Hauk, Minnie (New York, 1852). Famous American operatic soprano, pupil of Errani and Moritz Strakosch, in 1866 appearing in Brooklyn and New York, in 1868 at Covent Garden, London, in 1869–70 at Paris, Moscow, Petrograd, Vienna (1870–73) and Berlin (1874–77), establishing herself as an artist of great charm and ability, especially in works of the opéra comique order. In England and America she sang at the local premières of many famous operas, notably *Carmen* (1878, London), *Manon* (1885, New York), etc. Her répertoire included about 100 rôles. In 1882 she married the Austrian traveler Ernst von Hesse-Wartegg and with him made three trips round the world. In 1896 she retired to live at Lucerne. *G, A.*

Haultin, Pierre (? –1580). 16th C.

Haupt, Karl August (n. Sagan, 1810–1891, Berlin). Eminent Silesian organist, pupil of A. W. Bach, Klein and Dehn, from 1830 engaged at various churches in Berlin (after 1849 at the Parochialkirche, succeeding Thiele), acquiring an international renown as virtuoso and especially as improvisator in the strict style. In 1869 he suceeded Bach as director of the Institut für Kirchenmusik, as well as head of the music-section of the Akademie, with the title of professor. He was a remarkable teacher. Wrote an *Orgelschule*, a *Choralbuch*, 1869, and songs. Memoir by Volbach, 1891 (*Allgem. Musikal. Zeitung*). *G.*

Hauptmann, Moritz (Dresden, 1792–1868, Leipzig). Distinguished Saxon theorist, originally trained as violinist by Scholz and Spohr, with other studies under Grosse and Morlacchi, in 1812 playing in the Dresden court-band and from 1813 at the Theater an der Wien in Vienna, in 1815–20 employed by Prince Repnin in Russia, from 1820 again in Dresden, from 1822 under Spohr in the Kassel court-orchestra, also becoming noted as a theory-teacher, and from 1842 cantor at the Thomasschule, Leipzig (succeeding Weinlig) and also from 1843 one of the leading professors at the new Conservatory. His pupils included a long list of eminent artists. His style as composer was singularly finished and noble, especially in choral forms. Wrote the opera *Mathilde*, 1826, 2 masses, Psalms, many famous motets, choruses, canons, part-songs, songs, string-quartets, violin-duets and sonatas, etc. Author of the noted treatise *Die Natur d. Harmonik u. Metrik*, 1853 (2d ed. 1873), *Erläuterungen zu J. S. Bachs Kunst d. Fuge*, 1841 (2d ed. 1861), various essays collected as *Opuscula*, 1874 (edited by his son), and *Die Lehre von d. Harmonik*, 1868 (edited by O. Paul). His letters to F. Hauser, to Spohr and others are also published (1871, '76). His system of harmonic dualism lies at the root of many later types of theory, notably those of Von Oettingen and Riemann. Memoirs by Paul, 1862, and Krehl, 1918. *G.*

Hauptner, Theodor (Berlin, ?1822–1889, do.). Prussian singing-teacher, trained at the Berlin Akademie, from 1850 theater-director there, in 1854–58 studying teaching-methods at the Paris Conservatory, from 1858 again in Berlin, from 1867 at the Basel Conservatory and later head of the Potsdam Singakademie. Wrote a method (1861) and various light stage-works.

Hauschka, Vincenz (Mies, 1766–1840, Vienna). Bohemian 'cellist (and baryton-player), pupil of his father, Zöger and Christ, from 1782 musician to Count von Thun at Prague (with many concert-tours) and after 1812 one of the early conductors of the concerts of the Musikfreunde in Vienna, besides holding a governmental post. Wrote 9 'cello-sonatas, vocal canons, etc.

Hause, Wenzel. Bohemian double-bassist, long professor at the Prague Conservatory. Author of an able method (1828) and many studies.

Hausegger, Friedrich von (St. Andrä, 1837–1899, Gratz). Carinthian lawyer at Gratz and from 1872 lecturer on music-history and theory at the University there. Author of the valuable *Musik als Ausdruck*, 1885 (2d ed. 1887). *Wagner u. Schopenhauer*, 1890 (2d ed. 1892), *Vom Jenseits d. Künstlers*, 1893, *Die künstlerischen Persönlichkeit*, 1897, *Die Anfänge d. Harmonie*, *Unsere deutschen Meister* [Bach, Mozart, Beethoven, Wagner], 1901 (edited by R. Louis) and *Gedanken eines Schauenden*, 1903 (edited by his son).

Hausegger, Siegmund von (Grätz, 1872), son of the above. Eminent Styrian conductor and composer, pupil of his father, Degner and Pohlig, in 1895–96 director at the Gratz Opera, in 1897 conductor of summer-concerts at Bayreuth, in 1899–1902 conductor of the Kaim Orchestra at Munich, in 1903–06 of the Museum Concerts at Frankfort, from 1910 of both the Philharmonic at Hamburg and the Blüthner Orchestra at Berlin, and since 1920 head of the Munich Conservatory and of the Konzertverein. Has written the operas *Helfrid*, 1890, and *Zinnober*, 1898, a *Dionysische Phantasie* for orchestra, 1899, the symphonic poems *Barbarossa*, 1900, and *Wieland der Schmied*, 1904, a *Natursymphonie*, 1911 (with chorus), the symphonic variations *Aufklänge*, 1919, many notable men's choruses and songs with orchestra, a revised version of Schubert's *Gesang der Geister über den Wassern*, etc. His first wife was Hertha Ritter (d. 1913), daughter of Alexander Ritter, of whom he published a memoir in 1907.

Hauser, Franz (n. Prague, 1794–1870, Freiburg, Baden). Bohemian operatic bass-baritone, pupil of Tomaschek, in 1817–37 well known at Prague, Vienna (1828) and London (1832), as well as in Germany, then, after travel in Italy, teacher at Vienna and in 1846–64 at the Munich Conservatory. He was an enthusiastic Bach-student and made a noted collection of his works. He also corresponded with Hauptmann (see above) and Mendelssohn. His *Gesanglehre*, 1866, contains much about his experiences as teacher. *G.*

Hauser, Miska [Michael] (Presburg, 1822–1887, Vienna). Able Hungarian violinist, pupil of Matalay, Kreutzer and the Vienna Conservatory, in 1840–61 constantly on tour with conspicuous success throughout Europe, in the Americas and in Turkey, Egypt, India and Australia. He retired in 1874. Wrote an operetta and various violin-pieces, besides *Aus d. Wanderbuch eines österreich. Virtuosen*, 2 vols. 1858–59 (reprint of letters to the *Ostdeutsche Post* concerning his American tour). *G.*

Häuser, Johann Ernst (n. Quedlinburg, 1803– ?). Teacher at the Quendlinburg Gymnasium and author of several elementary textbooks and manuals, including a dictionary of terms (1828) and a history of church-music (1834). *G.*

Hausmann, Robert (in the Hartz, 1852–1909, Vienna). Eminent Saxon 'cellist, pupil of Th. Müller, Piatti and the Berlin Hochschule, in 1872–76 in the Hochberg Quartet at Dresden and then teacher at the Berlin Hochschule, in 1879–1907 also playing in the Joachim Quartet.

Hausmann, Valentin (five names). 16th and 17th Cs. *G.*

Havemann, Gustav (Güstrow, 1882). Able Mecklenburger violinist, pupil of his father, Ahner and the Berlin Hochschule, from 1905 concertmaster of the Darmstadt court-orchestra, from 1911 teacher in the Leipzig Conservatory, from 1915 concertmaster for the Dresden orchestra, from 1911 teacher in the Leipzig Conservatory, from 1915 concertmaster for the Dresden orchestra and now in Berlin as leader of a Quartet (with Kniestädt, Mahlke and Steiner) and teacher at the Hochschule.

Havergal, William Henry (High Wycombe, 1793–1870, Leamington). English clergyman, from 1845 at Worcester and from 1860 near Wolverhampton. From about 1835 he gave much attention to music, especially to the improvement of psalmody and church-music generally, publishing services, anthems, tunes and the notable treatises *The Old Church Psalmody*, 1849, and *History of the Old Hundredth Tune*, 1854, besides a collection of 100 original tunes (1859). His daughter **Frances Ridley** (1836–1879) was a popular poet and hymnist. *G.*

Hawes, William (London, 1785–1846, do.). English singer and concert-manager, in boyhood in the Chapel Royal and again from 1805, becoming choirmaster in 1817. In 1814–17 he was also a singer at St. Paul's and in 1817–20 at Westminster Abbey. In 1824–36 he was director of concerts and English opera at the Lyceum, where he produced versions of Weber's *Freischütz* (1824), Salieri's *Tarare* (1825), Winter's *Unterbrochene Opferfest* (1826), Paër's *Fuorusciti* (1827), Mozart's *Così fan tutte* (1828), Ries' *Räuberbraut* (1829) and Marschner's *Vampyr* (1829), besides compiling many slighter works. From 1809 he was conductor of the Madrigal Society, and for many years organist of the Lutheran Church in the Savoy. He edited several collections of madrigals, glees, chants, etc., and wrote a few glees (prize from Glee Club in 1836). *G.*

Hawkins, James (Cambridge, ?1660–1729, Ely). Organist of Ely Cathedral from 1682, composing 17 services and about 75 anthems. His son **James** (d. 1759) was organist at Peterborough Cathedral from 1714. *G.*

Hawkins, John (London, 1719–1789, do.). Eminent English lawyer and littérateur, from about 1740 interested in practical music and later in its history. Besides some early cantata-texts, he wrote (anonymously) a history of the Academy of Ancient Music (1770), of which he had been a member since 1740, and an important *General History of the Science and Practice of Music*, 5 vols. 1776, which came at once into competition with the first volume of Burney's *History* and was for a time overshadowed by the latter. It has been reprinted in 2 vols. (1853) and is now esteemed for its painstaking research. The two works together made an epoch as pioneer efforts in the field of music-history in English. Hawkins also published an edition of Walton's *Compleat Angler* (1760), an edition of Johnson's works (1787) and a life of Johnson, who designated him as his literary executor. Most of his musical library was given to the British Museum. He was knighted in 1772. *G.*

Haydn, Franz Joseph (Rohrau, [Apr. 1] 1732–1809 [May 31], Vienna). Distinguished Austrian

composer, born in a village close to the Hungarian border of a humble, artisan family that was apparently of Croatian derivation, so that racially he was probably more Slavic than Teutonic. His musical aptitude was evident from early childhood and at five he was placed with a relative at Hainburg named Frankh for elementary education and training on the violin and in singing. His voice there attracted the notice of Reutter, the choirmaster of St. Stephen's in Vienna, leading to his being a chorister there from his eighth year, with further instruction and experience. During these youthful years he made diligent attempts to gain command of composition, though almost without technical guidance.

Late in 1749, his boy-voice having failed, he was abruptly turned adrift in Vienna. With the aid of one or two humble friends he managed to rent a harpsichord, buy some of K. P. E. Bach's sonatas and gradually to maintain himself by casual engagements as player and teacher. The poet Metastasio, who boarded near him, helped him somewhat and in 1752 he wrote a comic opera. Soon after he attached himself to Porpora, the composer and singing-teacher, gaining from him some instruction and also a small stipend from the Venetian ambassador. Through him he met musicians like Wagenseil, Dittersdorf and Gluck. In 1755 he was for a time in the service of Baron von Fürnberg and in 1756 had Countess Thun for a pupil. In 1759–60 he was in charge of the band of Count Morzin near Pilsen in Bohemia. In 1760 he married a wigmaker's daughter in Vienna, whose ill-temper, selfishness and lack of sympathy were sources of much later unhappiness.

From 1761 for nearly thirty years he was employed by the famous Esterházy family at Eisenstadt in Hungary. Prince Nicholas (commonly called 'the Magnificent') succeeded in 1762. He was an ardent lover of music, maintained an establishment of perhaps fifty players and singers for daily entertainments and services, himself played the baryton and demanded the preparation of much fresh music constantly. At first Haydn was assistant-conductor under Werner, but in 1766 became his successor. Soon after this the Prince built a new palace at Esterház (near the Neusiedlersee) which became famous as 'a second Versailles', attracting a stream of important visitors. In 1769 and 1777 the orchestra visited Vienna and was often taken to Presburg. After 1780 Haydn's contacts with the outside world gradually increased, leading to some connections with the young Mozart and other musicians in Vienna, to business relations with publishers there and in London, and to commissions from a distance (notably that from Cadiz Cathedral in 1785). His fame as composer had become international long before he himself began to travel. In 1790 the Prince died, leaving Haydn a stipend if he continued as director, but the musical establishment was presently broken up. Haydn then accepted a liberal offer from the violinist Salomon to visit England, where he arrived early in 1791 and stayed till the summer of 1792. In 1794–95 he made a second visit, again of about eighteen months. Both trips were of extreme importance artistically, since they demanded the production of series of fresh symphonies with the Philharmonic Orchestra. Besides meeting many musicians and hearing some new forms of music (like Handel's oratorios), he was elaborately fêted and otherwise honored (Mus.D. from Oxford in 1791).

From 1790 he made his home in Vienna. There from 1792 he gave lessons to the young Beethoven (whom he had seen at Bonn on his first English trip). After 1795 he wrote comparatively little except the 'Emperor's Hymn' (1797) and the oratorios *The Creation* (1798) and *The Seasons* (1801), remarkable for their freshness in spite of his almost seventy years. His last appearance as conductor was at the end of 1803. With increasing infirmity he was much distressed by the occupation of the city by the French in 1805 and '09. His death was followed by memorial services and similar tributes throughout Europe. In 1820 his remains were transferred to the parish church at Eisenstadt.

Personally, he was simple-hearted, genial and full of humor, industrious, painstaking and precise, a devout Catholic and holding his musical powers as a direct gift from God. He won universal admiration and esteem by his unaffected transparency and kindliness.

In music-history he is usually counted as the founder, or at least the establisher, of the objective, monophonic style that is often called 'classical' (as contrasted with the later 'romantic'). The reaction toward this style had begun before his advent and he based his practice directly upon types set up by K. P. E. Bach. Furthermore, the emphasis upon perfection of ensemble exposition, to which he early devoted himself with great success, was already being laid with power by the Mannheim circle. Of this latter he could hardly have been aware till his own style was formed. But, as till he was almost sixty he never but once (1759–60) stepped outside of a small triangle to the east and south east of Vienna, where Austrian, Hungarian and Croatian influences were intermingled, he brought an impulse from the domain of folk-music quite distinct from anything in the north and west. This impulse to naive, sturdy and jocund expression, when passed through the medium of his own artistic nature, with its love of clarity, symmetry and social appeal, gave rise to an idiom of construction and form that became a model for a long period. Upon his definition of the sonata and symphony, with his practice in handling instruments in ensemble, were based the more brilliant or profound achievements of Mozart and Beethoven. Thus with his older contemporary Gluck in the field of opera, he opened the way for the remarkable Viennese school of composition.

He wrote in all about 1000 works, which may be briefly classified as follows:

Orchestral Works

Symphonies—about 125 (or, by another enumeration, over 150), including 16 overtures for stage-works. The earliest, in B-flat and D, were written respectively for Fürnberg at Weinzirl (1755) and Morzin at Lukaveč (1759). The latest and ablest are the two sets of 12 each written respectively for the Concerts Spirituels in Paris (1784–90) and the Philharmonic in London (1791–95). Many are known by special names, as *Le Midi*, in C (1761), *Le Soir*, in G (1761?), *The Philosopher*, in E-flat (1764), *Le Matin*, in D (1767), *The Farewell*, in F-sharp min. (1772), *Mercury*, in E-flat (1772), *Lamentations*, in D min. (1772), *Maria Theresa*, in C (1773), *La Passione*, in F min. (1773), *The Schoolmaster*, in E-flat (1774), *La Chasse*, in D (1781), *L'Ours*, in C, *La Poule*, in G min., *La Reine de France*, in B-flat, and *Oxford*, in G (all from the Paris series), the *Kindersymphonie*, in C (1788), *The Surprise*, in G, '*With the Drum-Roll*', in E-flat, *The Clock*, in D min. and *The Military*, in G (all from the London series). The earlier examples are set for strings with oboes and horns (or little more), whereas the London series are set for flutes, oboes, clarinets, bassoons, horns, trumpets and drums—the full 'classical' equipment. The *Kindersymphonie* is set for 2 violins, bass and 7 toy-instruments. There are usually four movements, the third being a minuet.

Concertos—9 for violin; 6 for 'cello; 16 for other solo-instruments (lira da braccio, baryton, double-bass, flute or horn); 20 for clavier (including divertimenti).

About 65 cassations, divertimenti, sextets, etc.

Die Sieben Worte am Kreuze (1785), written for a Good Friday service at Cadiz Cathedral, originally for orchestra alone, but soon arranged also for quartet and for clavier, and later fitted with words as a cantata (first sung in 1797).

Chamber-Works

Quartets—77 for strings (the first 18 dating from 1755). It was in this form that he early found freedom of expression.

Trios—20 for violins and bass; 10 for other combinations (3 are for 3 flutes); 35 for clavier, violin and 'cello; 3 for clavier, flute and 'cello.

12 violin-sonatas; 175 pieces for baryton; 6 duets for violin and viola; 7 nocturnes for lira da braccio.

Keyboard-Works

53 sonatas, divertimenti, etc.; several marches, dances, etc.

Vocal Works

Oratorios—*Il Ritorno di Tobia*, 1775, *Die Schöpfung*, 1798, *Die Jahreszeiten*, 1801 (text from Thomson's *Seasons*).

Masses—1, in F (1751?), 2, in D min., and 3, in G (both lost), 4, in E-flat, B. V. Maria or Grosse Orgelmesse (1766), 5, in G, St. Nicholas (1772), 6, in B-flat, St. John, with organ obbligato (1778), 7, in C, St. Cecilia (1781), 8, in C, Cellensis or Mariazeller (1782), 9, in C, In Tempore belli (1790), 10, in B-flat, Heiligmesse (1796), 11, in D, Nelson or Imperial (1793), 12, in B-flat, Theresa (1799), 13, in B-flat, Schöpfungsmesse (1801), 14, Harmoniemesse (1801).

2 Te Deums; 13 Offertoriums; Stabat Mater (1777); several Salve Reginas, Ave Marias, etc.; about 35 motets; several sacred solos or cantatas.

Die Sieben Worte am Kreuze (see above).

Operas and operettas—*Der neue Krumme Teufel*, 1752, *Acide*, 1762, *La Canterina*, 1767, *Lo Speciale*, 1768 (revived in 1895 as *Der Apotheker*), *Le Pescatrici*, 1770, *L'Infedeltà Delusa*, 1773, *L'Incontro Improvviso*, 1775, *Il Mondo della Luna*, 1777, *La Vera Costanza*, 1779 (as *Laurette*, Paris, 1791)' *L'Isola Disabitata*, 1779, *La Fedeltà Premiata* (*Die belohnte Treue*), 1780, *Orlando Paladino*, 1782, *Armida*, 1784. *Orfeo*, written in London, was left incomplete. 5 marionette-plays. Many detached arias.

Several solo-cantatas, including *Ah, come il core*, 1782, *Deutschlands Klage auf den Tod Friedrichs des Grossen*, 1786, and *Arianna a Naxos*, 1789.

Choruses—*Die Zehn Gebote der Kunst* (originally *Die heiligen Zehn Gebote* in canon-form); *Gott erhalte Franz den Kaiser* (1797), originally a solo-song and later incorporated into his last quartet. Various trios, duets, etc.

About 50 solo-songs, mostly to German words.

A standard edition was begun in 1908 by Breitkopf & Härtel, with Mandyczewski as editor-in-chief, but only 6 vols. (symphonies and sonatas) have appeared. The fullest list of the works is in Wotquenne's catalogue of the Brussels Library (1902), but ample data are also in Pohl's biography (1875–82), though only down to 1790. Memoirs by Mayr, 1809, Dies, 1810, Griesinger, 1810, Carpani, 1812 (2d ed. 1823), Bürkli, 1830–31, Karajan, 1861, Wurzbach, 1862, Pohl, 1867, Kuhač, 1880, Seeburg, 1882 (4th ed. 1911), Hadow, 1897, Schmidt, 1898 (2d ed. 1907), La Mara, 1900, Hadden, 1902, Harrach, 1906, Runciman, 1908. Brenet, 1909. The most comprehensive work is by Pohl, 2 vols. 1875–82, but this extends only to the year 1790; a continuation, projected by Mandyczewski, is now promised by Botstiber. *G.*

Haydn, Johann Michael (Rohrau, 1737–1806, Salzburg), brother of the above. Eminent Austrian organist and composer, trained as a choirboy at St. Stephen's, Vienna (where he followed his brother, outstripping him as a singer). From 1755 he continued study under Reutter and was his assistant-organist, from 1757 director at Grosswardein (Hungary), from 1762 director for the Archbishop of Salzburg and from 1777 also organist there at Trinity and St. Peter's. In 1768 he married Maria Lipp (daughter of the court-organist), a superior soprano. He was highly valued in Salzburg and was somewhat intimate with the Mozarts. When the French occupied the city in 1800 he suffered great losses, which, however, were made up by his brother and other friends and through the favor of the Empress Maria Theresa. He was an able teacher, among his pupils being Weber, Neukomm, Woelfl and Reicha. As a composer he was strongest in church-music, but comparatively few of his works were published. Wrote over 350 church-works, including 28 masses (4 in German), 2 Requiems, 114 graduals, 67 offertories, 8 litanies, 11 vespers, etc., a large number of oratorios and cantatas, several operas and operettas, including *Andromeda e Perseo*, 1776, some part-songs and songs, besides 30 symphonies, a sextet, 3 quintets, a violin-concerto, and some other concerted pieces. He also prepared exercises in scoring. Memoirs by Schinn and Otter, 1808, Engl, 1906, Schmid, 1906, Klob, 1911, and Klafsky, 1915 (in Adler's *Studien*). *G.*

Hayes, Philip (Oxford, 1738–1797, London), son of the following. English organist, pupil of his father, from 1767 a singer in the Chapel Royal, from 1776 organist at New College, Oxford, from 1777 at Magdalen College and from 1790 at St. John's College, besides succeeding his father in 1777 as professor in the University (also then made Mus.D.). Wrote the oratorio

Prophecy, 1781, the masque *Telemachus*, some music for plays, several odes, about 70 anthems, some glees, 6 concertos for organ or harpsichord (1769), etc., and edited *Harmonia Wiccamica*, 1780, (music sung at Wykehamist meetings in London), besides anthems by Boyce (1790) and by his father (1795). *G.*

Hayes, William (Hanbury, 1706–1777, Oxford). English organist, pupil of Hine, from 1729 organist at Shrewsbury, from 1731 at Worcester Cathedral, and from 1734 at Magdalen College, Oxford, where from 1741 he succeeded Goodson as professor in the University (Mus.D. in 1749). He conducted the Worcester festival in 1734 and that at Gloucester in 1757, '60 and '63. Wrote services and 45 anthems (edited by his son, 1795), odes, glees (prizes from Catch Club, 1763), music for the masque *Circe*, etc. Author of *Remarks on Avison's Essay on Musical Expression*, 1753, and *Anecdotes of the Five Music Meetings*, 1768. *G.*

Haym, Gilles (?–1650). 17th C.

Haym [Aimo], Niccolò Francesco (Rome, ?1679–1729, London). German-Italian dilettante, in London from 1704. For some years he was active in the project of introducing Italian opera (with Clayton and Dieupart), playing the 'cello in the orchestra, adapting several works, supplying libretti and himself writing *Camilla*, 1706, and *Etearco*, 1711. Later he wrote librettos for Ariosti, Bononcini and Handel (8 works, 1713–28). Published 2 books of trio-sonatas. He was also an expert on medals, wrote two tragedies, issued an edition of Tasso, etc. *G.*

Haynes, Walter Battison (n. Worcester, 1859–1900, London). English organist, pupil of F. Taylor, Prout and the Leipzig Conservatory (Mozart scholarship), from 1884 at St. Philip's (Sydenham) and from 1891 at the Chapel Royal (Savoy), besides from 1890 teaching at the Royal Academy. Wrote a symphony, an overture, a piano-trio, a violin-sonata, an organ-sonata, an *Idyll* for violin and orchestra, a Prelude and Fugue for two pianos, 12 *Sketches* for violin, 2 cantatas for women's voices, church-music, songs, etc. *G.*

Hays, William Shakespeare (Louisville, Ky. 1837–1907, do.). American writer of sentimental songs from 1853, many attaining enormous popularity. *A.*

Hayter, Aaron Upjohn (n. Salisbury, 1799–1873, Boston). English organist, pupil of A. T. Corfe, from 1818 at Hereford Cathedral, from 1820 at Brecon, from 1835 in New York and from 1838 at Trinity Church, Boston, where he also played for the Handel and Haydn Society in 1838–49. *A.*

Heap, Charles Swinnerton (Birmingham, 1847–1900, do.). English pianist and conductor, pupil of E. G. Monk, the Leipzig Conservatory (Mendelssohn scholar) and Best, from 1868 active at Birmingham, becoming conductor of the Philharmonic Union in 1870–86, of the festival-choruses at Wolverhampton in 1883 and '86, at Hanley (North Stafford) in 1888–99 and at Birmingham from 1895. Mus.D. of Cambridge Univ. in 1872 and examiner there from 1884. Wrote the oratorio *The Captivity*, 3 cantatas (1882–90), 2 overtures, a quintet for piano and wind (1882), a piano-trio, sonatas for violin, for clarinet, for piano and for organ, church-music, part-songs and songs. *G.*

Hebenstreit, Pantaleon (Eisleben, 1669–1750, Dresden). Saxon violinist and dancing-master, about 1697 the inventor of an improved form of dulcimer and soon famous for performances upon it (Louis XIV in 1705 suggested calling it 'pantaleon' after his name). From 1706 he was in court-service at Eisenach and from 1714 at Dresden, where from 1734 he became one of the choirmasters, his successor as pantaleonist being the court-organist Richter. His instrument, which had 185 strings, was said by C. G. Schröter to have led to the invention of the piano by the latter about 1717 (a claim not well supported). *G.*

Hecht, Eduard (Dürkheim, 1832–1887, n. Manchester). Rhenish pianist and choral conductor, pupil of his father and Rosenhain, from 1851 in Paris and from 1854 in Manchester, England, where soon after 1857 he became subconductor of the Hallé concerts, besides directing several choral societies. From 1875 he lectured at Owens College. Wrote a symphony (1877), a piano-concerto, 2 string-quartets, the cantata *Eric the Dane*, 1882, notable choral settings of *The Charge of the Light Brigade* (1879) and 'O may I join the choir invisible,' many part-songs, trios for women's voices and various piano-pieces. *G.*

Hecht, Gustav (Quedlinburg, 1851). Saxon teacher, trained at the Berlin Institut für Kirchenmusik and by Kiel and Siebers, from 1874 teaching at Cammin (Rügen) and since 1902 at Köslin. Has written the choral works *Schön Elisabeth*, *Tidian* and *Dithyrambus der Kybele-Priesterin*, choruses, songs, violin-pieces and text-books in harmony, besides editing the Pomeranian *Choralbuch* (5th ed. 1913).

Heckel, Emil (Mannheim, 1831–1908, do.). A prominent Badenese music-dealer who was one of the earliest supporters of Wagner's Bayreuth projects, founder in 1871 of the first Wagner Society and later head of the Wagner-Verein. About 1900 he was also a champion of Hugo Wolf. Letters to him from Wagner were edited in 1899 by his son Karl, who also published several Wagner studies (1883–1905).

Heckel, Johann Adam (?–1877, Biebrich). In 1824–35 he joined Almenräder in making improvements in clarinets and bassoons which his son Wilhelm perfected, leading to the production of the baritone-oboe (heckelphon) in 1905, the heckelphon-clarinet, a new contrabassoon and a contrabass-clarinet in 1909.

Heckel, Wolf. 16th C.

Heckmann, Georg Julius Robert (Mannheim, 1848–1891, Glasgow). Able Badenese violinist, trained at the Leipzig Conservatory, in

1867–70 concertmaster for the Leipzig Euterpe and in 1872–75 and in '81 for the Gürzenich Orchestra in Cologne. In 1881 he formed a Quartet (with Forberg, Allekotte and Bellmann) which continued in high repute (in England from 1885) till his death. He was also noted as soloist. *G.*

Heckscher, Céleste de Longpré, née Massey (Philadelphia, 1860). American composer of the orchestral pantomime *Dances of the Pyrenees*, 1911, the violin-suite *To the Forest*, a 'cello-pastorale and romance, piano-pieces and effective songs, besides an opera, *The Rose of Destiny*, in manuscript. *A.*

Hedden, Warren Rosecrans (New York, 1861). American organist, pupil of Messiter, Archer, Buck, Rich. Hoffman and C. C. Müller. In 1908–09 he was warden of the Guild of Organists and has been active in extending its influence. Has written church-music. *A.*

Hedenblad, Ivar (in Dalarne, 1851–1909, Ronneby). Swedish organist and choral director, highly educated at Upsala University and the Leipzig Conservatory, from 1875 leading a noted student-chorus and from 1881 following Josephson as University director and directing the Philharmonic Society, besides from 1904 being cathedral-organist. Wrote an overture, a string-quartet, a festival cantata, the choral works *Nökken* and *På Knä*, many striking quartets for men's voices, etc., besides editing a collection of student-songs (4 vols.).

Hédouin, Pierre (Boulogne, 1789–1868, Paris). French lawyer and littérateur, until 1842 practicing law in Boulogne and then in the Ministry of Public Works at Paris. He was a friend of Monsigny, contributed to periodicals, prepared opera-libretti and wrote an elogy for Monsigny (1821), a life of Gossec (1852) and various anecdotal accounts of relations with Grétry, Lesueur, Meyerbeer, Paganini, Dessauer, etc.

Heermann, Hugo (Heilbronn, 1844). Eminent Würtemberger violinist, pupil of the Brussels Conservatory and Joachim, making his début at Brussels in 1860. After successful tours, from 1865 he was concertmaster of the Museum Concerts at Frankfort, where from 1878 he taught in the new Hoch Conservatory and organized a famous Quartet (with Bassermann, Naret-Koning and Hugo Becker). In 1906–09 he taught at the Chicago Musical College, but in 1910 was at the Stern Conservatory in Berlin, going in 1911 to the Geneva Conservatory. His many tours as virtuoso have extended throughout Europe, the United States and Australia. Has edited an edition of De Bériot's *École Transcendentale* (1896). His son Emil is also a gifted violinist. *G.*

Hegar, Friedrich (Basel, 1841). Eminent Swiss conductor and composer, trained at the Leipzig Conservatory, after short experiences at Warsaw, Baden-Baden, Paris and Gebweiler (Alsace), since 1863 working at Zurich, where from 1865 he conducted the Subscription Concerts and the Choral Society (till 1901), in 1868–1906 also the Tonhalle Orchestra, and in 1876 opened a music-school, continuing as its director till 1914. In 1889 Zurich Univ. made him Ph.D. and in 1917 he became a member of the Berlin Academy. Has written the oratorio *Manasse*, the choral works *Hymne an die Musik* and *Ahasvers Erwachen*, 1904, the remarkable men's choruses *Morgen im Walde*, *Das Abendmahl*, *Die beiden Särge*, *In den Alpen*, *Waldlied*, *Rudolph von Werdenberg*, *Todtenvolk*, *Hymne an den Gesang*, *Weihe des Liedes*, *Die Trompete von Gravelotte*, *Die Blütenfee*, *Kaiser Karl*, *Walpurga*, *Schlafwandel*, *Königin Bertha*, *Das Märchen vom Mummelsee*, *Das Herz von Douglas*, *Frühlingslied*, *Des Geigers Heimkehr*, *Heldenzeit*, *1813* (prize-work), etc., an overture, a violin-concerto, a 'cello-concerto, etc. Sketches by Glück, 1888, Steiner, 1905, and Trapp, 1907. His brother **Emil** (1843–1921) from 1866 was 'cellist in the Gewandhaus Orchestra at Leipzig and teacher in the Conservatory till forced by nervous troubles to turn to vocal teaching, going at length to the Basel Music School. Another brother, **Julius** (1848–1917), was long chief 'cellist in the Zurich Tonhalle Orchestra.

Hegedüs, Ferencz (Fünfkirchen, 1881). Gifted Hungarian violinist, pupil of his father and the Fünfkirchen and Pest Conservatories, since 1901 appearing in England, France, Germany, the Low Countries and America (1906–07) with great success. His fiery temperament is combined with extreme artistic finish. In 1909–11 he gave up public work to recover from overstrain. His instrument is the Gillott Guarnerius.

Heger, Robert (Strasburg, 1886). Alsatian conductor and composer, trained at the Strasburg, Zurich and Munich Conservatories, from 1907 directing opera successively at Strasburg, Ulm, Barmen, the Vienna Volksoper (1911–13), Nuremberg (1913–21), where he also led the Philharmonic, and Munich (since 1921). Has written the opera *Ein Fest zu Haderslev*, 1919, the melodrama *Die Jüdin von Worms*, the choral work *Ein Friedenslied*, the symphonic poem or 'drama' *Hero und Leander*, a symphony and a violin-concerto.

Héglon, Meyriane (Brussels, 1867). Danish-Belgian operatic contralto, pupil of d'Obin, Barbov and Rosina Laborde, making her début at the Paris Opéra in 1890 and remaining there till 1905, then going to the Opéra-Comique. She has also sung repeatedly in London. She sang in the premières of Massenet's *Thaïs* (1894), Lefebvre's *Djelma* (1894), Guiraud's *Frédégonde* (1895), Vidal's *La Burgonde* (1898), Leroux' *Astarté* (1900), Saint-Saëns' *Les Barbares* (1901), Hillemacher's *Orsola* (1903), Georges' *Miarka* (1905), etc.

Hegner, Anton (Copenhagen, 1861–1915, New York), brother of the following. Able Danish 'cellist, trained at the Copenhagen Conservatory, appearing there in 1875 and after 1890 in Germany and America (1894). From 1899 he taught in New York. Wrote an *Ameri-*

can Festival Overture, 2 'cello-concertos, 4 string-quartets, a piano-trio, pieces for 'cello and for violin, and about 60 songs.

Hegner, Ludwig (Copenhagen, 1851). Danish double-bassist, pupil of the Copenhagen Conservatory, becoming a leading player in the court-orchestra and teacher at the Conservatory, as well as organist. Has written a large method, many solos and transcriptions for his instrument, besides Psalms and songs.

Hegner, Otto (Basel, 1876–1907, Hamburg). Swiss pianist, precociously developed, pupil of Fricker, Huber, Glaus and d'Albert, appearing from 1888 in England and America and from 1890 at Leipzig. In 1898–1904 he taught at the Stern Conservatory, Berlin, and from 1905 at the Hamburg Conservatory. Wrote a suite, a toccata and other piano-pieces. His sister **Anna** (b. 1881) is a good violinist, since 1905 head of a Quartet at Basel.

Hegyesi [Spitzer], Louis (Arpad, 1853–1894, Cologne). German-Hungarian 'cellist, pupil of Denis, Schlesinger and Franchomme, from 1870 playing in the opera-orchestra at Vienna, in 1875–80 replacing Hilpert in the Florentine Quartet, then on tour in Germany and Austria and from 1887 professor at the Cologne Conservatory. Wrote 'cello-pieces and useful études.

Heidingsfeld, Ludwig (Jauer, 1854). Prussian conductor and teacher, trained at the Stern Conservatory, Berlin, from 1878 director at Glogau, from 1884 at Liegnitz, then teacher at the Stern Conservatory and since 1896 in Danzig as conductor of orchestral and choral societies (including the Singakademie from 1899), and founder and director of a music-school. Has written the symphony *König Lear*, 1887, the symphonic poem *Der Totentanz*, 4 *Zigeunertänze* for large or small orchestra, the operettas *Der neue Dirigent*, 1907, and *Alte Burschenherrlichkeit*, 1911, attractive songs and piano-pieces. He gained the title of professor in 1914.

Heidrich, Maximilian (Deutsch-Paulsdorf, 1864–1909, Dresden). Saxon composer, originally an organ-pupil of Merkel, but from 1885, after a sojourn with Liszt and much study of Brahms' works, wholly absorbed in composition until cut off by malignant disease. He left a large number of works of all sorts, operas, various choral works, chamber-music, organ- and piano-pieces, including a trio for clarinet, viola and 'cello, a suite for two pianos, a *Phantasiesonate* for piano, several sets of songs, etc.

Heifetz, Jascha (Vilna, 1901). Gifted Lithuanian violinist, playing in public while a little child and appearing at Petrograd when but nine, meanwhile studying with Auer. At eleven he was heard in Berlin and the next year played with the leading orchestras in Berlin, Leipzig and Vienna, soon after touring in Scandinavia. In 1917 the Heifetz family emigrated to the United States, where his success has been phenomenal. He already ranks with the greatest masters of his instrument. *A.*

Hein, Karl (Rendsburg, 1864). North German 'cellist and conductor, trained at the Hamburg Conservatory, from 1885 playing in the Philharmonic Orchestra there, but in 1890 moving to New York as director of various German singing-societies and teacher at the German Conservatory, of which since 1900 he has been director (with Fraemcke). *A.*

Heinemann, Adolf Karl Wilhelm (Hagen, 1882). Westphalian organist, trained at the Coblentz and Leipzig Conservatories, from 1905 teacher and concert-player at Coblentz, from 1907 at the Essen Conservatory, from 1912 at that at Mülheim (on the Ruhr) and since 1914 at the Christuskirche in Coblentz, succeeding J. F. Richter.

Heinemeyer, Christian (Celle, 1796–1872, Hanover). Famous Hanoverian flutist, widely known through many tours and in 1820–59 a member of the Hanoverian court-band. His son **Ernst Wilhelm** (1827–1869) was also a fine flutist, from 1845 with his father at Hanover, but in 1847–59 in the court-band at Petrograd. From 1866 he lived in Vienna. Wrote flute-concertos and pieces of some importance.

Heinichen, Johann David (n. Weissenfels, 1683–1729, Dresden). Saxon lawyer and composer, educated at the Thomasschule and Leipzig University, beginning law-practice at Weissenfels, but soon returning to Leipzig to write operas and lead the Collegium Musicum. In 1710 he had a court-position at Zeitz, but in 1711–16 was absent on leave to visit Italy with Councillor Buchta and later with Prince Leopold of Köthen, producing two operas at Venice. From 1717 he was court-director at Dresden, at first including charge of the opera, but later of only the chamber- and church-music, his chief associates being Lotti, J. C. Schmidt and Zelenka. Wrote a well-known text-book on harmony (1711, 2d ed. 1728), several operas, including *Calfurnia*, 1713, nearly 60 Italian solo-cantatas, several serenatas, 2 oratorios, masses and other church-music, many instrumental pieces, including concertos, overtures (suites), trios, etc. Memoirs by Geibel, 1913, and Tanner, 1916. *G.*

Heinrich von Meissen [Frauenlob] (?–1318). 13th C.

Heinrich XXIV, Prince of Reuss-Köstritz (Trebschen, 1855–1910, n. Vienna). Gifted Prussian composer, pupil of his father [Heinrich IV, 1821–1893], Witting, Herzogenberg and Rust. Wrote 6 symphonies, an octet (with wood-wind), a string-sextet, 2 string-quintets, 2 string-quartets, a piano-quartet, a string-trio, a violin-sonata, a mass (1892), etc. Sketch by Keller, 1907 (in *Monographien moderner Musiker*).

Heinrich, Anton Philipp (Schönbüchel, 1781–1861, New York). A Bohemian emigrant to America, at first engaged in business, but from 1818 essaying composition (at Bardstown, Ky.) and soon after coming to Philadelphia and New York. In 1827–34 he was in London, playing

violin in an orchestra and gaining some further training. In 1834 he made a trip to Germany and Austria, producing some works and competing for a prize at Vienna with a symphony (prize won by F. Lachner). Settling then in New York, he produced a large quantity of works of all kinds, many extremely pretentious, acquiring such repute that festival performances of them took place in New York, Philadelphia and Boston. For a list, see Baker, *Dict. of Musicians*, 1918, p. 1087. Also see sketch by Mussik, 1843. *A.*

Heinrich, Johann Georg (n. Hainau, 1807–1882, Sorau). Silesian organist, at first at Schwiebus and from 1846 at Sorau, gaining the title of royal director in 1872. Wrote an able organ-method (1861) and works on the chorale and on organ-making.

Heinrich, Max (Chemnitz, 1853–1916, New York). Eminent Saxon baritone, pupil of Klitzsch and the Dresden Conservatory, emigrating to America in 1873 and till 1882 teaching in Philadelphia and Marion, Ala. From 1882 he had great success in oratorio, concert and song-recital with New York as a center, from 1888 taught at the Royal Academy, London, from 1894 in Chicago, from 1903 in Boston and from 1910 in New York. Wrote some songs and melodramatic settings of Poe's *Raven* and Waller's *Magdalena*, a book on singing-methods and translations of song-texts, besides editing German lieder. *A.*

Heinroth, Charles (New York, 1874). Eminent American organist, pupil of Friedheim, Spicker, John White, Herbert, Hieber and Rheinberger, from 1893 at St. Paul's, Brooklyn, from 1897 at the Ascension and Temple Beth-El, New York, and since 1907 at the Carnegie Institute, Pittsburgh, and also at the Third Presbyterian Church, besides numerous recitals elsewhere. He is a virtuoso of the first rank. *A.*

Heinroth, Johann August Günther (Nordhausen, 1780–1846, Göttingen). Son of a Saxon organist and well educated at Leipzig and Halle (theology), from about 1805 teacher at the Jacobson Institut at Seesen, where he became a leading reformer of synagogue-music and also advocated simplified methods in elementary singing (using a numeral-notation). From 1818 he was music-director at Göttingen University, succeeding Forkel, and began giving academic concerts. Wrote a method for school-singing (1821), a work on simplified notation (1828), an introduction to piano-playing (1828) and a *Musikal. Hilfsbuch für Prediger, Cantoren u. Organisten*, 1833, articles for Weber's *Cäcilia*, Schilling's *Lexikon*, etc., besides 4-part chorales (1829) and some other vocal pieces. Ph.D. of Helmstedt Univ. (before 1810).

Heintz, Albert (Eberswalde, 1822–1911, Berlin). Prussian organist, long at the Petrikirche in Berlin. Wrote analyses of Wagner's *Parsifal* (1882), *Meistersinger* (1885), *Tannhäuser* (1898), etc., and piano-paraphrases of Wagnerian themes (some for 4 hands).

Heintze, Georg Wilhelm (Jönköping, 1849–1895, Lund). Able Swedish organist, trained at the Stockholm Conservatory, teaching then at Kalmar and Jönköping, from 1881 organist at the Jakobskirche in Stockholm and from 1889 at Lund Cathedral. Wrote remarkable organ-pieces, including a sonata, preludes, etc., a dedication-cantata, choruses and military marches.

Heinze, Gustav Adolf (Leipzig, 1820–1904, n. Amsterdam). Saxon clarinettist and composer, pupil of his father, Haake and Kotte, from 1835 playing in the Gewandhaus Orchestra and touring, from 1844 second opera-director at Breslau and from 1850 for a time director of German opera at Amsterdam, where he later conducted various choral societies. Wrote the operas *Lorelei*, 1846, and *Die Ruinen von Tharandt*, 1847 (both Dresden, libretti by his wife), the oratorios *Auferstehung*, 1863, *Sancta Cäcilia*, 1870, *Der Feenschleier* and *Vincentius von Paula*, 3 masses, many cantatas, choruses, songs and 3 overtures. *G.*

Heinze, Sarah, née Magnus (Stockholm, 1836–1901, Dresden). Able Swedish pianist, pupil of Kullak, A. Dreyschock and Liszt, in 1865 married to a Leipzig book-dealer and living long at Dresden, then for a time at Hamburg and from 1890 again at Dresden.

Heise, Peter Arnold (Copenhagen, 1830–1879, Stokkerup). Danish composer, pupil of Lund, Gade, Berggreen and the Leipzig Conservatory, in 1857–69 teaching at the Sorö Academy and then living at Copenhagen. Wrote the operas *The Pasha's Daughter*, 1869, and *King and Marshal*, 1878 (almost the only opera on Danish national history), the ballet *Kort Adelar*, the ballad *Dornsröschen*, many notable songs, a piano-trio, and a work on medieval songs (1893). Memoir by Behrend, 1909 (in the Riemann *Festschrift*).

Heiser, Wilhelm (Berlin, 1816–1897, n. do.). Prussian composer of many extremely popular songs (over 500). In 1853–66 he was bandmaster in the army and later vocal teacher at Berlin.

Hekking, Anton (The Hague, 1856). Eminent Dutch 'cellist, pupil of Giese and the Paris Conservatory, in 1872–74 in the Utrecht orchestra, about 1876 on tour with Essipov and then in the Bilse Orchestra in Berlin, and in 1882, '84–88 and '98–1902 in the Philharmonic there. In 1882–84 he toured with Ysaÿe in Europe, in 1888 visited America and in 1889–91 played in the Boston Symphony Orchestra and in 1895–98 in the New York Symphony Society. In 1902 he formed a Trio with Schnabel as pianist and A. Wittenberg as violinist, giving annual series of concerts.

Helder, Bartholomäus (? –1635). 17th C.

Helene Pavlovna, Princess of Würtemberg (Stuttgart, ?1800–1873, Petrograd). Married in 1824 to the Grand Duke Michael of Russia, she became a famous patron of music in Petrograd. In 1858 classes were started in her palace

that led to the founding of the Conservatory in 1862, and in 1859 she was one of the promoters of the Imperial Musical Society. She was the friend of numerous musicians, especially Rubinstein, who wrote his 5th Symphony, op. 107, in her memory.

Helfert, Vladimir (Plánice, 1886). Bohemian historical student, trained by Hostinsky and at Berlin University (Ph.D. 1908), writing on Benda and Rousseau (1908) and Smetana, *Zur Gesch. d. Melodrams*, 1908, and on music at certain Bohemian courts in the 17–18th centuries. Since 1921 he has lectured at Brünn on musical science and led the Bohemian Orchestral Union.

Heller, Stephen (Pest, 1813–1888, Paris). Eminent Hungarian pianist, pupil mainly of Halm, beginning his career as concertist when but fourteen (he first appeared at nine) and in 1829–30 making a tour through Austria and Germany as far as Hamburg. Falling sick at Augsburg, he was virtually adopted by a wealthy patron and remained there in study till 1838, when he went to Paris, becoming a member of the circle of Chopin, Liszt, Berlioz and others. In 1850 and '62 he visited England. As virtuoso he had much refinement and charm, though nervousness kept him from many appearances. Wrote a large number of graceful salon-pieces, études, preludes, etc. (comprised under about 150 opus-numbers), many of them bearing titles descriptive of the fancy that called them forth. His style was eminently pianistic and from a technical point of view original, though his artistic invention lacked virility and variety. Memoirs by Hartmann, 1859 (in Westermann's *Monatshefte*), Barbedette, 1876, and especially Schütz, 1911. *G.*

Hellinck, Johannes Lupus. 16th C. *G.*

Hellmesberger, Ferdinand (Vienna, 1863), son of Joseph, Sr. below. Austrian 'cellist, from 1879 in the Vienna court-orchestra, in 1883–87 Schlesinger's successor in his father's Quartet, from 1885 teacher at the Conservatory and from 1886 soloist at the Opera. In 1913 he became conductor of the popular concerts of the Konzertverein.

Hellmesberger, Georg (Vienna, 1800–1873, n. do.). Famous Austrian violinist and teacher, trained at the Vienna Conservatory, where he began to teach in 1821 and became professor in 1833, besides some concert-tours. From 1829 he was Schuppanzigh's successor as conductor of the Opera and in 1830–67 a member of the court-band. Among his many great pupils were his own sons, Ernst, Hauser, Joachim and Auer. Wrote 2 violin-concertos, a string-quartet and many violin-pieces. *G.*

Hellmesberger, Georg [Jr.] (Vienna, 1830–1852, Hanover), son of the foregoing. In spite of his short life, he was known as violinist in Germany and England and wrote 3 operas, including *Die beiden Königinnen*, 1851, besides orchestral works. *G.*

Hellmesberger, Joseph (Vienna, 1828–1893, do.), son of Georg, Sr. above. Distinguished Austrian violinist, pupil of his father, from 1851 director of the reorganized Conservatory (also teaching violin until 1877), in 1851–59 conductor of the Musikfreunde concerts, from 1860 concertmaster at the Opera, from 1863 soloist in the court-band and from 1877 court-director. In 1849 he formed his famous Quartet (with Durst, Heissler and Schlesinger), continuing to lead it till 1887. At the Paris Exposition of 1855 he was chairman of the jury on instruments and was admitted to the Légion d'Honneur. Memoir by Barthelmé, 1908. *G.*

Hellmesberger, Joseph [Jr.] (Vienna, 1855–1907, do.), son of the foregoing. Eminent Austrian violinist, conductor and composer, pupil of his father, from 1875 Durst's successor in his father's Quartet and in 1887 the latter's successor as leader, from 1878 also soloist at the court and the Opera, as well as professor at the Conservatory. He also served as director at the Komische Oper, at the Karltheater and from 1886 at the Opera (having been previously concertmaster and ballet-conductor). In 1900–02 he was court-director, and in 1904–05 held a similar post at Stuttgart. Wrote 10 operettas, including *Das Orakel*, 1889, *Das Veilchenmädel*, 1904, and *Der Triumph des Weibes*, 1906, and a number of ballets and other stage-pieces. *G.*

Hellouin, Frédéric (Paris, 1864). Since 1902 lecturer at the École des Hautes Études Sociales in Paris and author of *Feuillets d' Histoire Musicale Française*, 1902, *Gossec et la Musique Française a la fin du XVIII^e Siècle*, 1903, *Essai de Critique Musicale*, 1905, and *Le Noël Musical Française*, 1906.

Hellwig, Karl Friedrich Ludwig (n. Wrietzen, 1773–1838, Berlin). Prussian organist and composer, pupil of Gürrlich, G. A. Schneider and Zelter, joining the Singakademie in 1793 and becoming second conductor in 1803. From 1813 he was cathedral-organist, besides teaching in several schools. Wrote the operas *Die Bergknappen*, 1818, and *Don Sylvio*, 1822, a large amount of church-music, many choruses for men's voices and songs. He prepared piano-scores of Hasse's Miserere [of 1728] and of Gluck's *Iphigénie en Tauride* (1812).

Helm, Theodor Otto (Vienna, 1843–1920, do.). Eminent Austrian critic, from 1874 teacher of music-history at the Horák Music School in Vienna, holding the title of professor from 1900. He was on the staff of the *Musikalisches Wochenblatt* from 1870, of the *Pester Lloyd* from 1868 and of *Die Deutsche Zeitung* from 1885, besides contributing to *Tonhalle* and the *Fremdenblatt* and from 1876 editing the *Musik-, Theater- und Literatur-Journal*. In 1876–1901 he also had charge of Fromme's *Kalendar für d. Musikal. Welt*. Author of special studies on the Beethoven quartets (1868, '73, the latter in 2d ed. 1910), *50 Jahre Wiener Musikleben* [1866–1916], 1917 (in the *Merker*), on sonata-form in Beethoven's works, on Mozart's concertos, many articles on Bruckner, etc.

Helmholtz, Hermann Ludwig Ferdinand von (Potsdam, 1821–1894, Berlin). Distinguished Prussian physicist, originally trained as a surgeon and physiologist, beginning practice in 1842 and in 1849–71 serving as professor at Königsberg, Bonn and Heidelberg in succession, but from 1871 professor of physics at Berlin University, becoming famous for researches in acoustics and the physiology of hearing, as well as of vocalization. His studies led to profound investigations in ethnic music, in the development of scales, in musical structure, in the making of instruments, etc. Besides many other works, he is musically best known through his *Lehre von d. Tonempfindungen als physiolog. Grundlage für d. Theorie d. Musik*. 1863 (6th ed. 1913, English translation, with extensive additions, by Ellis, 1875, '85). Among his most brilliant and suggestive demonstrations were of the rôle of 'harmonics' in determining quality or timbre, that of 'summational' or 'combinational' tones in influencing harmonic practice and that of the 'rods of Corti' in the act of hearing. His studies also had important bearing on the doctrine of the minor mode. Popularizations of his theories have been published by Mach, 1866, Broadhouse, 1890, L. Riemann, 1896, Waetzmann, 1907, etc., with the treatise on his acoustics in general by Könitz and Runge, 1888. Memoirs by Epstein, 1897, and Königsberger, 3 vols. 1903 (popular ed. 1911). Criticisms of his views have been made by Von Oettingen, Lotze, Riemann, Von Schafhäutl, Stumpf and others. *G.*

Helmore, Thomas (Kidderminster, 1811–1890, London). English clergyman, from 1842 precentor at St. Mark's College (Chelsea) and from 1846 choirmaster of the Chapel Royal, succeeding W. Hawes. He was a specialist on Gregorian music, issuing editions of the Psalter, the Canticles and the Hymnal, besides manuals of plainsong. He also wrote melodies for some of Neale's translations of hymns from the Orient, and edited collections of Christmas and Easter carols. *G.*

Helsted, Gustav (Copenhagen, 1857), son of the following. Danish composer, pupil of Gebauer, Hartmann, Gade and Matthisson-Hansen, since 1894 professor at the Copenhagen Conservatory and since 1915 also organist at the Frauenkirche, following Malling. From 1901 he was president of the Konzertverein. Has written 2 symphonies, a decimet for strings and wood-wind, a string-sextet, 2 string-quartets, a piano-trio, 2 violin-sonatas, violin-romanzas, organ-fantasias, piano-pieces, the choral works *Gurresånge*, 1903, and *Vort Land*, 1909, etc.

Helsted, Karl Adolph (Copenhagen, 1818–1904, do.). Danish flutist and violinist, in 1869–85 concertmaster at the Copenhagen Opera and teacher at the Conservatory. Wrote 2 symphonies, a piano-quartet, the choral work *Liden Kirsten* (women's voices), etc. His brother **Eduard** (1816–1900) from 1838 was a violinist in the court-band, in 1863–69 becoming concertmaster, and then taught at the Conservatory. Wrote several ballets and other stage-works.

Hempel, Adolf (Giessen, 1868). Hessian organist, trained at the Leipzig Conservatory, from 1890 court-organist at Eisenach, since 1896 concert-player at the Tonhalle or Kaim-Saal at Munich and in 1897–1913 also organist at the Marcuskirche, with many tours as virtuoso. Has written organ-pieces, choruses and songs with organ-accompaniment.

Hempel, Frieda (Leipzig, 1885). Eminent Saxon operatic soprano, pupil of the Leipzig and Stern Conservatories, making her début in 1905 in Berlin, singing then at Schwerin and in 1907–12 at the Berlin Opera. Since 1912 she has been engaged at the Metropolitan, New York, but with many appearances in leading European cities. In 1911 she sang at the première of Strauss' *Rosenkavalier* at Berlin. In 1918 she married William B. Kahn of New York. *A.*

Hempson, Denis (n. Garvagh, 1695–1807, Magilligan). One of the last of the old Irish harpers, from about 1715 well known throughout Ireland and Scotland. Besides his familiarity with old music generally, his technical facility was remarkable. See Bunting, *Ancient Music of Ireland*, 1840. *G.*

Henderson, William James (Newark, N. J. 1855). Eminent American critic, largely self-taught, from 1883 on the staff of the New York *Times* and since 1902 of the *Sun*. In 1889–95 he taught music-history at the College of Music and since 1904 has lectured at the Institute of Musical Art on the development of vocal art. Author of *The Story of Music*, 1889 (12th ed. 1912), *Preludes and Studies*, 1891, *What is Good Music?*, 1898, *How Music Developed*, 1898, *The Orchestra and Orchestral Music*, 1899, *Wagner, his Life and Dramas*, 1901, *Modern Musical Drift*, 1904, *The Art of the Singer*, 1906, *Some Forerunners of Italian Opera*, 1911, and *The Early History of Singing*, 1921 (the last three embodying original research of importance), the libretti of various light operas and of Damrosch's *Cyrano de Bergerac* (1913), a novel, *The Soul of a Tenor*, 1912, and a book of poems, *Pipes and Timbrels*, 1905. He is an expert on yachting and navigation (*Elements of Navigation*, 1895, and many later editions). He is also known as a story-writer and essayist. *A.*

Henkel, Heinrich (Fulda, 1822–1899, Frankfort), son of the following. Hessian pianist, pupil of his father, Aloys Schmitt, Kessler and A. André, from 1849 at Frankfort, where he was one of the founders of the Music School, holding the title of royal director from 1883. Wrote pieces and studies for both piano and violin, choruses and songs, a piano-method, an abridgment of André's *Tonsetzkunst* (1875), a life of Aloys Schmitt (1873) and *Mittheilungen aus d. musikal. Vergangenheit Fuldas*, 1882. His brother **Georg Andreas** (1805–1871) from 1830 was organist at Coburg and from 1837 teacher at the Fulda Seminary, writing considerable orchestral, church-, piano- and organ-music.

Henkel, Michael (Fulda, 1780–1851, do.). Hessian church-musician, pupil of Vierling, long court-musician at Fulda, town-cantor and teacher at the Gymnasium, writing much church-music as well as instrumental works.

Henneberg, Johann Baptist (Vienna, 1768–1822, do.). Austrian organist and composer, for a time organist at the Benedictine monastery (Schottenhof) in Vienna, in 1790–1803 director (with Schikaneder) of the Theater auf der Wieden, from 1805 organist for Prince Esterházy and from 1811 his opera-conductor, and from 1818 court-organist. Wrote several singspiele, including *Die Waldmänner*, 1787, and *Liebe macht kurzen Process*, 1799, and church-music.

Henneberg, Richard (Berlin, 1853). Able Prussian conductor, in youth singing in choirs and opera-choruses, pupil of Rust and Countess Goschin, from 1870 accompanist for various artists, with some service as chorusmaster for the Italian Opera in London, from 1873 conductor of the Bergen Harmonie, from 1875 director at theaters in Stockholm and from 1885 at the Opera, in 1894–1907 court-director, besides conducting other orchestral concerts. Since 1912 he has conducted popular symphony-concerts in Malmö. In all these posts he has been active in promoting interest in Wagner's music. Has written the opera *Drottningens Vollfart*, 1882, music for Ibsen's *Brand*, several Shakespeare plays and other plays, ballets, an orchestral arrangement of Söderman's *Kung Heimer och Aslög*, chamber-music, choruses, songs, etc.

Hennig, Karl (Berlin, 1819–1872, do.). Prussian organist in Berlin, from 1847 at St. Paul's and from 1851 at the Sophienkirche, besides conducting the men's chorus Lyra. Wrote several cantatas, Psalms, many men's choruses, songs, etc. From 1863 he had the title of royal director.

Hennig, Karl Rafael (Berlin, 1845–1914, Posen), son of the above. Prussian teacher, pupil of Richter and Kiel, in 1869–75 organist at St. Paul's in Posen, in 1873 starting a successful choral society, and in 1877–90 teacher at the Women's Normal School. From 1888 he led the Lehrergesangverein and in 1890 founded the Philharmonic Orchestra. From 1892 he held the title of professor. Wrote several text-books for teacher-training (singing, piano, theory), *Aesthetik d. Tonkunst*, 1896, *Einführung in d. Wesen d. Musik*, 1906, analyses of Beethoven's 9th Symphony and Missa Solemnis, a setting of Psalm 130 and some other church-music, women's choruses, a piano-sonata, etc.

Henning, Karl Wilhelm (Oels, 1784–1867, Berlin). Silesian violinist, pupil of his father, Seidler, Rode and Gürrlich, from about 1805 playing in the orchestra of the Opera in Berlin, in 1822 being concertmaster and in 1836–48 conductor or director (but in 1823–26 in charge of the Königstädter Theater). Wrote the opera *Die Rosenmädchen*, incidental music to about 30 plays, ballets, cantatas, chamber-works, etc.

Henrichsen, Roger (Copenhagen, 1876). Eminent Danish pianist, pupil of Glass, Tofte, Leschetizky and others (as holder of the Ancker Scholarship), since 1905 active at Copenhagen as teacher at the Horneman music-school, critic for the *Danebroog* and since 1912 for the *Riget*, a leading official at the Conservatory, in the Musicians' Union and other organizations and director of the Students' Choral Union. Has written a piano-sonata, chamber-music, choral works and songs of importance.

Henrici, Christian Friedrich (Stolpen, 1700–1764, Leipzig). A civil official at Leipzig who from 1725 (under the pseudonym 'Picander') supplied the texts for a great number of Bach's cantatas and for the Passions according to St. Matthew and St. Mark.

Henrion, Paul (Paris, 1819–1901, do.). French composer of more than 1000 effective popular songs and of 3 operettas (1854–77).

Henriques, Fini Valdemar (Copenhagen, 1867). Danish composer, pupil of Tofte, Svendsen and Joachim, in 1892–96 violinist in the court-orchestra at Copenhagen. Has written 2 symphonies, an orchestral suite, a *Sinfonische Legende*, a suite for oboe and strings, a *Romanza* for violin and strings, a string-quartet, a string-trio, a violin-sonata, piano-pieces, songs, incidental music to Drachmann's *Wieland der Schmied* (1898) and the ballet *Die kleine Seejungfrau*, 1910.

Henriques, Robert (Copenhagen, 1858). Danish 'cellist, pupil of Neruda, Grützmacher, Popper and Kretschmer (holding the Ancker Scholarship in 1887). In 1886 he founded the society G dur at Copenhagen and in 1889 the Symphonia, continuing conductor of the latter till 1893. In 1892–96 he was critic for the *Danebroog* and later for other papers. In 1902–03 he directed a students' orchestra. Has written the overture *Olaf Trygvason*, an oboe-suite, 'cello-pieces and songs.

Henry, Harold (Neodesha, Kan. 1884). Gifted American pianist, trained by Preyer, Godowsky, Jedliczka and Moszkowski, appearing at Berlin from 1904 and in Chicago from 1906, then touring widely and playing with leading orchestras. He has been active in promoting the knowledge of MacDowell's works. *A.*

Henry, Hugh Thomas (Philadelphia, 1862). American Roman Catholic priest, from 1889 professor at Overbrook Seminary, Philadelphia, and also from 1902 head of the R. C. High School there. Since 1919 he has been professor of homiletics at the Catholic University, Washington. Besides many contributions on other subjects, in 1905–09 he edited the journal *Church Music* and has written ably for *The Musical Quarterly*. In 1915 he was given the title Monsignor by the Pope. *A.*

Henschel, Isidor Georg (Breslau, 1850). Distinguished Polish-Silesian baritone, conductor and composer, pupil of Wandelt, Schaeffer, the

Leipzig Conservatory, Kiel and A. Schulze, making his début as singer at Leipzig in 1868, and after 1870 making extensive tours on the Continent. From 1877 he lived in London, becoming famous in oratorio and as song-interpreter, from 1879 often with the American soprano Lillian June Bailey (1860–1901), whom he married in 1881. In 1881–84 he was the first conductor of the new Boston Symphony Orchestra, and then returned to London, where in 1885–96 he conducted the London Symphony Concerts, besides in 1886–88 being professor at the Royal College. In 1893–95 he was the first conductor of the new Scottish Symphony Orchestra at Glasgow. As conductor he made a fine reputation for the breadth and quality of his programs as well as for his direct leadership. At intervals he was heard in striking performances as singer, as, for example, at the premières of Stanford's *Eden* and Parry's *Saul* at the Birmingham Festivals of 1891 and '94. In concerts and recitals he was constantly joined by his wife. After her death in 1901 he withdrew from public work until 1909, but in 1905–08 taught at the Institute of Musical Art in New York. In 1914, when he ceased outside activities, he was knighted. Throughout his career he has been a champion of Brahms. Has written the operas *Friedrich der Schöne* (early, not given) and *Nubia*, 1899 (Dresden), the operetta *A Sea-Change*, incidental music to *Hamlet* (1892), a Te Deum, a Stabat Mater, a Requiem (1903, in memory of his wife), Ps. 130, an *a cappella* mass (1916), an orchestral Festival March, a serenade for strings, a canon-suite for strings, a string-quartet, a violin-ballade (with orchestra), several ballades, romances, etc., for solo and orchestra, many choruses, quartets and duets, about 130 songs (German or English words), an anthem, vocal studies, piano-pieces, etc. He has not appeared in opera except at one performance of his *Nubia*, when he substituted for Perron. Author of *Personal Recollections of Brahms*, 1907, and *Musings and Memories of a Musician*, 1919. *G, A.*

Hensel, Fanny Cäcilia, née Mendelssohn (Hamburg, 1805–1847, Berlin). Eldest sister of the composer Mendelssohn, always his close companion and confidante. She was a brilliant pianist and wrote many songs and piano-pieces, besides a piano-trio. In 1829 she married the painter Wilhelm Hensel of Berlin. Her sudden death probably hastened that of her brother. *G.*

Hensel, Heinrich (Neustadt, 1875). Brilliant Rhenish operatic tenor, pupil of Walter and Emerich, first appearing at Freiberg in 1897, from 1900 engaged at Frankfort, from 1906 at Wiesbaden and since 1910 in London, New York and various Continental cities. In 1910 he sang in *Parsifal* at Bayreuth and also at the première of Siegfried Wagner's *Banadietrich.*

Hensel, Octavia [Mrs. G. A. Fonda] (1837–1897, n. Louisville, Ky.). American writer, author of a life of Gottschalk (1870) and some other musical books. *A.*

Henselt, Adolf von (Schwabach, 1814–1889, Warmbrunn). Eminent Bavarian pianist, pupil of Hummel and Sechter, making a brilliant début in 1836 and going to Russia in 1838, where he was at once made court-pianist, instructor in the imperial household and inspector of music-teaching in girls' schools. He occasionally visited other countries, as in England in 1852 and '67, but made no further tours as virtuoso. He was peculiar in his emphasis upon stretching the span of the hands and increasing their musculature by strenuous exercises of his own invention. He achieved results in the way of sonority and massiveness that were regarded as extraordinary. Wrote a piano-concerto, a piano-trio, a considerable number of elegant piano-pieces, valuable études, several *Paraphrases de Concert*, a second-piano part for some of Cramer's *Études*, etc., besides a remarkable edition of most of Weber's piano-works (with some variant passages). See Lenz, *Die grossen Pianoforte-virtuosen*, 1872, Stassov's *Erinnerungen*, etc., and memoir by La Mara, 1909 (in *Studienköpfe*). *G.*

Hentschel, Theodor (n. Zittau, 1830–1892, Hamburg). Saxon composer, pupil of Reissiger, Ciccarelli and the Prague Conservatory, for a time pianist and theater-director in Leipzig, from 1860 director at Bremen and from 1890 at Hamburg. Wrote the operas *Matrose und Sänger*, 1857, *Der Königspage*, 1874, *Die Braut von Lusignan* or *Melusine*, 1875, *Lancelot*, 1878, and *Des Königs Schwert*, 1890, a mass for double chorus, overtures and marches for orchestra, etc.

Hepworth, George (n. Huddersfield, 1825–?). English organist, brought up in Hamburg, pupil of Katterfeldt (a pupil of Kittel), from about 1845 concertizing at Plön (at the same time with Reinecke), from 1847 organist at Güstrow and from 1864 cathedral-organist and court-conductor at Schwerin. Author of *Das* B-A-C-H *in Bachs Kunst der Fuge*, 1887.

Hepworth, William (Hamburg, 1846–1916, Chemnitz), son of the above. English-German organist, pupil of his father and the Leipzig Conservatory, from 1873 organist at the Jacobi-kirche in Chemnitz, after 1908 holding the title of director of church-music. Wrote an orchestral suite, a string-quartet, an andante for 'cello and orchestra, orchestral arrangements of Bach's Prelude and Fugue in A min. and of Tartini's 'Devil's Sonata' (for violin and strings), organ-fugues, etc. Author of a manual on stringed instruments (1895),

Herbart, Johann Friedrich (Oldenburg, 1776–1841, Göttingen). Eminent philosopher, from 1809 professor at Königsberg and from 1833 at Göttingen. He was an excellent pianist and published a piano-sonata. In his writings musical psychology is touched in various ways, especially in his *Psycholog. Bemerkungen zur Tonlehre*, 1811, and in his discussion of the normal unit of rhythm or tempo. Musical æsthetics are treated in his *Encyclopädie*, 1831.

See monographs by Zimmermann, 1873, Hostinsky, 1890, and Bagier, 1912.

Herbeck, Johann Franz von (Vienna, 1831–1877, do.). Eminent Austrian conductor and composer, mostly self-trained, in 1852–54 choirmaster at the Piaristenkirche in Vienna, from 1856 leader of the Männergesangverein (producing forgotten works of Schubert), from 1858 teacher at the Conservatory and also chorusmaster for the Gesellschaft der Musikfreunde and after 1859 conductor of its concerts, bringing them to a high standard of excellence. From 1863 he was under-director at the court and from 1866 full director, but in 1869 was transferred first to the direction and then to the conductorship of the Opera, from which, however, he withdrew in 1875 because of intrigues and similar difficulties. The Musikfreunde leadership he relinquished during 1869–75. The impress of his intelligent and industrious zeal upon musical progress in Vienna was deep and permanent. Wrote especially admirable part-songs and choruses, considerable church-music (including 2 masses), 4 symphonies, *Symphonische Variationen*, *Tanzmoment* and *Künstlerfahrt* for orchestra, string-quartets, etc. Memoir by his son, 1885, and see notices by Hanslick. *G.*

Herbert, Victor (Dublin, 1859). Eminent Irish 'cellist, conductor and composer, pupil of Cossmann and Seifritz, from 1878 concertizing on the Continent, in 1882 in the Strauss Orchestra in Vienna, and in 1883–86 in the court-band at Stuttgart. In 1886 he married the soprano Therese Förster at Vienna and removed to New York, playing in all the leading orchestras and gaining notice as conductor and composer. In 1889–91 he assisted at the Worcester Festivals, from 1893 succeeded Gilmore as bandmaster (22d Regt. N. Y. N. G.), in 1898–1904 was conductor of the Pittsburgh Orchestra and later served as guest-conductor on various occasions elsewhere. From 1894 dates his remarkable success as writer of light or comic opera, leading on gradually to works of elaborate workmanship and large magnitude. His works include

Operas—*Natoma*, 1911 (Philadelphia), *Madeleine*, 1913 (New York).

Operettas, etc.—*Prince Ananias*, 1894, *The Wizard of the Mill*, 1895, *The Gold Bug*, 1896, *The Serenade*, 1897, *The Idol's Eye*, 1897, *The Fortune-Teller*, 1898, *Cyrano de Bergerac*, 1899, *The Singing-Girl*, 1899, *The Ameer*, 1899, *The Viceroy*, 1900, *Babes in Toyland*, 1903, *Babette*, 1903, *It happened in Nordland*, 1904, *Miss Dolly Dollars*, 1905, *Wonderland*, 1905, *Mlle. Modiste*, 1905, *Sylvia*, 1906, *The Red Mill*, 1906, *Dream-City*, 1906, *The Magic Knight*, 1906, *The Tattooed Man*, 1907, *The Rose of Algeria*, 1908, *Miss Camille*, 1908, *The Song-Birds*, 1908, *Victoria*, 1908, *Little Nemo*, 1908, *The Prima Donna*, 1908, *Old Dutch*, 1909, *Naughty Marietta*, 1910, *When Sweet Sixteen*, 1910, *Mlle. Rosita*, 1911, *The Enchantress*, 1911, *The Lady of the Slippers*, 1912, *The Madcap Duchess*, 1913, *Sweethearts*, 1913, *The Débutante*, 1914, *The Only Girl*, 1914, *Princess Pat*, 1915, *Eileen*, 1917, *Her Regiment*, 1917. Also notable incidental music to the photo-play *The Fall of a Nation* (1916).

Dramatic cantata, *The Captive*, 1891 (Worcester).

For orchestra—symphonic poem, *Hero and Leander*; the suites *Romantique*, *Woodland Fancies* and *Columbus*; *Irish Rhapsody*; *Serenade* for strings (1888); shorter pieces.

'Cello-concertos in **D** (1887) and **E** min. (1894); 'cello-suite (1887); other pieces.

Choruses for men's voices; many songs.

G. A.

Herbing, August Bernhard Valentin (?–1766, Magdeburg). About 1758 assistant-organist at Magdeburg Cathedral. Wrote many songs (issued as *Musikal. Belustigungen*, 2 parts, 1758, '67, and *Musikal. Versuche an Fabeln u. Erzählungen d. Gellerts*, 1759) that are important in the early development of the German artistic lied. Many examples in *Denkmäler deutscher Tonkunst*, xli. *G.*

Herbst, Johann Andreas (1588–1666). 17th C. *G.*

Herder, Johann Gottfried von (Mohrungen, 1744–1803, Weimar). The distinguished Prussian poet and essayist, musically important both for the influence of his poems upon the development of German song-writing and for his discussions of æsthetics (see Lotze, *Gesch. d. Aesthetik*, 1868). Texts by him were used by Handel (*Adrastea* as monodrama), J. C. F. Bach (3 oratorios), Müthel and E. W. Wolf (cantatas), etc. He also wrote an opera-libretto for Gluck (*Brutus*, not used). See monographs by Keferstein, 1845, and Günther, 1903.

Hering, John Norris (Baltimore, 1886). American organist and critic, trained at the Peabody Conservatory, Baltimore, where he has taught at intervals, since 1901 organist in Baltimore (except 1909–10, in New Orleans), from 1911 at Christ Church, besides giving many recitals elsewhere (always from memory). From 1910 he was critic for the Baltimore *Star* and since 1920 for the *American*. Has written a piano-trio, an organ-sonata and other pieces, Jewish and Episcopal church-music, etc. *A.*

Hering, Karl Eduard (Oschatz, 1807–1879, Bautzen), son of Karl Gottlieb below. Saxon organist, pupil of his father, Weinlig and Pohlenz, from 1839 organist at Bautzen and teacher at the Seminary there, also conducting a choral society. Wrote 2 operas, the oratorios *Der Erlöser*, 1834, *Die heilige Nacht*, *David*, *Salomo*, *Christi Leid und Herrlichkeit*, a Passion, a mass (1835), other choral works, part-songs, chorales, etc., and a text-book in harmony (1861), besides continuing his father's works in school-music.

Hering, Karl Friedrich August (Berlin, 1819–1889, Magdeburg). Prussian violinist, pupil of H. Ries, Rungenhagen, Lipinski and Tomaschek, from about 1845 making concert-tours and then settling in Berlin, where in 1848 he started a 'Sonataverein' and in 1851 a music-school (continued till 1867). Wrote orchestral and chamber-works, masses, songs, violin-études and a method, etc.

Hering, Karl Gottlieb (Schandau, 1765–1853, Zittau). Saxon teacher, pupil of Schicht, at first master in the Latin School at Oschatz and from 1811 head-master at the Zittau Stadtschule, becoming noted as an authority on school-music and publishing many pedagogical works (from 1796). In 1830 he started the *Musikal. Jugend-*

blatt, from 1853 continued by his son Karl Eduard (above).

Hering, Kurt (Leipzig, 1870). Saxon violinist, pupil of Schütze and Pritt, from 1895 concert-master at Danzig, from 1901 member of the Gewandhaus Orchestra in Leipzig and since 1906 its concertmaster.

Herman, Reinhold Ludwig (Prenzlau, 1849). Prussian conductor and composer, trained at the Stern Conservatory, Berlin, removing in 1871 to America, teaching in New York, from 1884 leading the Liederkranz there, in 1887–1898 being professor at the Union Theological Seminary and in 1898–1900 conductor of the Handel and Haydn Society in Boston (but spending 1878–81 as temporary substitute as director of the Stern Conservatory in Berlin). Since 1900 he has lived in Berlin, where he has been conductor of the Meyer Symphony Concerts. Has written the operas *Vineta*, 1872, *Lancelot*, *Spielmannsglück*, 1894, *Wulfrin*, 1896, and *Sundâri*, 1911, various cantatas, the orchestral works *Die Seufzerbrücke* and *Der Geiger von Gmünd*, overtures, a piano-concerto, piano-suites and sonatas, many part-songs and songs. *A.*

Hermann, E. Hans G. (Leipzig, 1870). Saxon double-bassist and composer, pupil of Rust, Kretschmer and Herzogenberg, in 1888–93 playing in various orchestras and in 1901–07 teaching at the Klindworth-Scharwenka Conservatory in Berlin. Has written a symphony, 2 string-quartets, a violin-suite, violin-, 'cello- and clarinet-pieces, the singspiele *Das Urteil des Midas* and *Devrote Pimpernell*, a setting of the *Sayings of Omar Khayyâm* and many extremely effective songs and ballades.

Hermann, Friedrich (Frankfort, 1828–1907, Leipzig). Eminent Hessian violinist, pupil of the Leipzig Conservatory, in 1846–78 a member of the Gewandhaus Orchestra and from 1847 teacher at the Conservatory. In 1883 he received the title of royal professor. Wrote a symphony, a wind-quartet, a violin-terzet, a duo for violin and 'cello, violin-pieces, a violin-method, études, etc., and edited editions of classical violin-works for Peters and Augener. He was noted as a teacher.

Hermann, Johann David (in Germany, ?1760–1846, Paris). Able pianist, settled in Paris from 1785, for a time as teacher for Marie Antoinette. Wrote 6 piano-concertos, 15 sonatas, etc.

Hermann, Johann Gottfried Jakob (Leipzig, 1772–1848, do.). Celebrated classical philologist, from 1798 professor at Leipzig University. Wrote a series of important works on metrics (1796–1817).

Hermann, Matthias. See Werrekoren.

Hermann, Robert (Bern, 1869–1912, Ambach, Bavaria). Able Swiss composer, pupil of the Frankfort Conservatory and of Humperdinck, but also self-taught (developing a forceful originality). Since 1895 he has lived at Leipzig. Has written symphonies in C and B min., an overture, a piano-quartet, a piano-trio, a *Berceuse* for 'cello and strings, a violin-sonata, other violin-pieces, 2 piano-suites, many songs, etc. Author of *Berliner Musik-Kritiker-Spiegel*. See Niemann in *Monographien moderner Musiker*, 1909.

Hermannus Contractus. 11th C.

Hermesdorff, Michael (Treves, 1833–1885, do.). Rhenish specialist on Gregorian music, for many years organist at Treves Cathedral. Edited an important edition of the Roman Graduale (1876–82, incomplete), made translations into German of Guido's *Micrologus*, issued versions of church-music for the Treves diocese and also 3 original masses.

Hermstedt, Johann Simon (Langensalza, 1778–1846, Sondershausen). Noted Saxon clarinettist, pupil of Knoblauch and Baer, in 1800–44 court-director at Sondershausen. He made improvements in his instrument and established the renown of the wood-wind in the Sondershausen band. For him Spohr composed three out of his four clarinet-concertos. Wrote clarinet-concertos and variations, besides military music.

Hernandez, Pablo (Saragossa, 1834). Spanish composer, trained at the Madrid Conservatory and from 1863 teacher there. Has written a symphony, an overture, organ-fugues, an organ-method, much church-music and some zarzuelas.

Hernando, Rafael José Maria (Madrid, 1822– ?). Spanish composer, trained at the Madrid Conservatory and at Paris, where from 1843 he sought to gain a hearing in opera as he did with sacred works. From 1848, having returned to Madrid, he had success with a series of zarzuelas, resulting in the erection of a special theater, of which he became director. From 1852 he was secretary of the Conservatory and later professor of harmony. Wrote also a mass (1867), sacred cantatas, etc.

Herner, Karl (Rendsburg, 1836–1906, Hanover). North German violinist, pupil of the Prague Conservatory and of Joachim, after experience in orchestras in Hamburg, Kiel, Copenhagen and Brussels, from 1858 in the opera-orchestra at Hanover, becoming repetitor in 1865, conductor in 1877 and director in 1887, and retiring in 1900. Wrote the overtures *Schön Rottraut* and *Jussuff und Suleika*, a ballet, choruses and songs.

Hérold, Louis Joseph Ferdinand (Paris, [Jan. 28] 1791–1833 [Jan. 19], n. do.). Distinguished French composer, trained at the Paris Conservatory (Prix de Rome, 1812), but with early study under his father, Louis Adam and Fétis. While in Italy he was pianist to Queen Caroline of Naples and wrote several fine orchestral works, besides his first opera. In 1815 he spent some months in Vienna. On returning to Paris in 1816 he was fortunately asked by Boieldieu to collaborate with him on the opera *Charles de France*, the success of which opened the way for several works written in rapid succession with a steady display of musical capacity,

but without great effectiveness because of the poverty of the librettos. From 1820 he served as accompanist at the Théâtre des Italiens and from 1827 was chorusmaster at the Opéra, in that capacity taking up the writing of ballets with a vim that left its mark upon the whole later development of that branch of French dramatic art. During these years he also published over fifty pieces for the piano. Of his operas, *Le Muletier* in 1823 and *Marie* in 1826 scored success, while *Emmeline* in 1829 was a complete failure. But in 1831 he attained permanent renown with the brilliant *Zampa*, which was followed in 1832 by *Le Pré aux Clercs* (adjudged by French critics his best). But he had long shown consumptive tendencies and these now cut short his career. He had, however, written enough to exhibit musicianship of a refined and scholarly order, a firm grasp of the genius of the opéra comique and versatile ability both in handling scenes of genial humor and in expressing genuine pathos. The total list of his works is as follows:

Operas—*La Gioventù di Enrico Quinto*, 1815 (Naples), *Charles de France*, 1816 (with Boieldieu), *Les Rosières*, 1817, *La Clochette*, 1817, *Le Premier Venu*, 1818, *Les Troqueurs*, 1819, *L'Amour Platonique*, 1819 (rehearsed only), *L'Auteur Mort et Vivant*, 1820, *Le Muletier*, 1823, *L'Asthénie*, 1823, *Vendôme en Espagne*, 1823 (with Auber), *Le Roi René*, 1824, *Le Lapin Blanc*, 1825, *Marie*, 1826, *L'Illusion*, 1829, *Emmeline*, 1829, *L'Auberge d'Aurey*, 1830 (with Carafa), *Zampa*, 1831, *La Marquise de Brinvilliers*, 1831 (with Auber, Berton, Boieldieu and others), *La Médecine sans Médecin*, 1832, *Le Pré aux Clercs*, 1832, *Ludovic*, 1833 (completed by Halévy).

Ballets—*Astolphe et Joconde*, 1827, *La Somnambule*, 1827, *Lydie*, 1828, *La Belle au Bois Dormant*, 1828, *La Fille mal Gardée*, 1828. Incidental music for *Missolonghi* at the Odéon).

Cantata—*Mlle. de la Vallière*, 1812.

Hymn sur la Transfiguration for 4 voices and orchestra (1813).

Symphonies in C and D (both 1813).

String-quartets in D, C and G min. (all 1814).

Piano-works—3 sonatas; 7 caprices (2 with quartet); 17 rondos and divertissements (1 for 4 hands); 7 fantasias; 3 variations; potpouris, etc.

In 1827 he married Adèle Élise Rollet. Of their three children, the eldest became an able lawyer and later senator, and the youngest, Eugénie, gave great musical promise, but died of consumption at twenty. Memoirs by Jouvin, 1868, and Pougin, 1906. *G.*

Herold, Max (Rehweiler, 1840–1921, Neuendettelsau). Bavarian church-musician, from 1875 pastor at Schwabach, in 1896 becoming dean and head of the preparatory school and from 1903 dean at Neustadt (a. d. Aisch). In 1876 he joined the staff of *Siona*, in 1881 becoming sole editor (now succeeded by his son Wilhelm). From 1883 he was founder and president of the Bavarian branch of the Evangel.Kirchen-Gesangverein. Erlangen Univ. made him Theol. D. in 1897. Author of *Passah, liturg. Gottesdienste für d. Charwoche u. d. Osterfest*, 1874, *Vesperale, Alt-Nürnberg in seinen Gottesdiensten*, 1890, *Kultusbilder aus vier Jahrhunderten*, 1896, and the article 'Brevier' in the Herzog *Realencyklopädie.*

Heron-Allen, Edward (London, 1861). English biologist, author of *Violin-Making*, 1882, and a *Bibliography of the Violin*, 12 parts, 1890–96.

Herrmann, Eduard (Oberrottweil, 1850). Würtemberger violinist, trained at the Stuttgart Conservatory and the Berlin Hochschule, from 1871 concertmaster at Schwerin and from 1875 at the Hamburg Opera, in 1877 touring through Germany, Holland and Switzerland, and from 1878 concertmaster at the Petrograd Opera. In 1881 he came to New York, where (with Hauser, Lilienthal and Schenck) he organized a Quartet and later (with C. Herrmann and Schenck) a Trio, both of importance for some years. Has written a violin-concerto, a sextet (with oboe and clarinet), a string-quintet, a string-quartet, violin-pieces and études, a method, etc., besides works on theosophy. *A.*

Herrmann, Georg (Brunswick, 1871). Specialist in vocal science, pupil of Iffert, Mary Davis and Törsleff, since 1904 working in Berlin. Author of a series of monographs on voice-building (1900–12) and *Die Lieder von Emil Wetz*, 1911. He has used the pseudonym 'George Armin'.

Herrmann, Gottfried (Sondershausen, 1808–1878, Lubeck). Saxon violinist, pupil of Spohr, Hauptmann and Aloys Schmitt, at first playing at Hanover and Frankfort, from 1831 organist at the Marienkirche in Lubeck, from 1844 court-director at Sondershausen and from 1852 again at Lubeck as city-director, including leadership of the opera-orchestra, and also conductor of the Bach-Verein at Hamburg. Wrote orchestral and chamber-music, besides some operas. At Frankfort he organized a Quartet (with his brother Karl as 'cellist [d. 1894]).

Herrmann, Gebrüder. See Zeugheer.

Herschel, Frederick William [Friedrich Wilhelm] (Hanover, 1738–1822, Slough). Distinguished astronomer, originally (from 1752) oboist in a Hanoverian regiment which in 1755 was stationed at Durham in England. In 1756–57 he saw service in the Seven Years' War, but withdrew for reasons of health and again came to England, teaching in northern towns and becoming organist at Halifax. From 1766 he was organist at the Octagon Chapel in Bath, where he quickly gained prestige as teacher and musical leader, continuing till about 1780 to support himself by music while, with the help of his sister, gradually becoming an astronomer of the highest order. In 1782 he was made Astronomer Royal and removed to Slough, near Windsor. Wrote a symphony and 2 concertos for wind (1768). *G.*

Hertel, Johann Christian (Oettingen, 1699–1754, Strelitz). Famous Swabian gambist, pupil of Kaufmann and Hess, long violinist in the Eisenach court-band and in 1742–53 concertmaster at Strelitz. Wrote much concerted music, including violin-concertos and sonatas.

Hertel, Johann Wilhelm (Eisenach, 1727–1789, Schwerin), son of the above. Saxon

violinist and composer, pupil of his father and Benda, from 1754 concertmaster in the Schwerin court-band and later director. From 1770 he was in the service of Princess Ulrike and active as pianist. Wrote a large amount of sacred music, including masses, numerous cantatas, Psalms, etc., settings of Löwen's *Oden u. Lieder*, sinfonie, partitas, sonatas, etc., and compiled a *Sammlung musikal. Schriften*, 1757–58. His autobiography exists in manuscript.

Hertel, Peter Ludwig (Berlin, 1817–1899, do.). Prussian composer, pupil of Greulich, Rietz, J. Schneider and Marx, from 1858 court-composer at Berlin and from 1860 ballet-conductor at the Opera. Wrote much instrumental music (symphonies, overtures, quartets, etc.), but from 1852 was specially noted for a long series of ballets (mostly on scenarios by Paul Taglioni). He retired in 1893.

Hertz, Alfred (Frankfort, 1872). Eminent Hessian conductor, trained at the Hoch Conservatory, Frankfort, in 1891–92 opera-conductor at Halle, from 1892 at Altenburg, from 1895 at Elberfeld-Barmen and in 1899–1902 at Breslau. In 1899 he directed concerts in London. In 1902–15 he gained much renown as conductor of German opera at the Metropolitan, New York, having charge of many premières. Since 1915 he has been conductor of the San Francisco Orchestra. In 1914 he married the soprano Lilly Dorn of Vienna. *A.*

Hertz, Michael (Warsaw, 1844). Polish composer, trained at the Leipzig and Stern (Berlin) Conservatories, since 1878 teaching in Warsaw. Has written the operas *Gwarkowie*, 1880, and *Bogna*, much other stage-music, orchestral and piano-pieces, choruses and songs.

Hertzberg, Rudolf von (Berlin, 1818–1893, do.). Prussian church-musician, pupil of Berger and Dehn, from 1847 voice-trainer for the Berlin Domchor and in 1861–89 its director, succeeding Neithardt. From 1887 he continued Commer's collection *Musica Sacra*. Held the title of professor from 1861.

Hervé [Florimond Ronger] (n. Arras, 1825–1892, Paris). Talented French composer of operettas, trained as choirboy at St.-Roch, Paris, and early serving as organist at various churches. In 1848 he sang at the Opéra National in his own stage-work *Don Quichotte et Sancho Panza*. From 1851 he led the orchestra at the Palais Royal, and in 1854–56 manager of a small theater (Folies Concertantes), beginning to produce the light works that presently gained him a name. Until 1870 he appeared as singer and actor in various Paris theaters, as well as in Marseilles, Montpellier and even in Cairo, and in 1867–70 produced his most successful works. From 1870 he was employed mostly in London (Covent Garden summer-concerts, Empire Theatre, etc.). From 1868 he wrote most of his own librettos. In his later years he often wrote effective songs for insertion in plays. His more than 60 works established the vogue of the operetta, which Offenbach on the whole turned to better account. The most successful were *Le Compositeur Toqué*, 1855, *L'Œil Crevé*, 1867, *Le Roi Chilpéric*, 1868, *Le Petit Faust*, 1869, *Les Turcs*, 1869, and *Aladdin the Second*, 1870. Of several ballets, *Les Bagatelles*, 1890, may be mentioned. In 1874 he brought out the 'heroic symphony' *The Ashantee War*, for soli and orchestra. *G.*

Hervey, Arthur (Paris, 1855–1922). Irish-French critic and composer, pupil of Tours and Marlois, from 1889 writing for *Vanity Fair* and in 1892–1908 for the London *Morning Post*. Composed the operas *The Fairy's Post-Box*, 1885, and *Ilona*, 1914, the overtures *Love and Fate*, 1890, and *Youth*, 1902, the orchestral prelude *Ione*, 1907, the tone-poems *In the East*, 1904, and *Summer*, 1907, the tone-pictures *On the Heights* and *On the March*, 1902, the symphonic variations *Life-Moods*, 1910, an orchestral suite, a *Romance* for violin and orchestra, the baritone scena *The Gates of Night*, 1901, many pieces for piano, violin or 'cello, and numerous fine songs. His larger works were mainly brought out at various festivals. Author of *Masters of French Music*, 1894, *French Music in the XIXth Century*, 1903, lives of Bruneau (1907), Liszt (1911), Meyerbeer (1913), Rubinstein (1913) and Saint-Saëns (1921), articles in the Supplement to the *Encyclopædia Britannica*, etc. *G.*

Herz, Heinrich [Henri] (Vienna, 1806*–1888, do.) Showy Austrian (Jewish) pianist, mainly educated at the Paris Conservatory (and becoming virtually a Frenchman), from about 1825 a fashionable teacher and composer of salon-pieces in Paris, in 1842 becoming professor at the Conservatory. In 1831 he made a tour in Germany with the violinist Lafont, in 1833 and '43 visited England, and in 1845–51 was in the United States and the West Indies. From 1851 he turned to piano-making with such success that in 1855 his instruments won the highest award at the Paris Exposition. In 1874 he gave up his place at the Conservatory. His playing was marked by extreme dexterity and ad captandum ability, but, like his compositions, was artistically empty. Wrote more than 200 works, including 8 concertos, 14 rondos, a *Fantaisie Chevaleresque* (with orchestra), duos for 2 pianos or for piano and violin, many variations and lesser pieces. His piano-method and études are all that are now valued. Author of *Mes Voyages en Amérique*, 1866. *G.*

Herz, Jacques Simon (Frankfort, 1794–1880, Nice), brother of the above, and, like him, educated at the Paris Conservatory, becoming a noted pianist and teacher in Paris and London. In 1857–64 he was his brother's deputy as teacher at the Conservatory. They were associated in the piano-making business. Wrote a piano-quintet, a violin-sonata, a horn-sonata and many piano-works.

Herzfeld, Victor von (Presburg, 1856). Hungarian violinist, pupil of the Presburg Conserv-

* Riemann gives his birth-date as 1803.

atory and of Grell, winner of the Beethoven prize in 1884 and since 1886 professor at the Pest National Academy and member of the famous Hubay Quartet. Has written orchestral, chamber- and piano-works.

Herzog, Benedict. See Ducis.

Herzog, Emilie (Diessenhofen, ?1860). Gifted Swiss operatic soprano, trained at the Zurich and Munich Conservatories, appearing in 1880 at Munich and soon gaining favor in coloratura and soubrette rôles, from 1889 engaged at the Berlin Opera, where she was noted in works by Mozart. Through many tours she also became famous as concert-singer. In 1903–10 she taught at the Berlin Hochschule. In 1890 she married the writer Welti, and now lives at Aarburg (Switzerland).

Herzog, Johann Georg (n. Kronach, 1822–1909, Munich). Bavarian organist, pupil of Bodenschatz, from 1842 organist at the Protestant Church in Munich and from 1850 professor at the Conservatory, but after 1854 at Erlangen University, at first as music-director, later as professor, retiring in 1888. Wrote many fine organ-works, an *Orgelschule*, chorales and motets, and edited collections of choir-music. *G.*

Herzogenberg, Heinrich von (Gratz, 1843–1900, Wiesbaden). Eminent Styrian conductor and composer, trained at the Vienna Conservatory, from 1864 teaching at Gratz, from 1872 at Leipzig, where in 1874 he was one of the founders of the Bach-Verein, in 1875 succeeding Volkmann as its conductor, from 1885 professor at the Berlin Hochschule, following Kiel, and in 1889–92 and 1897–1900 director of the Meisterschule für Komposition. As composer he was somewhat related to Brahms. Wrote 2 symphonies (1885, '90), the symphonic poem *Odysseus*, a string-quintet, 5 string-quartets, 2 piano-quartets, a quartet for piano, horn, clarinet and bassoon, 2 string- and 2 piano-trios, a trio for piano, oboe and horn, 3 violin- and 3 'cello-sonatas, 2 organ-fantasias, many piano-variations (some for 4 hands), and notable choral works, including *Deutsches Liederspiel* (orchestrated by Heubner), *Der Stern des Liedes*, *Die Weihe der Nacht*, *Nannas Klage*, Psalms 94 and 116, *Königspsalm*, Requiem, *Totenfeier*, a mass, the church-oratorios *Die Geburt Christi*, *Die Passion* and *Erntefeier*, *Columbus* (men's chorus), a cantata, 2 *Biblische Scenen*, *Begräbniss-Gesang* (tenor and men's chorus *a cappella*), 8 *a cappella* motets, many other chouses and both sacred and secular songs. Catalogue of works issued by Rieter-Biedermann, 1900. Memoirs by Spengel, 1893, Altmann, 1903, and Kalbeck, 1906 (correspondence with Brahms). His wife, née Elisabeth von Stockhausen (1847–1892), was a fine pianist. *G.*

Hesdin, Pierre 16th C. *G.*

Heseltine, James (?–1763, Durham). English organist, pupil of Blow, for a time at St. Katherine's Hospital, London, and from 1711 at Durham Cathedral. The larger part of his anthems he petulantly destroyed in a dispute with the cathedral authorities. Only eight remain. *G.*

Hess, Joachim. In 1766–1810 organist and carillonneur at the Groote Kerk in Gouda (Holland) and author of several works on organ-playing and organ-making (1766–1810). A brother was a good organ-maker at Gouda.

Hess, Karl (Basel, 1859–1912, Bern). Swiss organist, pupil of Bagge, Glaus, Bargheer and the Leipzig Conservatory, from 1882 organist at Bern Cathedral and professor at the University. Wrote the choral works *Nähe des Toten* and Psalm 90, *Der Weihnachtsstern* (for quartet, viola and organ), *a cappella* motets, men's and women's choruses, a piano-quintet, an organ-sonata and other organ-pieces.

Hess, Ludwig (Marburg, 1877). Able Hessian tenor and composer, trained at the Berlin Hochschule and by Vidal, becoming from 1901 a noted interpreter of Bach's oratorios and cantatas and of modern song-composers. In 1907–10 he conducted choral concerts at Munich, in 1910–12 taught at Frankfort, in 1911–13 toured in the United States, Canada and Mexico, then settling in Berlin, but in 1917–20 was director of the Königsberg Academy and of choral and orchestral concerts there. Has written 2 symphonies (the 1st, on Hans Memling's *Himmelskönig*, with organ), a piano-sextet, the operetta *Abu und Nu*, 1919, the choral works *Ariadne* and *Von unsterblicher Liebe*, various choruses and songs with orchestra, etc.

Hess, Otto (Munich, 1871). Bavarian conductor, at first engaged in business, but, after study at Milan, from 1901 theater-conductor at Teplitz, Linz, Mulhouse, Bremen, Aix (from 1911) and since 1913 Franz Fischer's successor at the Munich Opera.

Hess, Willy (Mannheim, 1859). Able Hessian violinist, pupil of Joachim, beginning concert-tours at nine in the United States (with Thomas) and in 1872–76 in the Low Countries, France and Germany, from 1878 concertmaster at Frankfort, from 1886 at Rotterdam, from 1888 in the Hallé Orchestra at Manchester (England), from 1895 at the Gürzenich Concerts in Cologne, as well as professor in the Conservatory there and leader of the Gürzenich Quartet, in 1900–03 professor at the Royal Academy, London, in 1904–10 concertmaster of the Boston Symphony Orchestra and leader of his own Quartet (with Theodorowicz, Ferir and Schröder), and since 1910 professor at the Berlin Hochschule, leader of the Halir Quartet (with Stössel, Heber and Baldner) and member of the Schumann Trio. *G, A.*

Hesse, Adolf Friedrich (Breslau, 1808–1863, do.). Eminent Silesian organist, pupil of Berner and Köhler, with some later help from Hummel, Rinck and Spohr. His early promise was such that he received a stipend from the Breslau authorities to enable him to visit various German cities to complete his training. From 1827 he was assistant at the Elizabethkirche in

Breslau and from 1831 organist at the Bernhardinkirche. In 1844 he aroused astonishment by his playing in Paris (opening of the organ at St.-Eustache), in 1846 visited Italy and in 1851 was in London (at the Crystal Palace). He was almost equally celebrated in early and middle life as a pianist. For many years he conducted the concerts of the Breslau orchestra. Wrote over 80 works, including especially a variety of organ-pieces, an *Orgelschule*, the oratorio *Tobias*, over 20 cantatas, motets, 6 symphonies, 4 overtures, a piano-concerto, a string-quintet, 2 string-quartets and many piano-pieces. He was also a remarkable teacher, attracting pupils from far and near. *G.*

Hesse, Ernst Christian (Grossgoltern, 1676–1762, Darmstadt). Hanoverian (or Thuringian?) gambist, early employed at the Darmstadt court and sent to Paris in 1698 for study with Marais and Forqueray. He made tours to Holland, England, Italy and Austria, but the exact details of his career are confused. In later years he was an official in the Darmstadt War Office. Wrote gamba-pieces, much church-music, etc.

Hesse, Max (Sondershausen, 1858–1907, Leipzig). Founder in 1880 of a music-publishing business in Leipzig which in 1915 was transferred to Berlin (present owner J. Krill). The house has published important works, including many of those of Riemann.

Hesse, Alexander Friedrich, Landgrave of (Copenhagen, 1863), succeeding to the title in 1888. Gifted blind composer, trained at Copenhagen, Frankfort, Berlin, Dresden and Paris. Has written a string-quartet, a trio for piano, clarinet and horn, a mass, the scena *Fatima* (for baritone and orchestra), a piano-intermezzo and songs. See Hiller, *Der Liederzyklus von A. F. v. H.*, 1910.

Hetsch, Karl Friedrich Ludwig [Louis] (Stuttgart, 1806–1872, Mannheim). Würtemberger pianist and violinist, pupil of Abeille and Weiss (as royal protégé), from 1835 academic director at Heidelberg and from 1846 director at Mannheim. Ph.D. of Tübingen Univ. in 1867. Wrote the opera *Ryno*, 1833, various choral works, including a prize setting of Psalm 130, orchestral and chamber-music, and songs.

Heuberger, Richard Franz Joseph (Gratz, 1850–1914, Vienna). Eminent Styrian critic and composer, at first educated as an engineer, from 1876 trainer of the academical choral society in Vienna, from 1878 conductor of the Singakademie and in 1902–09 of the Männergesangverein, besides becoming in 1902 professor at the Conservatory. From 1881 he was critic for the *Tageblatt*, in 1896–1901 for the *Neue Freie Presse* and from 1904 editor of the *Neue Musikalische Presse*, besides in 1904–06 editing the *Musikbuch aus Oesterreich*. Wrote the operas *Abenteuer einer Neujahrsnacht*, 1886, *Manuel Venegas*, 1889 (revised as *Mirjam*, 1894), and *Barfüssele*, 1905, the ballets *Die Lautenschlägerin*, 1896, and *Struwwelpeter*, 1897, the cantata *Geht es dir wohl, so denk' an mich* (for soli, men's chorus and orchestra), 6 operettas (1898–1910), a symphony, the overture *Cain* (Byron), 2 orchestral suites, orchestral serenades and variations, numerous fine men's choruses and songs. Author of *Musikal. Skizzen*, 1901, *Im Foyer*, 1901 (both selections from his critiques), a life of Schubert (1902, 2d ed. 1908), analyses for the *Musikführer* and a revision of Jensen's edition of Cherubini's *Contrepoint*. *G.*

Heubner, Konrad (Dresden, 1860–1905, Coblentz). Able Saxon conductor and composer, trained at the Leipzig Conservatory and under Riemann, Nottebohm, Wüllner, Nicodé and Blassmann, from 1882 conductor of the Liegnitz Singakademie, from 1884 second conductor of the Berlin Singakademie and from 1890 Maszkowski's successor as co-director (with Ebert) of the Coblentz Conservatory, from 1898 holding the title of royal professor. Wrote a symphony (1892), the overtures *Der gefesselte Prometheus* and *Waldmeisters Brautfahrt*, the choral work *Das Geheimnis der Sehnsucht*, a violin-concerto, a piano-quintet, a piano-trio, a violin-sonata, songs, etc., and an orchestral version of Herzogenberg's *Deutsches Liederspiel*.

Heugel et Compagnie. An important music-publishing business in Paris, founded in 1834 by Jacques Léopold Heugel (1815–1883) and continued by his son Henri Heugel and (from 1891) also the latter's nephew, Paul Chevalier Heugel. Besides works by many famous composers, they have published the long series of methods adopted by the Conservatory and also the periodical *Le Menestrel*. *G.*

Heuser, Ernst (Elberfeld, 1863). Able Rhenish pianist and composer, pupil of the Cologne and Dresden Conservatories, and of Liszt, since 1887 professor at the Cologne Conservatory, besides conducting the Wagner-Verein and promoting other societies. Has written the opera *Aus grosser Zeit*, the choral works *Der Blumen Rache* (women's voices), *Um Mitternacht* and *Wolken am Meer*, orchestral and piano-pieces (including études).

Heuss, Alfred Valentin (Chur, 1877). Eminent Swiss critic and musicologist, trained at the Stuttgart and Munich Conservatories, as well as the Munich and Leipzig Universities, (Ph.D. 1903), from 1902 on the staff of the Leipzig *Signale*, from 1905 of the *Volkszeitung* and in 1912–18 of the *Zeitung*. In 1904–15 he was the able editor of the *Zeitschrift* of the Internationale Musik-Gesellschaft, with many valuable articles. In 1904, '07, '08 and '14 he prepared excellent program-books for the Bach Festivals at Leipzig, and edited Krieger's *Arien* for the *Denkmäler deutscher Tonkunst*, xix. Author also of *Die Instrumentalstücke des Orfeo u. d. venezian. Opernsinfonien*, 1903 (dissertation), *Die Dynamik d. Mannheimer Schule*, 1909 (in the Riemann *Festschrift*), and *Bachs Matthäuspassion*, 1909, besides analyses for Breitkopf & Härtel's *Kleine Konzertführer* of works by Bach, Handel, Pergolesi, Beethoven, Liszt and

Bruckner, with a study of Beethoven (1921). He was active in the founding of the Union of German Music-Critics and was its first president. Since 1915 he has written a number of vocal works (choruses, songs and ballades).

Hewitt, James (1770–1827, New York). English violinist, from 1792 active in New York in concerts and theater-orchestras and as music-dealer. Wrote the balled-opera *Tammany*, 1794, music for several plays, a melodrama on Collins' *Passions* (1795) and 2 descriptive overtures (*Battle*, 1792, and *Storm*, 1795). See works by Sonneck. *A.*

Hey, Julius (Irmelshausen, 1832–1909, Munich). Bavarian singing-teacher, pupil of F. Lachner and F. Schmitt, from 1867 engaged in association with Wagner and Von Bülow at the new Munich Conservatory, hoping to establish an extensive national reform in singing on Wagner's idealistic lines, but resigned when Wagner died in 1883. After 1887 he worked in Berlin. His great work was the large *Deutscher Gesangunterricht*, 4 parts, 1886. Also wrote *Wagner als Vortragsmeister*, 1911 (edited by his son). Many of his pupils became leading opera-singers.

Heyde, Erhard (Leipzig, 1883). Saxon violinist, pupil of the Leipzig Conservatory, from 1904 concertmaster of the Kaim Orchestra at Munich and since 1914 in a similar post at Dresden.

Heyden, Sebald (1498–1561). 16th C.

Heydrich, Richard Bruno (n. Lommatzsch, 1863). Saxon operatic tenor, pupil of Scharfe, Hey and Von Milde (originally, however, a double-bassist, trained at the Dresden Conservatory and in 1880–85 playing at Meiningen and Dresden). His stage-début was in 1887 at Sondershausen, followed by engagements at Weimar, Stettin, Magdeburg and Aix, from 1892 at Cologne and in 1896–1912 at Brunswick. Since 1912 he has directed a music-school at Halle, conducted the Liedertafel and been critic for the *Allgem. Zeitung*. Has written over 80 works, including the operas *Amen*, 1895, *Frieden*, 1907, *Der Zufall*, 1914, and *Das Leiermädchen* ('volksoper', not yet given), a symphony, a piano-quintet, a string-quartet, a piano-trio, a clarinet-sonata, several choral works, part-songs and songs.

Heyer, Wilhelm (Cologne, 1849–1913, do.). Prominent paper-manufacturer at Cologne and enthusiastic music-patron, for years connected with the governing board of the Conservatory and of various organizations. In 1906 he established a Musikhistorisches Museum which speedily became notable. It contains over 2500 instruments (including collections by De Wit, Kraus and Ibach), 3500 portraits, a remarkable library of books about music and about 20,000 autographs. The curator since 1909 has been Georg Kinsky, who is issuing an exhaustive catalogue (parts 1, 2 and 4, 1910–16, part 3 still in preparation). In 1912–19 A. Eber worked upon an edition of the autograph letters. Since 1913 the Museum has been open to the public.

Heyman, Henry (Oakland, Cal. 1855). American violinist, trained at the Leipzig Conservatory, in 1872–77 playing in the Gewandhaus Orchestra there. On returning to San Francisco he began giving concerts with orchestra or ensemble (for the latter organizing a Quartet), producing many works for the first time on the Pacific Coast. In 1880 he made a tour of the Coast cities and in 1884 went to the Hawaiian Islands, where he received honors from King Kalakaua. In the San Francisco fire of 1906 his library and collection of souvenirs were destroyed, with all his works in manuscript. *A.*

Heyman, Katherine Ruth Willoughby. American pianist, born at Sacramento, Cal., and educated in both America and Europe, making her début at Boston in 1899 and since occupied with concert-tours (in 1905–15 in Europe). She has been active in making known American works abroad and unfamiliar European works (especially Russian) in America. Has written some songs. *A.*

Heymann, Karl (Filehne, 1854). Prussian pianist, pupil of the Cologne Conservatory and of Kiel. His career as a virtuoso, begun about 1870, has been mostly prevented by ill-health, though in 1872 he toured with Wilhelmj and after 1880 was again heard for a time. From 1872 he was director at Bingen, then pianist to the Landgrave of Hesse and in 1877–80 taught at the Hoch Conservatory, Frankfort. Has written an able piano-concerto and various brilliant pieces.

Heymann [-Rheineck], Karl August (Rheineck, 1852). Rhenish pianist, pupil of the Cologne Conservatory and the Berlin Hochschule, since 1875 teaching at the latter and having the title of professor since 1894. Has written piano-pieces and songs.

Heyne van Ghizeghem. 15th C.

Hiebsch, Josef (Tyssa, 1854–1897, Karlsbad). Bohemian violinist, pupil of Dont, long teacher at the Teachers' Training School in Vienna. Author of a series of methods and text-books in singing, violin-playing, harmony and general theory (1880–93).

Hientzsch, Johann Gottfried (n. Torgau, 1787–1856, Berlin). Saxon singing-teacher, pupil of the Thomasschule, Leipzig, with later study of the Pestalozzi method in Switzerland, from 1817 teacher at the Seminary at Neuzelle (n. Frankfort-an-der-Oder), from 1822 at the Breslau Seminary, from 1833 at Potsdam and in 1852–54 head of the Berlin Blind Institution. In 1828–37 he edited the school-music periodical *Eutonia* and in 1856 barely started another. Author of several books on teaching-methods and a plea for an annual Silesian music-festival (1825).

Higginson, Henry Lee (New York, 1834–1919, Boston). American banker, from 1868 prominent in Boston, where in 1881 he established the Boston Symphony Orchestra, supplying a large endowment and until 1918 personally supervising its activities. In the Civil War he attained the rank of major. *A.*

Hignard, Jean Louis Aristide (Nantes, 1822–1898, n. Tours). French composer, pupil of the Paris Conservatory (2d Prix de Rome, 1850). Wrote 11 short comic operas (1851–61, with 2 not given), the tragédie lyrique *Hamlet*, 1888 (written in 1868 with the purpose of illustrating some novel ideas), choruses and songs, besides *Valses Concertantes* and *Valses Romantiques* for piano (4 hands)

Hildach, Anna, née Schubert (n. Königsberg, 1852). East Prussian soprano, from 1878 the wife of the baritone **Eugen Hildach** (b. 1849), both teaching from 1880 at the Dresden Conservatory, from 1886 touring in joint-recitals and since 1904 together conducting a music-school at Frankfort. In 1909 he gained the title of professor.

Hildebrand, Camillo (Prague, 1876). Eminent Bohemian conductor, pupil of the Prague Conservatory, from about 1900 teacher at the Hoch Conservatory in Frankfort, then opera-conductor at Heidelberg, Mayence, Aix and Mannheim in turn, from 1912 in charge of the Berlin Philharmonic, in 1919–20 at Freiburg (Baden) as leader at the Opera, of the symphony-concerts and of the Chorverein and since 1921 conductor of the Blüthner Orchestra at Berlin. Has written the opera *Verheissung*, 1909, the fairy-play *Firlefanz*, 1919, orchestral works, etc.

Hiles, Henry (Shrewsbury, 1826–1904, Worthing). English organist and theorist, pupil of his brother (see below), whom for a time he assisted at Shrewsbury, then at Bury, in 1847–52 at Sunderland, from 1852 on a world-tour because of ill-health, and from 1859 in Manchester, where in 1863–67 he was organist at St. Paul's, from 1876 lecturer at Owens College (later Victoria University) and from 1893 professor at the Royal College of Music, besides conducting several choral societies in Lancashire and Yorkshire and in 1885–88 editing the *Quarterly Musical Review*. In 1882 he was one of the early promoters of the Nat. Society of Professional Musicians (later the Incorporated Society). Mus.D. of Oxford Univ. in 1867. Wrote the oratorios *David*, 1860, and *The Patriarchs*, 1872, the cantatas *Fayre Pastorel*, *The Crusaders*, 1874, and *Watchfulness* (women's voices), the operetta *War in the Household*, Psalms 46 and 96, an *Installation Ode*, 1892 (Victoria Univ.), several services, anthems, part-songs, glees (prize in 1878) and songs, the overture *Harold* (1893, with more or less of the opera), an organ-overture, an organ-sonata, 2 preludes and fugues, other organ-pieces and some piano-music. Author of several text-books in harmony and counterpoint (1879–1894). Sketch in *Musical Times*, 1900. His brother **John** (1810–1882) was organist at Shrewsbury, Portsmouth, Brighton and London, and author of four text-books and a dictionary of terms (1871). *G.*

Hilf, Arno (Bad Elster, 1858–1909, do.). Able Saxon violinist, trained by his father and at the Leipzig Conservatory, from 1878 in the orchestra of the Moscow Musical Society, besides teaching at the Conservatory, in 1888 in similar positions at Sondershausen, in 1889–91 concert-master of the Gewandhaus Orchestra in Leipzig and from 1892 professor at the Conservatory (succeeding Brodsky). He was also leader of a Quartet.

Hill, Edward Burlingame (Cambridge, Mass. 1872). Eminent American composer, trained at Harvard University and under Breitner, Widor, Chadwick, Arthur Whiting and others, from about 1900 teacher and critic in Boston, and since 1908 instructor or assistant-professor (1918) in the music-division at Harvard University, where he has developed analysis-courses of importance. Has written the symphonic poem *The Parting of Lancelot and Guinevere*, 1915, the symphonic pantomimes *Jack Frost in Midsummer*, 1908, and *Pan and the Star*, 1914, *Stevensoniana* (4 orchestral pieces based on the *Garden of Verses*), 1918, a *Poem* for violin and orchestra, the choral work *Nuns of the Perpetual Adoration*, 1909 (women's voices), the anthem 'The Wilderness shall rejoice', 1915 (centenary of Allegheny College), several characteristic piano-pieces and songs. In 1916 he was an associate-editor of *The Art of Music* and has written many articles for various periodicals. *A.*

Hill, Henry (London, 1808–1856, do.). Able English violist, self-taught, from about 1840 prominent in London and in request at provincial festivals. He was in the opera-orchestra, the Queen's private band, Ella's Musical Union and similar ensembles. Alsager employed him for his Select Society and in the Beethoven Quartet (1845–46). Berlioz commended his playing and his instrument (English make) in connection with the first London performance of *Harold en Italie*. *G.*

Hill, Junius Welch (Hingham, Mass. 1840). American organist, trained by J. C. D. Parker and at the Leipzig Conservatory, from 1864 engaged at several churches in Boston or near by, in 1884–97 music-director at Wellesley College, then for some years teacher in Boston and now retired at Los Angeles. Has written many choruses for women's voices and edited collections of pedagogical piano-music. *A.*

Hill, Karl (Idstein, 1831–1893, Sachsenberg). Hessian baritone, till 1868 in the postal service and then (till 1890) engaged at the Schwerin court-theater, besides singing at the Gewandhaus in Leipzig, at the Gürzenich Concerts in Cologne and in 1876 at Bayreuth (as Alberich).

Hill, Thomas Henry Weist- (London, 1828–1891, do.). Able English violinist and conductor, pupil of Sainton and King's Scholar at the Royal Academy, first appearing in 1847, then touring in the United States and on the Continent, from 1849 in orchestras under Costa at the Italian Opera, the Philharmonic and later Drury Lane and Her Majesty's. In 1873, '75 and '76 he was conductor at the Alexandra Palace, in '77 and '78 at Her Majesty's (English opera), in '78 and '79 at Mme. Viard-Louis' orchestral concerts and in '80 of concerts at Covent Garden,

in all cases with much artistic enterprise. From 1880 he was principal of the new Guildhall School of Music, which he rapidly raised to a commanding position. Wrote some pieces for violin or 'cello. *G* (Weist-Hill).

Hill, Wilhelm (Fulda, 1838–1902, Homburg). Hessian pianist and composer, pupil of Henkel and Hauff, from 1854 settled at Frankfort. Wrote the opera *Alona* (2d prize in competition), a piano-quartet, 2 piano-trios, 2 violin-sonatas, a piano-fugue, piano-pieces and many effective songs. Memoir by Schmidt, 1910.

Hill, W., & Son. Celebrated firm of organmakers in London, founded in 1755 by John Snetzler, followed in 1780 by his foreman Ohrmann and later by Nutt and Elliott. From 1825 William Hill (1800–1870) became partner, adopting the present firm-name in 1838). He was one of the first in England to use the long pedal-compass (to low C). The firm has built a notable list of fine instruments, including those in Ely, Worcester and Manchester Cathedrals. Its recent head was Arthur G. Hill (1857–1923), author of *The Organ-Cases and Organs of the Middle Ages and Renaissance*, 2 vols. 1883–91, and of many works on archæology. *G.*

Hill, W. E., & Sons. Noted London firm of violin-makers and dealers, founded about 1760 by Joseph Hill (1715–1784), who had five sons, all able players as well as craftsmen, the eldest, William Ebsworth Hill (1817–1895), first using the firm-name as now. The business is at present in the hands of his four sons, who have collaborated in preparing lives of Maggini (1892) and especially Stradivari (1909). *G.*

Hille, Eduard (Wahlhausen, 1822–1891, Göttingen). Hanoverian choral conductor, pupil of Heinroth, at first teaching at Hanover, where he led two societies (founder of the Neue Singakademie), then visiting Berlin, Leipzig, Prague, Vienna, etc. (having close relations with Marschner and Hauptmann), and from 1855 musicdirector at Göttingen, where he started a Singakademie and revived the academical concerts. Wrote the opera *Der neue Oberst*, 1849, choruses and songs, besides editing the Hanoverian *Choralbuch*, 1886.

Hille, Gustav (Jerichow, 1851). Prussian violinist, trained at the Kullak Academy and the Berlin Hochschule, from 1874 active in Berlin, in 1879 a member of the Mendelssohn Quintette Club in Boston, in 1880–99 taught at the Philadelphia Musical Academy, then (with Leefson) started a new music-school there, but in 1910 returned to Germany. Has written 5 violin-concertos, a double concerto, 3 violin-suites, 2 sonatas, etc. *A.*

Hillemacher, Paul Joseph William (Paris, 1852), and **Lucien Joseph Édouard** (Paris, 1860–1909, do.), brothers. Notable French composers, regularly working in close collaboration. Both studied at the Paris Conservatory (Prix de Rome, 1876 and 1880 respectively). Have written the operas *St.-Mégrin*, 1886, *Le Drac*, 1896 (as *Der Fluthgeist*), *Orsola*, 1902, and *Circé*, 1907, the short operas *Une Aventure d' Arlequin*, 1888, and *Le Régiment qui Passe*, 1894, incidental music to Harancourt's *Héro et Léandre* (1893) and George Sand's *Claudie* (1900), the pantomime *One for Two*, 1894 (London), the cantatas *Judith*, 1876 (by Paul) and *Fingal*, 1880 (by Lucien), the symphonic légendes *Loreley*, 1882 (City of Paris prize), and *Ste.-Geneviève*, the orchestral suites *La Cinquantaine* and *Les Solitudes*, a Passion Mystery (1887), piano-pieces and many songs. Authors of a life of Gounod (1905). They have used the penname 'P. L. Hillemacher'. *G.*

Hiller, Ferdinand von (Frankfort, [Oct. 24] 1811–1885 [May 12], Cologne). Distinguished Badenese (Jewish) pianist, conductor and composer, pupil of Aloys Schmidt, Vollweiler and Hummel (visiting Vienna with the latter in 1827). In 1828–35 he lived in Paris, mixing with all the leading musicians of the day, making a name as an interpreter of Bach and Beethoven and teaching somewhat at Choron's Institute. In 1836–37, having returned to Frankfort, he took Schelble's place temporarily as conductor of the Cäcilien-Verein and entered upon composition on a large scale. In 1838–39 he was at Milan, with Rossini's help bringing out his first opera, in 1839–40 at Leipzig, where Mendelssohn took up his first oratorio with enthusiasm, and in 1841 studied church-music with Baini at Rome. In 1843–44 he conducted the Gewandhaus concerts at Leipzig during Mendelssohn's absence in Berlin. From 1847 he was town-musician at Düsseldorf and from 1850 in a similar position at Cologne. Here he became the foremost figure in the musical life of the Rhine Valley till his retirement in 1884. He was leader of the Gürzenich Orchestra and of the Lower Rhine Festivals as far as held at Cologne. In 1850 he founded the Cologne Conservatory (on the basis of an earlier school started by Dorn) and was then its efficient director. In 1852–53 he was invited to conduct Italian opera in Paris. From 1852 he repeatedly visited England as guest-conductor, and also made similar trips to Vienna, Petrograd (notably in 1870) and elsewhere. In 1849 he became a member of the Berlin Academy and in 1868 Bonn Univ. made him Ph.D. As a composer he belonged to the post-classical group with Spohr and Mendelssohn. His workmanship was uniformly elegant and often ingenious, with a prevailing geniality and often considerable charm, but he had no great individuality or capacity for expanded or weighty utterance. He was at his best in pieces of small dimension. Yet the impress of his choral and chamber-works, with his decided ability as conductor and teacher, exerted a widespread and useful influence for a time. His principal works are as follows (opus-numbers in brackets):

Vocal Works

Operas—*Romilda*, 1839 (Milan), *Ein Traum in der Christnacht*, 1845, *Konradin*, 1847 (both Dresden), *Der Advocat*, 1854 (Cologne), *Die Katakomben*, 1862

(Wiesbaden), *Der Deserteur*, 1865 (Cologne). Also incidental music to Görner's *Prinz Papagei* [183].

Oratorios—*Die Zerstörung Jerusalems*, 1840 [40] (Leipzig), *Saul*, 1858 [80] (Cologne). Also additional accompaniments to Handel's *Deborah* (1834).

Cantatas and choral works—for soli and orchestra: *Die Lorelei* [70], *Ver Sacrum* [75], *Christnacht* [79] (orchestrated by Petzold), *Die Nacht* [99], *Palmensonntagmorgen* [102], *Nala und Damayanti* [150] (1870, Birmingham), *Prometheus* [175] (1883), *Rebekka* [182]; for solo and orchestra: *Hebrew Song* (from Byron), with soprano [49], *Gesang Heloïsens*, with alto and small orch. [62], *Israels Siegesgesang*, with soprano [151], *Richard Löwenherz*, with tenor [200]; for soli without chorus: *Frühlingsnacht* [139]; for chorus without soli: *Gesang der Geister über den Wassern* (from Goethe) [36], *Pfingsten* [119], *Es fürchte die Götter* (from Goethe) [193]; for men's chorus: Psalms 125 and 93 [60, 112], *Das Ständchen* [65], *An der Vaterland* [91], *Aus der Edda* (2 songs) [107], *Ostermorgen* [134], *Es muss doch Frühling werden* [136], *Bundeslied* [174], *Sanctus Dominus* [192]. Also *Die lustigen Musikanten* [48], Pater Noster [61], etc., for chorus with piano or organ; many motets, quartets, part-songs, etc.

Over 100 songs.

Orchestral Works

Symphonies—1, (1830, Paris), 2, (1831, Paris), 3, *Spring*, in E min. [67] (1877).

Overtures—in D min. [32], A [101], *Phèdre*, *Faust* (1833), *Fernando* (1847), *Prometheus* (1849), *Demetrius* [145].

Suite, *Scenen aus dem Soldatenleben* [146]; *Dramatische Fantasie* [166].

Concertos—for piano: in A-flat [5], F-sharp min. [69], and C [113]; for violin, in A [152]. Also *Fantasiestück* for violin in A [152b].

Chamber-Works

String-quintet in G [156].

String-quartets in G [12] and B min. [13]. Piano-quartets in ? [1], F min. [3] and A min. [133].

Piano-trios in B-flat [6], F-sharp min. [7], E [8] and ? [9]. Also trio-serenades [64, 186].

Violin-sonata in A min. [172]. Also Suite in canon [86], Serenade [109], 2 *Duos Concertantes* (violin and piano) [2, 28] and Toccata [87].

'Cello-serenade in D min. [140]; *Concertstück* [104].

Piano-Works

Sonatas in C [47], ? [59] and G min. [78].

Suites—set of six [15], *Moderne* [144], *Sérieuse* [168].

Operette ohne Text (4 hands); several other 4-hand pieces. Also works for two pianos.

About 30 pieces of various sorts.

Rhythmatische Studien [54, 56]. Études, etc.

He was a frequent writer for the *Kölnische Zeitung*. Some essays were collected as *Die Musik u. d. Publikum*, 1864, *Aus dem Tonleben unsrer Zeit*, 2 vols. 1868, with a 2d series, 1871, and *Musikalisches u. Persönliches*, 1876. Also author of a sketch of Beethoven (1871), reminiscences of Mendelssohn, with letters (1874), *Briefe an eine Ungenannten*, 1877, *Künstlerleben*, 1880, *Wie hören wir Musik?*, 1881, *Goethes musikal. Leben*, 1883, and *Erinnerungsblätter*, 1884, besides a text-book in harmony and counterpoint (2d ed. 1860). He furthermore edited the letters of Hauptmann to Spohr and others (1876). *G.*

Hiller, Friedrich Adam (Leipzig, 1768–1812, Königsberg), son of the following. Saxon violinist and tenor, from 1790 theater-director at Schwerin, from 1796 at Altona and from 1803 at Königsberg. Wrote 4 light operas, 6 string-quartets, a piano-sonata, etc.

Hiller [Hüller], Johann Adam (n. Görlitz, 1728–1804, Leipzig). Important Silesian composer and author, educated at the Dresden Kreuzschule and Leipzig University, from about 1752 teaching in Leipzig, at first very humbly. In 1754–58 he was tutor in the household of Count von Brühl at Dresden, but then returned to Leipzig, where he gradually became prominent in the revival of musical life after the Seven Years' War. In 1763–78 he directed annual 'Liebhaber-Concerte', in 1771 started a singing-school, from 1775 undertook the giving of oratorios and in 1776 established 'Concerts Spirituels' (like those in Paris). In 1781 these enterprises were located in the new Gewandhaus, where he remained as conductor till 1785. Meanwhile since about 1760 he had been indefatigable as composer, especially of choral music, singspiele and songs. From 1789 he was cantor at the Thomasschule, at first nominally as Doles' assistant, continuing till 1801. His incessant practical activity is the more remarkable because he was subject to attacks of mental depression. He exerted a large influence by his interest in the song as an art-form and in the dramatic type of the singspiel or song-opera. Wrote the singspiele *Der Teufel ist los*, 1766, *Lisuart und Dariolette*, 1766, *Lottchen am Hofe*, 1767, *Die Liebe auf dem Lande*, 1768, *Die Jagd*, 1770, *Der Dorfbarbier*, 1771, *Der Aerndtekranz*, 1771, *Die Musen*, 1772, *Der Krieg*, 1772, *Das Jubelfest*, 1773, *Poltis*, 1773, *Das Grab des Mufti*, 1779, and *Der neue Gutsherr*, 1781, a Passion cantata, Psalm 100, funeral-music in honor of Hasse (1783), a *Choralbuch*, 1793 (additions, 1794, '97), several collections of odes, part-songs and songs (from 1761), a symphony, partitas, etc., besides editions or arrangements of Pergolesi's and Haydn's Stabat Maters, Handel's Jubilate, Graun's *Der Tod Jesu* and Hasse's *Pilgrime auf Golgatha* (often with doubtful freedom), and of Weisse's *Lieder für Kinder* (1769). In 1766–70 he issued weekly *Nachrichten und Anmerkungen*, which was the first musical paper. He was also author of an *Abhandlung von d. Nachahmung d. Natur in d. Musik*, 1753, the first part of a dictionary of musicians (1784) [contains his own autobiography], a sketch of Metastasio (1786), an account of the giving of *The Messiah* at the Berlin Cathedral (1786), several *Anweisungen* or instruction-books (singing, violin-playing, etc.), an edition of Adlung's *Musikal. Gelahrtheit* (1783), etc. His influence as teacher was pervasive and lasting. Memoirs by Stierlin, 1848, and Peiser, 1894, and see various works on the development of the singspiel and lied. His autobiography has been reprinted by Einstein (in *Lebensläufe deutscher Musiker*, 1914). *G.*

Hiller, Paul (Paris, 1858), son of Ferdinand above. Author of *Der Liedercyklus von A. F. von Hessen*, 1910, *Old English Tunes*, 1911, a translation of Saint-Saëns' *Déjanire* and popular editions of three of Verdi's operas.

Hillmer, Christian Frederik (Copenhagen, 1845). Able Danish violinist, pupil of Schjörring, Lauterbach and Joachim, since 1872 in the court-orchestra at Copenhagen and also leader of a Quartet.

Hilpert, W. Kasimir Friedrich (Nuremberg, 1841–1896). Excellent Bavarian 'cellist, pupil of F. Grützmacher and the Leipzig Conservatory, in 1867–75 one of the founders of the Florentine Quartet (with Becker), from 1875 soloist successively at the Opera in Vienna and in Meiningen, and since 1884 professor at the Munich Conservatory and soloist in the court-orchestra.

Hilton, John (1599–1657). 17th C. *G.*

Himmel, Friedrich Heinrich (Treuenbrietzen, 1765–1814, Berlin). Prussian composer, pupil of Naumann (as protégé of Friedrich Wilhelm II), with study in Italy, from 1792 court-composer at Berlin and in 1795 court-director, but with visits to Sweden and Russia in 1798–99 and to Denmark, France, England and Austria in 1801–02. After 1806 he retired to Pyrmont and then to Kassel. In 1796 he had contact with Beethoven at Berlin. Wrote the operas *Il Primo Navigatore*, 1794 (Venice), *Semiramide*, 1795 (Naples), *Alessandro*, 1799 (Petrograd), and *Vasco di Gama*, 1801 (Berlin), the singspiele or operettas *Frohsinn und Schwärmerei*, 1801, *Fanchon das Leiermädchen*, 1804 (specially successful), *Die Sylphen*, 1806, and *Der Kobold*, 1811 (Vienna), the oratorio *Isacco*, 1791, a mass, Psalms and other sacred music, including a *Trauer-Cantate* for Friedrich Wilhelm II (1797), a symphony, a piano-concerto, a piano-sextet, piano-quartets, piano-sonatas and pieces, besides many songs that were long popular. Memoirs by Arnold, 1810, and Odendahl, 1917. *G.*

Hinckley, Allen Carter (Gloucester, Mass. 1877). Eminent American dramatic bass, pupil of Schachner and Saenger, appearing in concert and light opera from about 1900 in America and in 1903–08 engaged at the Hamburg Opera, with guest-appearances in Germany and England (at Bayreuth in 1905–07), and in 1908–11 prominent at the Metropolitan, New York, and Covent Garden, London, and later with the Chicago Opera Company, besides much concert-work. He has had notable success in the Wagnerian operas and has assisted at many premières. In 1917, after a two years' tour in South Africa and Australia, he became teacher in the Kansas City Conservatory.

Hindemith, Paul (Hanau, 1895). Gifted Hessian violinist and composer, pupil of the Hoch Conservatory, Frankfort, since 1915 concertmaster at the Frankfort Opera. Has written a piano-quintet, 3 string-quartets, 2 violin-sonatas, 1 each for viola and for 'cello, 3 1-act operas (given at Stuttgart, 1921), the song-cycles *Melancholie* (with string-quartet) and *Die junge Magd*, etc. His brother **Rudolf** (b. 1900) is well known as a 'cellist, from 1919 soloist for the Munich Konzertverein and since 1921 at the Vienna Opera.

Hinrichs, Gustav (Ludwigslust, 1850). Mecklenburger conductor, pupil of his father, Reisland and Marxsen, early playing violin in Hamburg orchestras, from 1870 active in San Francisco, in 1885–86 Thomas' assistant in the American Opera Company, in 1886–96 manager and conductor of his own opera-troupe (American premières of *Cavalleria Rusticana*, *Pagliacci* and *Manon Lescaut*), in 1899–1906 musical director at Columbia University, New York, and also in 1903–08 conductor at the Metropolitan. Has written the operas *Der vierjährige Posten*, 1877, and *Onti-Ora*, 1891, an orchestral suite, choruses and songs. *A.*

Hinshaw, William Wade (Union, Ia. 1867). Able American operatic baritone, pupil of Heritage, L. G. Gottschalk, Phelps, and Mareschalchi, appearing in concert in 1893 and in opera in 1899, in 1895–99 music-director at Valparaiso University (Ind.), in 1903–07 head of an operatic school in Chicago, in 1908–10 on concert-tours and managing the International opera-troupe, in 1910–13 engaged at the Metropolitan, New York and from 1917 president of the Society of American Singers, New York. In 1912 and '14 he sang at Wagner festivals in Gratz and Berlin. He assisted at the premières of Parker's *Mona* (1912), Damrosch's *Cyrano* (1913) and Parker's *Fairyland* (1915). *A.*

Hinton, Arthur (Beckenham, 1869). Important English composer, trained at the Royal Academy, London, and under Rheinberger. He lived for some time in Vienna and Rome, and has twice visited Australia, Tasmania, Ceylon, Jamaica and America as examiner for both the Royal Academy and the Royal College. Has written the opera *Tamara* (not given), 2 children's operettas, the dramatic scenas *Epipsychidion* and *Semele*, symphonies in B-flat and C min., the orchestral suite *Endymion*, the fantasia *The Triumph of Cæsar*, the romance *Porphyria's Lover*, a piano-concerto in D min., a piano-quintet, a string-trio, a violin-sonata and suite, besides shorter pieces, a *Chant des Vagues* for 'cello, many striking piano-works, including a *Rhapsody* in B-flat min. and a *Romance* in A-flat, and about 50 songs. In 1903 he married the brilliant pianist Katharine Goodson. *G, A.*

Hinze-Reinhold, Bruno (Danzig, 1877). Prussian pianist, trained at the Leipzig Conservatory, from 1901 teaching at the Stern and Eichelberg Conservatories in Berlin and in 1916 becoming director of the Weimar Conservatory.

Hipkins, Alfred James (London, 1826–1903, do.). Eminent English specialist on musical instruments, from boyhood (1840) in the employ of Broadwood & Sons, the London piano-makers, and throughout his mature life one of their ablest officials. He became not only an authority upon the history of the piano, but also a foremost exponent of the forgotten art of playing the harpsichord and clavichord, an original investigator of problems of scale, pitch and related topics in acoustics, a successful lecturer on instruments and a collector of them. He was intimate with an enormous number of musicians, especially pianists, and was himself a finished player. He was repeatedly engaged in connection with the large Expositions as examiner or judge (from 1851). He was on the govern-

ing board of the Royal College and curator of its museum, and also a fellow of the Society of Antiquaries. Author of valuable articles in the first edition of Grove's *Dictionary*, with annotations to the second (as far as 'Harpsichord'), and in the *Encyclopædia Britannica* in several editions, also of a *Guide to the Loan Collection at Albert Hall*, 1885, *Musical Instruments, Historic, Rare and Unique*, 1888, *A Description and History of the Pianoforte*, 1896, *The Standard of Musical Pitch*, 1896, and *Dorian and Phrygian*, 1902, besides numerous papers in the proceedings of learned societies. His rich collection of instruments went to the Royal College. *G.*

Hippeau, Édouard. Author of *Berlioz, l' Homme et l'Artiste*, 3 vols. 1883–85, *Berlioz et son Temps*, 1892, and a study of Saint-Saëns' *Henri VIII* (1893, in *Renaissance Française*).

Hirn, Gustav Adolf (n. Colmar, 1815–1890, do.). Able Alsatian physicist, author of *La Musique et l'Acoustique*, 1878 (against the idea that artistic beauty can be physically explained).

Hirsch, Karl (n. Nordlingen, 1858–1918, near Füssen). Bavarian choral conductor and composer, from 1876 school-teacher in Mittenwald, Tegernsee and Ending, from 1882 church-musician at Sigmaringen, St. Jumier (Switzerland) and Munich, from 1887 leader of the Mannheim Liedertafel, in 1892–93 of the Cologne Liederkranz, from 1893 of both choral and orchestral societies in Elberfeld, from 1906 of choruses at Heilbronn and also director of the Music School, from 1909 of two choruses at Baden-Baden, from 1912 the same at Nuremberg and in 1915–16 of an *a cappella* choir at Munich. Wrote an immense number of choral works, largely for men's voices, that have had widespread popularity, including cantatas like *Die Krone im Rhein, Landsknechtsleben, Der Trompeter von Säkkingen, Reiterleben, Der Rattenfänger von Hameln, Werinher, Bilder aus der alten Reichstadt, Vagantensang*, etc., many choruses and part-songs, especially some, like *Weihnacht* and *Ostern*, for *a cappella* mixed chorus, and many songs.

Hirsch, Paul Adolf (Frankfort, 1881). Owner of a remarkable musical library at Frankfort and author of a *Katalog einer Mozart-Bibliothek*, 1906.

Hirsch, Rudolf (n. Preprau, 1816–1872, Vienna). Moravian critic, from 1843 a governmental official, after 1850 at Vienna. Author of *Galerie d. lebenden Tondichter*, 1836 (oddly callow) and *Mozarts Schauspieldirektor*, 1859. He wrote much for the *Neuer Berliner Musikzeitung* and the *Wiener Zeitung*.

Hirschbach, Hermann (Berlin, 1812–1888, n. Leipzig). Prussian composer, pupil of Birnbach, from 1842 in Leipzig, where his criticisms (in his *Repertorium*, 1843–45) made him many enemies, so that he gave up public professional work, though contributing to various periodicals. His abundant compositions were original and purposeful. They include 14 symphonies (*Lebenskämpfe, Erinnerungen an der Alpen, Fausts Spaziergang*, etc.), several overtures (*Götz von Berlichingen, Julius Cæsar, Hamlet*, etc.), an octet, a septet, 4 quintets (2 for strings), 13 string-quartets, etc., besides the operas *Das Leben ein Traum* and *Othello*.

Hirschberg, Leopold (in Posen, 1867). Prussian music-historian (also trained as a physician), since 1900 lecturer at the Humboldt Academy in Berlin. Besides issuing editions of many works of Loewe (songs, 3 vols., church-music, etc.), Marschner's ballades (4 vols.), Wagner's religious tone-poems, etc., he has written *Loewe als Instrumentalkomponist*, 1919, articles for the *Zeitschr. für Musikwissenschaft* (on Pocci, 1918, German military music, 1919), etc.

Hirschfeld, Robert (1858–1914, Salzburg). Moravian student of music-history, trained at the Vienna Conservatory and University (Ph.D. 1884), from 1882 lecturing on æsthetics at the Conservatory and from 1913 director of the Mozarteum in Salzburg. He championed *a cappella* music (as against Hanslick) in *Das kritische Verfahren Hanslicks*, 1885, and established 'Renaissance-Abende' to revive interest in it. Author also of a thesis on Johannes de Muris (1884), an address at the Mozart Centenary (1891) and a sketch of Cimarosa (1901), besides arrangements for the Vienna Opera of Haydn's *Apotheker*, Mozart's *Zaïde* and Schubert's *Vierjährige Posten*.

Hirschmann, Henri (Ste.-Maude, 1872), using the pen-name 'V. H. Herblay'. Composer of the operas *L'Amour à la Bastille*, 1897, *Lovelace*, 1898, *Rolande*, 1905, *Hernani*, 1909, *La Danseuse de Tanagra*, 1911, and *Le Petit Nanon*, 1913, several operettas (from 1904), ballets and pantomimes.

Hissem-DeMoss, Mary (California, Ky. 1871). Talented American concert-soprano, trained in Cincinnati and New York, first appearing in 1899 and since 1900 prominent in New York in recital and oratorio. In 1894 she married Lacy M. DeMoss. *A.*

Hitzelberger, Sabina (Randersacker, 1755–after 1807). Able Bavarian coloratura-soprano, wife of a flutist in the Würzburg court-band and engaged as singer there, with a season at the Paris Concerts Spirituels in 1776 and one at the Frankfort winter-concerts in 1783. Three daughters were also able singers.

Hlawatsch, Woizech Ivanovitch (Leditsch, 1849–1911, Petrograd). Bohemian conductor, trained at the Paris Organists' School, from 1865 variously employed in Bohemia and from 1888 at Petrograd as leader of two orchestras and a chorus, besides from 1900 being organist for the court-orchestra. Wrote the comic opera *Oblava*, many orchestral arrangements and dances, a *Chopin-Suite* for piano and orchestra, an orchestral suite, various characteristic piano-pieces, choruses and songs.

Hobrecht. See Obrecht.

Hochberg, Count von [Hans Heinrich Bolko, pen-name 'J. H. Franz'] (Schloss Fürstenstein, 1843). Silesian music-patron and composer,

from about 1870 maintaining a fine Quartet at Dresden and in 1876 instituting music-festivals in Silesia. In 1886–1903 he was theater-intendant at Berlin, and in 1913 received the title of professor. Since 1903 he has lived at Schloss Rohnstock. Has written the opera *Die Falkensteiner*, 1876 (revised as *Der Wärwolf*, 1881), the singspiel *Claudine von Villabella*, 1864, 3 symphonies, a piano-concerto, 3 string-quartets, 2 piano-trios and various choruses.

Hodges, Edward (Bristol, 1796–1867, Clifton). English organist, from about 1815 engaged at churches in Clifton and Bristol (from 1821 at St. Nicholas). In 1838 he went to Toronto, in 1839 became organist at St. John's Chapel in New York and in 1846–63 at Trinity Church, then returning to England. The Trinity organ, when the church was rebuilt in 1846, was made on his specifications. Wrote 7 services, 25 anthems, Psalms 91 and 122, and an *Essay on the Cultivation of Church Music*, 1841, besides early articles in English periodicals. *G, A.*

Hodges, John Sebastian Bach (Bristol, 1830-1915, Baltimore). English clergyman and organist, educated (from 1845) in New York, from 1854 minister in Pittsburgh, in 1856–59 teacher at Nashotah House (Wisconsin), from 1860 at Grace Church, Newark, and from 1870 at St. Paul's, Baltimore. Wrote excellent services, anthems, etc., edited *The Book of Common Praise*, 1868, and assisted in preparing successive editions of the Episcopal Hymnal. In Baltimore he instituted the first choir-school in the United States. His sister **Faustina Hasse** (d. 1896) was organist in Brooklyn and Philadelphia, and wrote a memoir of her father (1896). *G, A.*

Hoeberg, Georg (Copenhagen, 1872). Danish violinist, pupil of the Copenhagen Conservatory and of Halir (as Ancker Scholar), playing in the court-orchestra in 1897–1901, since 1900 teaching at the Conservatory and also since 1910 directing the Concert Union. In 1904–05 he concertized at Hamburg and Stockholm. Has written the opera *Die Hochzeit in den Katakomben*, 1909, a ballet, a violin-sonata, a *Romanze* for violin and orchestra, choruses and songs.

Hoeckh, Karl (n. Vienna, 1707–1772, Zerbst). Austrian violinist, pupil of F. Benda, from 1733 concertmaster under Fasch at Zerbst. Wrote 10 sinfonie, 18 violin-concertos, 7 duo-partien, 12 *Capriccietti* (with Benda), etc. See Sketch in Marpurg's *Beyträge*, iii.

Hoehn, Alfred (n. Eisenach, 1887). Able Thuringian pianist, pupil of the Hoch Conservatory, Frankfort, in 1910 gaining the title of court-pianist at Meiningen and taking the Rubinstein prize. Has written a string-quartet, a Psalm for baritone and orchestra, songs, etc.

Hoerter, Philippe (Strasburg, 1795–1863, do.). Alsatian composer, self-taught, from 1815 managing a music-shop in Strasburg and later playing double-bass in a theater-orchestra, but from 1829 teaching singing at the Protestant Gymnasium. Most of his about 100 works were destroyed by fire in 1860, but the cantata *Jehova* and two in honor of Gutenberg, an overture, a string-sextet and some songs are extant. Anonymous memoir in 1864.

Hoesick, Ferdinand (Warsaw, 1867). Polish littérateur, educated at Heidelberg, Cracow and Paris, since 1905 living at Cracow. Author of a sketch of Chopin (1898), extracts from Elsner's reminiscences (1901), a comprehensive life of Chopin (3 vols. 1911) and one vol. of *Chopiniana* (1912), all in Polish.

Hoesslin, Franz von (Munich, 1885). Bavarian conductor, pupil of Reger and Mottl, in 1907–11 directing opera at Danzig and St. Gall, in 1912–14 concert-conductor at Riga and in 1919–20 at Lübeck, from 1920 in charge of the Mannheim Opera and since 1922 of the Berlin Volksoper, besides appearing elsewhere as guest-conductor. Has written various orchestral pieces, a clarinet-quintet, women's choruses and songs.

Höfer, Franz (Griesbach, 1880). Bavarian organist and composer, trained at the Munich Conservatory (till 1901), since 1909 organist at St. Emmerans Kirche in Ratisbon, from 1911 also teaching theory at the Music School and from 1919 leading the Liederkranz. Has written the operas *Sarema*, 1904, *Dornröschen*, 1918 (fairy-tale), and *Die Sünde* (not finished), various masses, organ-pieces and songs, besides text-books in modulation (1916) and instrumentation (1913) and a new edition of Czerny's *Schule der Geläufigkeit* (1916).

Hoffman, Richard [father's name originally Andrews] (Manchester, 1831–1909, Mt. Kisco, N. Y.). Eminent English pianist, pupil of his father, De Meyer, Pleyel, Moscheles, Rubinstein, Döhler and Liszt, from 1847 increasingly prominent in New York as virtuoso and teacher, appearing most frequently with the Philharmonic Society. In 1862 he played two piano-pieces with Gottschalk and in 1875 with Von Bülow. Wrote about 100 effective salon-pieces, about as many songs, some part-songs and anthems, and *Some Musical Recollections of Fifty Years* (with memoir by his wife), 1910. *G, A.*

Hoffmann, Ernst Theodor [Amadeus] Wilhelm (Königsberg, 1776–1822, Berlin). Eminent East Prussian literary critic and romanticist, originally in civil service at Posen, Plozk and Warsaw (till 1806) and from 1816 in a legal post at Berlin. In music he had lessons from Podbielski, began teaching in 1806, from 1808 was theater-conductor at Bamberg, and in 1813–14 was conductor for Seconda's troupe at Leipzig and Dresden. In 1810 he wrote remarkably keen and witty articles for the *Allgem. musikal. Zeitung* (reprinted as *Phantasiestücke in Callots Manier*, 2 vols. 1814). He was admired by Beethoven, Weber and Schumann, and his numerous and varied romantic writings have exercised a wide influence. From him Schumann derived some of his imaginative impulse. Composer of the operas *Scherz, List und Rache*, 1801, *Der Renegat*, 1803, *Faustine*, 1804, *Die*

ungeladenen Gäste, 1805, *Lustige Musikanten*, 1805, *Liebe aus Eifersucht*, 1807, *Der Trank der Unsterblichkeit*, 1808, *Das Gespenst*, 1809, *Aurora*, 1811, and especially *Undine*, 1816, besides the unfinished *Julius Sabinus*, a ballet and other stage-music, some sacred music, a symphony, an overture, a quintet for harp and strings, piano-sonatas, etc. Complete literary works, edited by Griesbach, 15 vols. 1889 (2d ed. 1905) and by others since. Musical writings, edited by H. von Ende, 1896. Memoirs or critiques by Hitzig, 1823, Rochlitz, 1826 (in *Für Freunde d. Tonkunst*), Funk, 1836, Ellinger, 1894, Istel, 1903 (in *Neue Zeitschrift*), Klinken, 1903, H. von Müller, 1901, '03, '12, Schaukal, 1904, Wolzogen, 1906, Sakheim, 1908, Kroll, 1909. *G.*

Hoffmann, Heinrich August (Fallersleben, 1798–1874, n. Höxter). Eminent scholar and poet, in 1823–42 librarian or professor at Breslau University and from 1860 librarian to the Duke of Ratibor. Wrote or edited several important works on German song-texts (*Kirchenlied*, 1832, *Schles. Volkslieder u. Melodien*, 1842, *Gesellschaftslieder* [16–17th C.], 1844), besides his original *Kinderlieder* (with melodies), 1843. *G.*

Hoffmann, Joseph (Ziegenhals, 1865). Silesian teacher, long connected with the Berlin schools and active (with Gast) in perfecting the system of music-instruction in the Prussian schools. In 1913 he conducted a chorus of 7800 children at the celebration of Wilhelm II's 25th anniversary as emperor. Has edited various school text-books.

Hoffmann, Karl (Prague, 1872). Bohemian violinist, pupil of the Prague Conservatory, from 1892 founder and leader of the notable Bohemian Quartet (with Suk, Nedbal and Wihan, the last two now replaced by G. Herold and L. Zelenka). *G* (under Bohemian Quartet).

Hoffmann, Leopold (Vienna, ?1730–1792, do.). Able Austrian church-musician, from 1772 director at St. Stephen's, Vienna (where in 1789 Mozart secured the promise of the succession, but himself died first). Wrote abundantly and apparently with much ability, especially for orchestra and chamber-ensemble, his works being so popular as somewhat to interfere with the appreciation of those of Haydn. He was an early exponent in Austria of the Mannheim style. Some church-music, symphonies, concertos and trios are extant.

Hoffmann, Rudolf Stephan (Vienna, 1878). Austrian surgeon and musician, pupil of Zemlinsky, lately conductor of the Vienna Singakademie and the Philharmonic Chorus, writing a monograph on Schreker (1921), numerous articles, etc.

Hoffmeister, Franz Anton (Rottenburg, 1754–1812, Vienna). Würtemberger church-musician and music-dealer, from 1784 in business at Vienna, from 1800 with Kühnel at Leipzig (Bureau de Musique, later bought by C. F. Peters), and after 1805 living again at Vienna. Wrote an enormous number of instrumental works, including 44 symphonies, 42 string-quartets, 18 string-trios, 12 piano-sonatas, concertos, etc., much church-music, and 9 singspiele, all marked by a pleasing facility. In 1800–03 he had close relations with Beethoven, as earlier with Mozart. See Riehl, *Musikal. Charakterköpfe*, 1853. *G.*

Hofhaimer, Paulus von (1459–1537). 15th C. *G.*

Hofmann, Hans Ernst Johannes (n. Leipzig, 1867). Saxon church-musician, trained at the Thomasschule (Leipzig) and under Kretzschmar and Riemann, from about 1890 professor in the Oberrealschule in Leipzig and since 1906 cantor at the University Church, there establishing a noted choir, as well as in 1912 a student's orchestra. Author of text-books in church-history and hymnology.

Hofmann, Heinrich Karl Johann (Berlin, 1842–1902, Gross-Tabarz). Eminent Prussian pianist and composer, trained at Kullak's Academy, Berlin, teaching in Berlin until after 1870 and then absorbed in composition. In 1882 he became a member of the Berlin Akademie and in 1898 of the Senate. His works include the following:

Operas—*Cartouche*, 1869, *Der Matador*, 1872, *Armin*, 1872, *Aennchen von Tharau*, 1878, *Wilhelm von Oranien*, 1882, *Donna Diana*, 1886, *Lully*, 1889 (comic).

Cantatas—*Nornengesang*, *Märchen von der schönen Melusine*, *Aschenbrödel*, *Selig sind die Todten*, *Festgesang*, *Haralds Brautfahrt*, *Editha*, *Johanna von Orleans*, *Waldfräulein*, and the secular oratorio *Prometheus* (1896).

Other choral works—*Champagnerlied* (men's voices); many part-songs for mixed or men's chorus.

Lieder Raouls le Preux an Iolanthe von Navarre (baritone and orch.); *Die Verlassene* (soprano and orch.). Also many songs.

For orchestra—symphony, *Frithjof*; suites, *Hongroise*, *Im Schlosshof*; *Schauspielouvertüre*; 2 Serenades for strings (1 with flute); scherzo, *Irrlichter und Kobolde*; *Huldigungsmarsch*; *Trauermarsch*; *Bilder aus Norden*; 3 *Charakterstücke*. Also 'cello-concerto; *Konzertstück* for flute.

Chamber-works—octet for strings and wind; string-sextet; piano-quartet; piano-trio.

For piano (4 hands)—*Fughette*, *Menuet und Festmarsch*; *Walzer und Kosakenmarsch*; *Italienische Liebesnovelle*; *Steppenbilder*; *Aus meinem Tagebuche*; *Der Trompeter von Säkkingen*; *Ekkehard*; *Waldmärchen*; 3 sonatas; *Kirmes*; *Zum Wiegenfeste*; *Romantische Suite*; *Idyllen*; ballet-suite, *Atalante*. Also many pieces for piano solo.

G.

Hofmann, Josef Casimir (n. Cracow, 1876). Distinguished Galician pianist, son of a professor in the Warsaw Conservatory. Under his father's early instruction he developed with extraordinary precocity, appearing in public at six, making a wide Continental tour at nine and visiting America at twelve (over 50 concerts). On the last tour the strain was so great that his health gave way and he then retired for six years, studying under Urban and Moszkowski in Berlin and part of the time with Rubinstein at Dresden. In 1894 he resumed concert-tours throughout Europe and America, displaying a notable poise, maturity and breadth of conception. He now stands out as one of the greatest artists of the time. Since 1898 he has lived much in America, and in 1905 married Marie

C. Eustis, daughter of a former ambassador to France. Has written a symphony in E, 5 piano-concertos (from 1898), 2 sonatas, variations, a fugue and many other pieces. Some early works were put forth under the pseudonym 'Dvorsky'. Author of books on piano-playing (1898, 1900, '14). *G, A.*

Hofmann, Richard (Delitzsch, 1844–1918, Leipzig). Saxon violinist, pupil of Dreyschock, Elssig and Jadassohn, from 1863 playing in Berlin orchestras and from 1866 in Leipzig. In 1880–83 he directed the Singakademie there and from 1904 taught at the Conservatory, gaining the title of professor at the same time. Besides being an effective teacher he prepared a series of text-books and methods for many individual instruments, a valuable general *Instrumentationslehre* 1893 (3d ed. 1907) and a guide to violin- and viola-works (1909).

Hofmeister, Friedrich (Strehlen, 1782–1864, n. Leipzig). Silesian music-publisher at Leipzig (from 1807). Since 1830 the house has issued a *Musikalisch-litterarischer Monatsbericht* of importance, which since 1852 has been supplemented by a similar *Jahresbericht*. Furthermore, his son **Adolf** (d. 1870) prepared a 3d, augmented edition of Whistling's *Handbuch d. musikal. Litteratur* in 1845 and began issuing supplementary volumes from time to time. The policy of supplying this valuable bibliographical information has been continued by the later proprietors, Albert Röthing (1845–1907) and Karl Günther (since 1905).

Hogarth, George (n. Oxton, 1783–1870, London), son-in-law of the publisher George Thomson. Scottish critic, originally a lawyer in Edinburgh, but from 1830 in literary work at London, where from 1836 he was much associated with Dickens (his son-in-law). An amateur musician from his youth, in 1815 he helped to promote the Edinburgh Festival, from 1830 wrote for the *Harmonicon*, from 1834 for the *Morning Chronicle*, in 1846–66 for the *Daily News* (edited by Dickens) and at times for several other papers. Author of *Musical History, Biography and Criticism*, 1835 (2d ed. 1838), *Memoirs of the Musical Drama*, 1838, *How's Book of British Song*, 2 vols. 1845, *The Philharmonic Society of London, 1813–62*, 1862, and a life of Beethoven. *G.*

Hohenemser, Richard Heinrich (Frankfort, 1870). Hessian musicologist, trained at Berlin and Munich Universities (Ph.D. 1899), from 1905 living at Berlin and from 1919 at Frankfort. Author of the thesis *Welche Einflüsse hatte d.Wiederbelebung d.älteren Tonkunst im 19. Jahrh. auf d. deutschen Komponisten?*, 1900, and a notable life of Cherubini (1913), with numerous articles in the *I. M. G. Sammelbde.* and *Musik* (on Brahms, the Schumanns and Beethoven, especially in their relation to folk-music).

Hohlfeld, Otto (Zeulenroda, 1854–1895, Darmstadt). Saxon violinist, pupil of the Dresden Conservatory, at first playing in the court-orchestra there and from 1877 concertmaster at the Darmstadt Opera, with several tours as virtuoso. Wrote a string-quartet, *Elegien* for violin and for trombone and organ, *Phantasiestücke* for horn, *Zigeunerklänge* for piano, songs, etc.

Hohnstock, Carl (Brunswick, 1828–1889, do.). Violinist and pianist, appearing in Germany from 1846, in 1848–60 active in Philadelphia and then settling in Blankenburg. Wrote symphonies, overtures, concertos for violin and for piano, etc. His sister **Adelaide** (d. 1856), a good pianist, came with him to Philadelphia. *A.*

Hol, Richard (Amsterdam, 1825–1904, Utrecht). Eminent Dutch pianist, organist and composer, pupil of Martens and Bertelman, with some study in Germany, from about 1850 teacher at Amsterdam, where from 1856 he led the Mannenkoor and chorus of the Music-Promotion Society. In 1862 he followed Kufferath as town-musician at Utrecht, in 1869 becoming cathedral-organist and in 1875 director of the Conservatory, besides conducting the Hague Diligentia and the Amsterdam Classical Concerts. He was the recipient of numerous honors in Holland and abroad. Wrote the operas *Floris V*, 1892, and *Uit de Branding*, 1894, the oratorio *David*, 4 symphonies, several overtures and other orchestral pieces, chamber-music, choral ballads (as *De vliegende Hollander*), excellent choruses, masses and *a cappella* motets, piano-works and songs. Author of a life of Sweelinck (1860) and of articles in the Dutch *Cicilia*, and in 1886–1900 editor of *Het Orgel*. Memoir by Nolthenius, 1904.

Holborne, Antony and **William.** 17th C. *G.*

Holbrooke, Josef (Croydon, 1878). English composer, trained at the Royal Academy, London, in 1898 touring in Scotland with A. Lloyd and in 1899–1900 conducting theater-orchestras, since then absorbed in composition, usually of a strikingly independent and even radical kind. Has written the operas *Pierrot and Pierrette*, 1909, the trilogy *The Children of Don*, 1912, *Dylan*, 1914, and *Bronwen, Daughter of Llyr*, and the comic *The Snob*, the ballets *The Moth and the Flame, Masque of the Red Death*, 1913, *Coromanthe, The Wizard* and *The Enchanted Garden*, 1915, the symphonies *Les Hommages*, 1906, *Apollo and the Seamen*, and *Dramatic Choral*, 1908 (in memory of Poe), the tone-poems *The Raven* 1901 (revised, 1912), *The Viking*, 1901, *Ode to Victory*, 1902, *Ulalume*, 1904, *Queen Mab*, 1904, *Byron*, 1904, *The Bells* (with chorus), and *The Skeleton in Armor*, a *Poem* for piano and orchestra, a *Dreamland Suite*, the overture *The New Renaissance*, the fantasy *The Haunted Palace*, orchestral variations on 'Three Blind Mice,' 'The Girl I left behind Me' and 'Auld Lang Syne', a violin-concerto, a piano-sextet-suite, the string-quartets *Impressions, Belgium-Russia* and *Pickwick Club*, the fantasie-concerto *Gwyn-ap-Nudd*, 1911, for piano, *Mezzotints* for clarinet, the piano-fantasies *Java, Burma, Sumatra, Siam, Annam,*

China (collectively *The Orient*), many other characteristic piano-pieces, the scena *Marino Faliero*, 1905, about 100 songs (many with orchestra), etc. *G, A.*

Holden, Smollet. Irish music-publisher in Dublin, issuing collections of Irish, Welsh and Masonic Songs, etc. (from about 1805). *G.*

Holder, William (1616–1697). 17th C. *G.*

Hole, William and Robert. 17th C. *G.*

Hollaender, Alexis (Ratibor, 1840). Silesian singing-teacher, pupil of the Berlin Akademie and of Böhmer, from 1861 teacher at the Kullak Academy, from 1864 also director of a choral society and from 1870 of the Cäcilienverein, from 1877 teacher at the Viktoriaschule and since 1903 at the Humboldt Academy. He gained the title of professor in 1888. Has written a piano-quintet, a violin-suite, various piano-pieces, many choruses and songs, besides a striking method for chorus-singing, and a teaching-edition of Schumann's piano-works. Alma Haas, the pianist, is his sister.

Hollaender, Gustav (Leobschütz, 1855–1915, Berlin). Eminent Silesian violinist, trained at the Leipzig Conservatory and the Berlin Hochschule, from 1874 teaching at the Kullak Academy, Berlin (in that year touring in Austria with Carlotta Patti) and in 1878–81 giving trio-concerts with X. Scharwenka and H. Grünfeld. From 1881 he was concertmaster of the Gürzenich Orchestra in Cologne and teacher at the Conservatory, from 1884 also leader at the Stadttheater, besides playing in the Professoren-Quartett and becoming in 1892 its leader (following Japha). From 1895 he was the efficient director of the Stern Conservatory in Berlin. He made many concert-tours in Germany and the Low Countries. Wrote 4 violin-concertos, pieces for string-orchestra, a violin-suite and sonata, an Andante for flute, and many fine violin-pieces. *G.*

Hollaender, Viktor (Leobschütz, 1866), brother of the foregoing. Silesian composer, pupil of Kullak, for a short time theater-conductor in Berlin and since living there. Has written the operas *San Lin* and *Trilby*, the comedy *Carmosinella*, 1888, and 3 operettas.

Hollander, Benno (Amsterdam, 1853). Dutch violinist, pupil of the Paris Conservatory, after tours from 1873 in France, Germany and Scandinavia, in 1876 settling in London, where in 1882 and '84 he was concertmaster at the German Opera (under Richter), from 1887 taught at the Guildhall School and since 1903 has conducted his own orchestra in symphony concert-series at Kensington (borough). Has written the symphony *Roland*, the orchestral pieces *Drame* and *Comédie*, 2 violin-concertos, a piano-septet (with horns), 2 string-quartets, a string-trio, a piano-trio, 2 violin-sonatas and other pieces, a piano-sonata, etc., and the opera *Die letzten Tage von Pompeii* (not given). *G.*

Hollander, Christian Janzone and Jans. 16th C. *G.*

Holle, Hugo (Mehlis, 1890). Thuringian writer, educated at Munich and Bonn Universities (Ph.D. 1913), with study under Berger, Istel, Haas and Reger, in 1913–14 the latter's substitute as leader of the Meiningen Singverein, in 1919–21 head of the conservatory at Heilbronn and then critic for the Stuttgart *Neue Musikzeitung*. Author of a study of the musical use of Goethe's lyrics (1914) and *Die Chorwerke Regers*, 1922.

Hollins, Alfred (Hull, 1865). English pianist and organist (blind), pupil of Hartvigson, E. J. Hopkins and Von Bülow, appearing with the Manns orchestra when but thirteen and in 1884 becoming organist at Redhill (n. London). In 1886 and '88 he visited America, the first time in a party of blind players under Dr. F. J. Campbell and on the second tour appearing with many leading orchestras. From 1888 he was organist at the People's Palace (East London) and also at a church in Upper Norwood, besides teaching at the Normal College for the Blind at the latter suburb. From 1897 he was organist at St. George's in Edinburgh (the organ being then first introduced into the church). In 1907, '09 and '16 he made tours to South Africa and Australia. Has written 2 organ-overtures, a rondo, 2 *Grand Chœurs*, marches, wedding-music, preludes and other organ-pieces, etc. Sketch in *Musical Times*, 1901. *G, A.*

Hollmann, Joseph (Maestricht, 1852). Able Dutch 'cellist, pupil of the Brussels and Paris Conservatories, since 1875 becoming widely known throughout Europe and America and settling finally in Paris. He is a member of the Légion d'Honneur and has received many honors. For him Saint-Saëns wrote his 2d Concerto. Has written 2 'cello-concertos and many pieces.

Holly, Franz Andreas (Luba, 1747–1783, Breslau). Bohemian composer, theater-conductor at Prague, Berlin and Breslau. Wrote 15 popular singspiele (from 1772).

Holm, Ludwig (Copenhagen, 1858). Danish violinist, pupil of his father, Svendsen and the Copenhagen Conservatory, with study-trips to Germany, from 1880 playing in the court-orchestra and in 1898 becoming its concertmaster (till 1917). Since 1906 he has been director of the Horneman music-school. Has written a violin-concerto, chamber-music, piano-pieces and songs.

Holmes, Alfred (London, 1837–1876, Paris). Talented English violinist, pupil of his father, precociously developed, playing in public at ten (with his brother Henry). In 1855 the two toured in Belgium, in 1856 in Germany from the Rhine to Leipzig (attracting special notice from Spohr at Kassel), and in 1857 successively at Vienna, in Sweden (two years), at Copenhagen and at Amsterdam. In 1864 they both went to Paris, where Alfred remained, but with a further tour in 1867 in Belgium, Holland, Germany and Russia. Wrote the opera *Inez de Castro* (accepted at the Opéra, but not given), the sym-

phonies *Jeanne d'Arc*, 1867, *The Youth of Shakespeare*, 1875, *Robin Hood*, *The Siege of Paris*, *Charles XII* and *Romeo and Juliet*, and the overtures *The Cid* and *The Muses*, 1874. *G.*

Holmès, Augusta Mary Anne (Paris, 1849–1903, do.) Able Irish-French composer, largely self-taught, but with study under H. Lambert and Franck, from 1877 steadily making her way in Paris as a serious and enterprising composer. Wrote the operas *La Montagne Noire*, 1895, *Astarte* and *Lancelot du Lac* (last two not given), the dramatic stage-work *Héro et Léandre*, 1874, the cantatas *La Vision de la Reine*, *Ode Triomphale*, 1889, *Hymne à la Paix*, 1889, and *Lutin*, Psalm 114, 1873, the symphonic works *Roland*, 1877, *Lutèce*, 1878 (2d City of Paris prize), *Les Argonautes*, 1880, *Irlande*, 1882, *Pologne*, 1883, and *Au Pays Bleu*, 1891 (suite), and over 100 songs (including *Les Sept Ivresses*). Memoir by Barillon-Bauché, 1913. Some early works appeared under the name 'Hermann Zenta'. *G.*

Holmes, Edward (n. London, 1797–1859, in U. S.). English organist and critic, pupil and protégé of V. Novello, early associated with Keats, Lamb, Hazlitt and other writers, becoming a piano-teacher and organist in London, besides from about 1820 writing for the *Atlas*, *Spectator*, *Fraser's Magazine* and *Musical Times*. In 1827 and again later he visited Germany and Austria in quest of musical information, especially regarding Mozart. In 1857 he married the daughter of S. Webbe, Jr. From 1849 he was engaged in literary work in New York. Author of *A Ramble among the Musicians of Germany*, 1828 (3d ed. 1838), a remarkable *Life of Mozart*, 1845 (2d ed. 1878), a life of Purcell (in Novello's *Sacred Music*), an *Analytical and Thematic Index of Mozart's Piano-Works*, and important articles for the *Musical Times* (from 1846). *G* (see also iii. 681), *A.*

Holmes, George (?1660–1721). English organist, from 1705 at Lincoln Cathedral, having previously been at Durham. Wrote anthems and an *Ode for St. Cecilia's Day*. *G.*

Holmes, Henry (London, 1839–1905, San Francisco), brother of Alfred above. English violinist, associated with his brother till 1865, then visiting Copenhagen and Stockholm and settling in London, where from 1868 he gave chamber-concerts and in 1883–94 was professor at the Royal College, and then migrating to America. Wrote 5 symphonies, an overture, a violin-concerto (1875), 2 string-quintets, violin-pieces, 2 sacred cantatas and songs. *G*, *A.*

Holmes, John (?–1638). 16th C. *G.*

Holmes, William Henry (Sudbury, 1812–1885, London). English pianist, pupil of the Royal Academy, London, and from 1826 professor there (W. S. Bennett, the Macfarrens, etc., among his pupils). Wrote symphonies, a piano-concerto (*The Jubilee*), a violin-sonata, many piano-pieces and songs, besides the opera *The Elfin of the Lake*. *G.*

Holmsen, Borghild (Christiania, 1865). Swedish pianist, trained at the Leipzig Conservatory and in Berlin, making her début in 1889 and touring often in Scandinavia and Germany. Has written a violin-sonata, 2 violin-romances, piano-pieces and songs. She lives in Christiania.

Holst, Gustav [von] (Cheltenham, 1874). English composer, trained at the Royal College, London, for a time trombonist with the Carl Rosa troupe and in the Scottish Orchestra, becoming music-master in various London institutions (since 1907 at Morley College). Has written the operas *The Revoke* (1895), *The Youth's Choice* (1902), *Sita* (1906), *Savitri*, 1916, and *The Perfect Fool*, 1923, incidental music for the masque *Dame Christian*, 1909, and the Stepney Pageant, (1909), the symphony *Cotswolds*, 1900, the overture *Walt Whitman*, 1899, the symphonic poem *Indra*, 1903, the orchestral suites *Beni Mora*, 1910, *Phantastes*, 1911, in C, 1913 (for strings), *The Planets*, 1915, and *Japanese*, 1916, the orchestral pieces *Song of the Night*, 1905 (with violin), *Invocation*, 1911 (with 'cello). *A Somerset Rhapsody*, 1907, *Songs without Words* and *Songs of the West*, 2 suites for military band (1911), a ballet for *The Perfect Fool* (1918), a ballet-suite (1900), 2 quintets for wind (one with piano), *Fantasiestücke* for oboe and strings, 1896, the scenas *Ornulf's Drapa*, 1898 (baritone), and *The Mystic Trumpeter*, 1904 (soprano), the choral works *Clear and Cool*, 1897, *King Estmere*, 1903, *Choral Hymns from the Rig-Veda*, 1908–12, *The Cloud-Messenger*, 1910, *Christmas-Day*, *Hecuba's Lament*, *Hymn to Dionysus*, *The Hymn of Jesus*, 1917, *Ode to Death*, 1919, etc., a large number of choruses and part-songs, especially for women's voices, and numerous songs. See *Musical Times*, 1919. *G*, *A.*

Holstein, Franz Friedrich von (Brunswick, 1826–1878, Leipzig). North German composer, until 1853 in military service, then pupil of Hauptmann, traveling extensively and from 1859 settling in Leipzig. Wrote the operas *Der Haideschacht*, 1868, *Der Erbe von Morley*, 1872, *Die Hochländer*, 1876, and *Marino Falieri* (unfinished), an operetta (1845), the overtures *Lorelei*, 1855, and *Frau Aventiure*, the scena *Beatrice*, a piano-trio and other chamber-music, a piano-sonata and pieces, part-songs and songs. He wrote the librettos for his operas, and other poems (published 1877, with biography). His will established a fund for the aid of struggling music-students. *G.*

Holten, Karl von (Hamburg, 1836–1912, Altona). North German pianist, pupil of J. Schmitt, Lallemant, Grädener and the Leipzig Conservatory, from 1855 teacher at Altona and from 1874 at the Hamburg Conservatory, gaining the title of professor in 1899. Wrote a piano-concerto, a trio, a violin-sonata, a *Kindersinfonie*, piano-pieces and songs.

Holter, Iver Paul Fredrik (Gausdal, 1850). Able Norwegian conductor and composer, trained by Svendsen, at the Leipzig Conservatory and in Berlin (on scholarship), from 1882

Grieg's successor as director of the Harmonie in Bergen, in 1886–1911 conductor of the Musical Union in Christiania, in 1890–1905 also of the Artisans' Choral Union, and since 1897 of his own Choral Union, besides having charge of several Scandinavian festivals and in 1900 of the 'Northern Concerts' in Paris (with Svendsen). He has also taught at the Conservatory. Has written a symphony (1884), the idyl *St. Hans Kveld* (for strings), incidental music for *Götz von Berlichingen* (also as suite), romances for violin and orchestra, 2 string-quartets, the cantata *Til Faedrelandet* and 2 cantatas for men's voices, some piano-pieces and several songs.

Holy, Alfred (Oporto, 1866). Famous Portuguese harpist, son of the director of the Oporto Conservatory, but mostly trained at the Prague Conservatory, in 1885–96 playing in the opera-orchestra there, from 1896 at the Berlin Opera, from 1903 at the Vienna Opera and Philharmonic and since 1913 with the Boston Symphony Orchestra. Has written about 35 harp-solos, chamber-music with harp and arrangements or studies for harp with orchestra, besides the comedy-opera *Das Märchen von Glück*, 1909. *A.*

Holzbauer, Ignaz (Vienna, 1711–1783, Mannheim). Able Austrian composer, self-taught, from about 1734 director for Count Rottal in Moravia, from 1745 director of the Vienna court-theater (his wife also engaged as singer), from 1751 court-director at Stuttgart and from 1753 the same at Mannheim. In 1747, '56, '58, and '59 he made professional trips to Italy. His very numerous works were highly esteemed at the time and commended by Mozart. Wrote 11 Italian operas (1753–82), including *Nitteti*, 1757 (Turin) and *Alessandro nell' Indie*, 1759 (Milan), besides *Günther von Schwarzburg*, 1776 (Mannheim) [see *Denkmäler deutscher Tonkunst*, viii-ix], 5 oratorios, over 25 masses with orchestra, many motets and other church-music, a great quantity of concerted music for instruments (symphonies, quartets, trios, sonatas, etc.) [a string-quartet in *Denk.d.Tonkunst in Bayern*, xv]. He came to Mannheim when its instrumental development was at its height and joined Stamitz in giving it commanding influence. When the electoral establishment was removed to Munich in 1778 he remained at Mannheim. In his later years he became totally deaf. Autobiography in Cramer's *Magazin*, 1783, and Vossler's *Realzeitung*, 1790. Thematic list of 65 symphonies in *Denkm. d. Tonkunst in Bayern*, iii, 1. *G.*

Holzer, Ernst (Stuttgart, 1856–1910, Ulm). From 1887 professor at the Ulm Gymnasium. Author of *Schubartstudien*, 1902, and *Schubart als Musiker*, 1905, discussions of the musical writings of Varro (1890) and Philodemos (1907, in *Philologus*) and articles on the music-history of Würtemburg, besides an unfinished work on that of Ulm.

Hölzl, Franz Seraph (Malaczka, 1808–1884, Fünfkirchen). Hungarian church-musician, pupil of Kessler and Seyfried, from 1827 teacher in Vienna, from 1841 choral conductor at Innsbruck and from 1843 director at Fünfkirchen Cathedral. Wrote the opera *Die Colonna*, 1847, the oratorio *Noah*, 1844, over 30 masses, 6 Requiems, much other church-music, a symphony, 2 overtures, quintets, quartets, violin-sonatas, etc.

Homer, Louise Dilworth, née Beatty (Pittsburgh, ?1872). Eminent American operatic contralto, pupil of W. L. Whitney, Sidney Homer, Fidèle Koenig and Lhérie, making her début at Vichy, followed by many appearances at Covent Garden, London, and the Monnaie, Brussels. From 1900 till 1919 she sang regularly at the Metropolitan, New York, with some trips abroad, besides a large amount of concert-work. One of her most signal successes was in Gluck's *Orfeo* at Paris in 1909–10. In 1895 she married the song-composer Sidney Homer. *A.*

Homer, Sidney (Boston, 1864). Gifted American song-composer, pupil of Chadwick and the Leipzig and Munich Conservatories, in 1888–95 teaching and lecturing in Boston, then going to Paris with his wife (see above) and since 1900 living in New York. Has written over 100 songs that are deservedly popular. *A.*

Homeyer, Paul Joseph Maria (Osterode, 1853–1908, Leipzig). Phenomenal Hanoverian organist, pupil of his father and uncle, with study at the Leipzig Conservatory and University. His recitals at Leipzig while yet a student made a great impression. After brilliant tours in Germany, Austria and Italy, from about 1880 he was organist at the Gewandhaus, Leipzig, and teacher at the Conservatory. Author (with R. Schwalm) of an excellent organ-method and editor of various organ-works of Bach, Mendelssohn and Schumann.

Homilius, Friedrich (1813– ?). Noted Saxon hornist, pupil of Moschke and Kummer, from 1830 in the Dresden Military Band, and after 1838 in Petrograd, where till 1876 he played in the opera-orchestra, in 1873–99 taught at the Conservatory and for twenty-five years led the Philharmonic Society.

Homilius, Gottfried August (Rosenthal, 1714–1785, Dresden). Eminent Saxon church-musician, pupil of J. S. Bach, from 1742 organist at the Frauenkirche in Dresden and from 1755 cantor at the Kreuzschule and music-director for the three leading city-churches. In his day he was highly honored as church-composer, though he departed widely from the style of his great master. Wrote a Christmas oratorio (1777), 2 Passions, a cycle of church-cantatas, many motets, figured chorales, 3 *Choralbücher*, some organ-pieces and a method in figured bass. See Hasche, *Magazin für sächsische Gesch.* 1785, Held, *Das Kreuzkantorat*, 1894 (*Vierteljahrschr.*, with register of works), and Steglich, *K. P. E. Bach u. Homilius*, 1915. *G.*

Homilius, Louis (Petrograd, 1845–1908, do.), son of Friedrich above. German-Russian organist, 'cellist and pianist, trained at the Petrograd Conservatory, from 1870 organist at the Cathe-

dral of Sts. Peter and Paul, besides in 1868–72 playing 'cello at the Opera, and from 1874 professor at the Conservatory. Published choruses, piano-pieces, songs and a *Choralbuch*.

Honegger, Arthur (Havre, 1892). French composer (of German extraction), pupil of R. C. Martin and L. Capet, since 1913 active in Paris as head of the ultra-modern group known as 'The Six' (the others being Auric, Durey, Milhaud, Poulenc and Taillefer). Has written the opera *Mort de Sainte Alméenne*, music for Méral's *Dit des Jeux du Monde* and Morax' *König David* (1921), the ballet *Verité? Mensonge?*, the 'mimic symphony' *Horace Victorieux*, the symphonic poem *Pastorale d'Été*, a *Hymne* for ten stringed instruments and other works for orchestra, a string-quartet, a *Rhapsodie* for piano, flutes and clarinet, sonatas for two violins, for viola and for 'cello, etc.

Hood, Helen (Chelsea, Mass. 1863). American composer, pupil of Lang, Chadwick and Moszkowski. Has written a string-quartet, a piano-trio, other trio-pieces, violin- and piano-pieces, part-songs and many effective songs. *A.*

Hook, James (Norwich, 1746–1827, Boulogne). English organist and popular composer, pupil of Garland, in 1769–73 organist and composer at the Marylebone Gardens, London, and in 1774–1820 in the same capacity at the Vauxhall Gardens, besides being for many years organist at St. John's, (Horselydown). Wrote the oratorio *The Ascension*, 1776, music for about 25 stage-pieces (1771–1809), hundreds of songs, catches, part-songs, etc., many of which had great vogue, organ-concertos, piano-sonatas and pieces, and a piano-method (1796). *G.*

Hook, E. & G. G. American organ-making firm, founded in 1827 at Salem, Mass., by Elias Hook (1805–1881) and his brother George G. Hook (1807–1880), and transferred in 1832 to Boston, where it acquired a fine reputation. In 1865, when Frank H. Hastings became a partner, the firm-name was changed to Hook & Hastings. *A.*

Hope-Jones, Robert (n. Chester, 1859–1914, Rochester, N. Y.). Gifted English organ-expert, originally trained as an electrical engineer, from 1889 absorbed in problems of organ-improvement. In 1903 he came to America, working first in Hartford, Conn., from 1905 in Boston, from 1907 at Elmira, N. Y., and from 1910 at North Tonawanda, N. Y. He invented and advocated many devices, some of which attracted much attention, and was the builder of several fine instruments. *G* (iii, 551–2), *A.*

Hopekirk, Helen (Edinburgh, 1856). Eminent Scottish pianist, pupil of Lichtenstein, Mackenzie, the Leipzig Conservatory, Leschetizky, Navrátil and Mandl, first appearing at Leipzig in 1879 and then with many leading orchestras in Europe. In 1883–1919 she lived in America, from 1897 as a favorite teacher in Boston, introducing many modern French works. Has written a piano-concerto, a *Concertstück* for piano and orchestra, 2 violin-sonatas and other pieces, 2 piano-suites and about 100 effective songs. *A.*

Hopfe, Karl (Barmen, 1872–1910, do.). Rhenish choral conductor, trained at the Berlin Hochschule and by Bruch, from 1895 leading societies in Remscheid and from 1897 two or more in Barmen. Wrote an opera, an orchestral suite, men's choruses, etc.

Hopffer, Ludwig Bernhard (Berlin, 1840–1877, n. Rüdesheim). Prussian composer, pupil of Kullak's Academy, Berlin. Wrote the operas *Fritjof*, 1871, and *Sakuntala*, the festival-play *Barbarossa*, 1871, the comedy *Der Student von Prague*, the choral works *Pharao*, *Darthulas Grabgesang* and Psalm 23, besides symphonies, overtures, a piano-quintet, a string-quartet, songs, etc.

Hopkins, Edward Jerome (Burlington, Vt. 1836–1898, Athenia, N. J.). American promoter of popular music, self-taught, from the age of ten playing organs in various places (1856–69 in New York), in 1856 starting in New York the American Music Association (to promote interest in American works), in 1865 the Orpheon Free Schools, which during thirty years enrolled over 30,000 pupils, and in 1868 the *Philharmonic Journal*, which he conducted till 1885. He also gave many lecture-concerts throughout the country. Wrote several hundred works, including the operas *Samuel*, 1877, and *Dumb Love*, the symphony *Life*, a *Child's Symphony* (for strings), a piano-concerto, a piano-trio, 2 preludes and fugued fantasias for organ, *Easter Festival Vespers* for three choirs, two organs, orchestra, harp and cantor, a fantasia for five pianos, 3 church-music collections, an *Orpheon Class-Book*, etc. *A.*

Hopkins, Edward John (London, 1818–1901, do.). Eminent English organist, pupil of Hawes and Walmisley, but in organ self-taught. In 1826–33 he was a choirboy in the Chapel Royal and at fourteen held his first post as organist (in the suburb of Mitcham), passing in 1838 to St. Peter's (Islington) and in 1841 to St. Luke's (Soho). From 1843 he was organist at the Temple Church, where he remained much honored till 1898. Besides being associated with numerous societies and holding various posts of dignity, in 1882 he was made Mus.D. by the Archbishop of Canterbury and also in 1886 by Toronto Univ. Wrote several services, about 25 anthems (prizes in 1838, '40, '87), hymn-tunes and other church-music. Author of a notable treatise on *The Organ, its History and Construction* (with Rimbault), 1855 (5th ed. 1887), and editor of madrigals by Bennet and Weelkes and of the music in *The Temple Church Choral Service*. He also contributed many articles to the 1st edition of Grove's *Dictionary*. It is striking that he sang at the coronation of William IV in 1831 and also joined in Queen Victoria's Jubilee in 1897. *G.*

Hopkins, Harry Patterson (Baltimore, 1873). American composer, trained at the Peabody Conservatory, Baltimore, and by Dvořák, since

1899 teacher in Washington and organist at the Franklin Street Presbyterian Church, Baltimore. Has written 2 overtures, the orchestral fantasy *The Dreamer*, 2 suites de ballet, a piano-quintet, the choral work *A Tragedy*, piano-pieces and many songs. *A.*

Hopkins, John (London, 1822–1900, Rochester), brother of Edward above. English organist, trained as a choirboy at St. Paul's, London, in 1838 beginning a long series of appointments as organist (mostly in London) and from 1856 organist of Rochester Cathedral (following his cousin J. L. Hopkins). Wrote some church-music. *G.*

Hopkins, John Larkin (London, 1819–1873, Ventnor), cousin of Edward and John above. English organist, trained as choirboy at Westminster Abbey under Turle, from 1841 organist at Rochester Cathedral and from 1856 at Trinity College, Cambridge, and also to the University (Mus.D. in 1867). Wrote several services and nearly 30 anthems. *G.*

Hopkinson, Francis (Philadelphia, 1737–1791, do.). Distinguished American lawyer and publicist, educated at the University of Pennsylvania, from 1761 actively engaged as lawyer, and soon in politics, in 1776 one of the signers of the Declaration of Independence (representing New Jersey), in 1787 one of the convention that framed the United States Constitution and from 1790 U. S. District Judge. He was well known as poet, essayist and political satirist. From about 1754 his special interest in music is traceable and from 1759 he began to produce songs (7 published in 1788), thus making him the earliest composer in America. See monograph by Sonneck, 1905, and in *I. M. G. Sammelbde.* 1903. *A.*

Hopkinson, J. & J. London piano-making firm, founded in 1835 by John Hopkinson and his brother James, at first at Leeds, but from 1846 in London. The former retired in 1869. Their instruments won high commendation at the Exhibitions of 1862 and '78. In 1886–95 they also engaged in music-publishing. *G.*

Hoppe, Adolf (Kissingen, 1867). Bavarian organist, pupil of the Karlsruhe and Leipzig Conservatories, from about 1890 settled at Freiburg (Baden), where since 1892 he has been lecturer at the University, organist at the Luther- and Pauluskirchen and the Synagogue, and conductor of the academical singing-society and a chamber-music society.

Hoppe, Karl (n. Kattowitz, 1883). Silesian church-musician, pupil of Josef Stein and V. Kotalla. Has written masses and other church-music, an *Orgelbuch zum Breslauer Diözesan- Andachtsbuche, Orgelbegleitung zu d. Einheitsliedern*, etc., and an edition of Brosig's organ-works (1915), besides articles on church-music.

Horák, Eduard (Holitz, 1839–1892, Riva), and **Adolf** (Jankovič, 1850), brothers. Bohemian pianists, founders of the famous Horák Piano School in Vienna, Eduard directing it till 1892. They have published several works on piano-study, including *Der Klavierunterricht in neue, natürliche Bahne gelenkt*, 2 vols. 1892.

Horák, Wenzel Emanuel (Mscheno-Lobes, 1800–1871, Prague). Able Bohemian organist, pupil of Josef Schubert and self-taught, from 1833 at various churches in Prague, chiefly the Teynkirche. Wrote several masses, a Requiem, motets, etc., that were highly regarded, besides *Die Mehrdeutigkeit d. Harmonien*, 1846.

Horn, August (Frieberg, 1825–1893, Leipzig). Saxon pianist, from 1862 in Dresden and from 1868 in Leipzig. Wrote a comic opera (1875), an overture, piano-pieces, men's part-songs and songs, besides many piano-arrangements of symphonies, operas, etc.

Horn, Camillo (Reichenberg, 1860). Bohemian critic, writing for the *Deutsches Volksblatt* in Vienna and teacher at the Conservatory since 1918. Has written a symphony, an orchestral scherzo, the scenas *Thusnelda* and *Wallada*, 2 choral works and various choruses, a piano-sonata and pieces, songs, etc. He has conducted a choral society which was formed partly to produce his works.

Horn, Charles Edward (London, 1786–1849, Boston), son of Karl below. English singer and composer, pupil of his father and Thomas Welsh, from 1809 actor-singer and composer of operettas in London and Dublin. In 1832 he went to New York, where he produced ballad-operas (with some reduced and rearranged versions of others) at the Park Theatre and later taught and essayed music-publishing. After being in England in 1843–47, in 1848–49 he was conductor of the Handel and Haydn Society in Boston. Wrote over 25 operettas and similar stage-works, the oratorios *The Remission of Sin* (later given as *Satan*) and *Daniel's Prediction*, the cantata *Christmas Bells*, glees and many songs. *G, A.*

Horn, Johann Kaspar. 17th C.

Horn, Karl Friedrich (Nordhausen, 1762–1830, Windsor). Saxon teacher, pupil of Schröter, from 1782 in England as a fashionable teacher (from 1811 employed by Queen Charlotte), in 1823 becoming organist at St. George's, Windsor. With S. Wesley he prepared an edition of Bach's *Wohltemperiertes Clavier* (1810). *G.*

Horn, Michael (b. 1859). Benedictine church-musician, pupil of Abbot Sauter, from 1883 organist and teacher at Maredsous Abbey and since 1896 at the monastery of Beuron (Bavaria). Since 1902 he has edited the *Gregorianische Rundschau*, besides writing for many other periodicals. Has written much church-music and edited a collection of service-pieces for organ (3 parts).

Hornbostel, Erich M. von (Vienna, 1877). Austrian physiological psychologist, educated at Vienna, Heidelberg and Berlin (Ph.D., Vienna, in 1900). In 1905–06 he was Stumpf's assistant at Berlin. In 1908 he visited America to make researches among the Pawnee Indians, and has since devoted himself to problems of ethnic music. Since 1917 he has held the title

of professor. Among his publications are numerous articles (many of them with Otto Abraham) on musical phenomena in Japan, Turkey, Tunis and the Bismarck Archipelago, as well as among the North American Indians, with several upon ethnic music in general. (Many of these are in the *I. M. G. Sammelbde.* or *Zeitschr.* 1903–09). In 1922 he began issuing (with Stumpf) a series of *Sammelbde. für vergleichende Musikwissenschaft.*

Horneman, Emil Christian (Copenhagen, 1841–1906, do.). Danish teacher, pupil of his father and the Leipzig Conservatory, from 1860 active in Copenhagen, where he founded a Konzertverein and in 1880 also a music-school. Wrote the opera *Aladdin*, 1888, and other stage-works, the overture *Heldenleben*, ballads, songs and piano-pieces. Memoir by Hetsch (in *Neue Musikzeitung*, xxiii).

Horner, Ralph Joseph (Newport, Monmouth, 1848). English conductor, trained at the Leipzig Conservatory, from 1868 teaching in London, and in 1888–1905 at Nottingham as conductor of various societies and lecturer at University College. In 1879–90 he was much occupied as conductor of various opera-troupes. In 1906–09 he was similarly employed in the United States and has since worked at Winnipeg (Manitoba) as director of the Academy of Music and Arts, leader of choral societies, etc. Mus.D. of Durham Univ. in 1898. Has written the opera *Amy Robsart*, 2 comic operas, 6 operettas, 6 choral works, a symphony, an orchestral suite and other pieces, a string-quartet, a violin-sonata, piano-pieces and about 100 songs. *A.*

Hornstein, Robert von (Donaueschingen, 1833–1890, Munich). Badenese composer, trained at the Leipzig Conservatory, from 1873 professor at the Munich Conservatory. He was intimate with Wagner and Schopenhauer. Wrote the operas *Adam und Eva*, 1870, and *Der Dorfadvocat*, the ballet *Der Blumen Rache*, incidental music to Shakespeare's *As You Like It* and Mosenthal's *Deborah*, many duets and songs, etc. Memoir by his son Ferdinand, who also put together pieces by his father as incidental music for his own drama *Buddha.*

Hornung & Möller. A leading piano-making firm in Copenhagen, founded in 1842 by Conrad Christian Hornung (1801–1873) and from 1851 in the hands of H. P. Möller, who had been his assistant. Hornung's autobiography was published by F. Krebs in 1873.

Horsley, Charles Edward (London, 1822–1876, New York), son of the following. English organist, pupil of his father, Moscheles, Hauptmann and Mendelssohn, from about 1845 organist at St. John's (Notting Hill), from 1862 in Australia, where he was organist in the suburbs of Melbourne, and after 1870 in New York, whence he wrote articles on music in America for the London *Musical Standard.* Wrote the oratorios *David*, *Joseph* (both given at Liverpool) and *Gideon*, 1860 (Glasgow), the choral ode *Euterpe*, 1870 (Melbourne), music for Milton's *Comus*, an overture (1845, Kassel), a piano-trio, etc., and a *Text-Book of Harmony*, 1876. *G, A.*

Horsley, William (London, 1774–1858, do.). Noted English glee-composer, mostly self-taught, from 1794 holding various appointments as organist in London, including the Girls' Orphan Asylum (from 1798, till 1802 as assistant to Callcott) and Charterhouse School (from 1838). In 1798 he was concerned in the founding of the Concentores Sodales, which continued till 1847, and from 1801 he was active in the revived Vocal Concerts, for which he wrote extensively. In 1813 he was a founder of the Philharmonic Society. Wrote 3 symphonies and other instrumental pieces, but was best known for his many glees (5 collections, 1801–07), a set of 40 canons, hymn-tunes (1820, '28) and songs, besides elementary text-books (1825, '47). He edited Callcott's glees (2 vols. 1824, with biography) and Bk. I of Byrd's *Cantiones Sacræ* (for the Musical Antiquarian Soc.). From 1829 he was intimate with Mendelssohn (see English translations of Carl Mendelssohn's *Goethe und Mendelssohn*). Horsley's son (see above) made a collection of his father's glees in 1873. *G.*

Horvath, Cecile, née Ayres (Boston, 1889). Gifted American pianist, pupil of her father, Safonov and Gabrilowitch, since 1910 appearing in Europe and America. She is the wife of the Philadelphia pianist Zoltan de Horvath. *A.*

Horwitz, Benno (Berlin, 1855–1904, do.). Prussian violinist, pupil of the Berlin Hochschule, Kiel and A. Becker. Wrote the symphonic poem *Dionysos*, chamber-pieces, large choral works, etc.

Horwitz, Karl (Vienna, 1884). Austrian student of music-history, trained at Vienna University (Ph.D. 1906) and by Schönberg, from 1908 theater-director at various places, and in 1911–14 at the Landestheater in Prague. With Riedel and Adler he edited the two volumes of the *Denkmaler d. Tonkunst in Oesterreich* (xv. 2, xix, 2) in which the effort is made to show that G. M. Monn rather than Joh. Stamitz was the founder of the revolution in instrumental style about 1750.

Höscheler, Arnulf (Wasserburg, Lake Constance, 1880–1917 in France). Gifted Würtemberger church-musician, pupil of Wilh. Weber and Heermann, writing 2 notable masses, an Easter Te Deum, an Ave Maria, a Vater Unser, etc., besides the pamphlet *Reform d. kathol. Kirchenmusik*, 1910.

Hösel, Kurt (Dresden, 1862). Saxon choral conductor, pupil of the Dresden Conservatory and Schulz-Beuthen, after short engagements at Münster, Freiburg and Breslau, from 1892 assistant-conductor at Bayreuth, and since 1895 director of Wagner concerts at Dresden, founder of the Philharmonic Chorus, leader of the Dreyssig Choral Union and in 1897–99 teacher at the Conservatory. Since 1907 he has held the title of professor. Has written the opera

Wieland der Schmied, 1913, fine choruses and piano-pieces.

Hosmer, Lucius (South Acton, Mass. 1870). American composer, pupil of Chadwick. Has written 2 comic operas, 3 overtures, 2 orchestral suites, a *Southern Rhapsody* for orchestra, and songs.

Hostinsky, Ottokar (Martinoves, 1847–1910, Prague). Able Bohemian music-æsthetician, educated at Munich and Prague Universities (Ph.D. 1869), after living at Salzburg and Munich and in 1876 visiting Italy, from 1877 was teacher at Prague University, after 1892 full professor. Author of a short life of Wagner (1871), *Das Musikalisch-Schöne*, 1877, *Die Lehre von d. musikal. Klängen*, 1879, *Ueber d. Entwickelung u. d. jetzigen Stand d. tschechischen Oper*, 1880, *Ueber d. Bedeutung d. praktischen Ideen Herbarts*, 1883, *Herbarts Aesthetik in ihren grundlegenden Teilen*, 1890, *Musik in Böhmen*, 1894, and *Volkslied u. Volkstanz d. Slaven*, 1895, besides many essays on Bohemian music in periodicals.

Hothby, Johannes (?–1487). 15th C. *G.*

Hotteterre, Louis. Chamber-musician to Louis XIV and XV at Paris, but known as 'Le Romain' because of a sojourn in Rome. He was considered the best flutist of the early 18th century. Wrote sonatas, partite, trios, duets and dances for his instrument, besides several instruction-books (1699–1738). His brother **Nicholas** (d. 1695) was famous as oboist and bassoonist. Monographs by Carlez, 1877, Thoinan, 1894, and Mauger, 1912.

Houdard, Georges Louis (Neuilly, 1860–1913, Paris). French investigator of the neume-notation, writing a series of able monographs (1897–1912), in which he supported the view that every neume has a unit-value, so that groups represent rapid figuration. He was a pupil of L. Hillemacher and Massenet and also wrote considerable church-music.

Houghton, Evangeline Florence (Cambridge, Mass. 1873). American soprano, pupil of Edna Hall, Henschel, Randegger and Mrs. R. Lehmann, appearing in Boston in 1891 and in London in 1892 (as Miss E. Florence), becoming a favorite artist in concert and at festivals. In 1895 she toured in Australia and in 1898 on the Continent and in 1899 in America. Her voice has a phenomenally high range (to C in altissimo). In 1894 she married Alexander Crerar of Boston. *G* (under Florence).

Houseley, Henry (Sutton-in-Ashfield, 1851). English organist, playing at first at St. Luke's, Derby, and St. James', Nottingham, since 1888 organist at Denver Cathedral in America, where he is also choral and orchestral conductor. Has written 5 short operas, the cantata *Omar Khayyám*, 5 sacred cantatas, 6 orchestral pieces, a string-quartet, organ-pieces and songs. *A.*

Howard, Kathleen. Able Canadian operatic contralto, pupil of Saenger and J. de Reszké, from 1907 singing at Metz, in 1909–12 at Darmstadt, then touring through Europe, in 1913–15 with the Century Opera Company, New York, and since 1916 at the Metropolitan. In 1915 she assisted at the première of Parker's *Fairyland*. In 1916 she married Edward K. Baird of New York. Author of *Confessions of an Opera-Singer*. *A.*

Howard, Samuel (London, 1710–1782, do.). English organist, pupil of Croft (as choirboy) and Pepusch, playing at St. Bride's and St. Clement Danes' in London. Mus.D. of Cambridge Univ. in 1769. Wrote an operetta (1744), cantatas, anthems, songs and some piano-pieces. He assisted in preparing Boyce's *Cathedral Music*. *G.*

Howell, James (Plymouth, 1811–1879, London). English double-bassist, trained at the Royal Academy, London, and by Anfossi, from about 1830 teaching at the Academy, playing in leading orchestras and in 1846 succeeding Dragonetti at the Opera. *G.*

Howells, Herbert (Sydney, N. S. W. 1892). Australian composer of an orchestral suite, pieces for small orchestra, a piano-concerto, a clarinet-quintet, 3 string-quartets, a piano-quartet, 2 violin-sonatas, an organ-sonata, the choral work *Sir Patrick Spens*, songs, etc.

Hoya, Amadeo von der (New York, 1874–1922, Linz). American violinist, trained by Kotek, Kruse, Joachim, Sauret, Halir, Kogel and Taubert, appearing from about 1892 as concertist and for a time concertmaster in the New York Symphony Society, in 1894–96 Halir's successor as concertmaster at the Weimar Opera, and from 1901 concertmaster for the Linz Musical Union. Author of significant works on violin-technique.

Hoyer, Karl (Weissenfels, 1891). Able Saxon organist, trained at the Leipzig Conservatory, in 1911–12 at the Reval Cathedral and then at the Jacobikirche in Chemnitz. Among his works are an *Introduktion und Chaconne* for organ and orchestra, a concertino for organ and strings, an organ-sonata, and *Introduktion und Doppelfuge* for two pianos, etc.

Hřimaly, Adalbert (Pilsen, 1842-1908, Vienna). Bohemian violinist, conductor and composer, pupil of the Prague Conservatory, from 1861 conductor at Gothenburg (Sweden), from 1868 at the Prague Opera and from 1874 at Czernowitz (Bukowina), where he led the Musical Union and directed the Conservatory. Wrote the operas *Der verzauberte Prinz*, 1871, and *Svanda Dudák*, 1896.

Hřimaly, Johann (Pilsen, 1844–1915, Moscow), brother of the above. Also a violinist and trained at the Prague Conservatory, in 1862–63 concertmaster at Amsterdam and from 1869 at Moscow, where he taught in the Conservatory, conducted its orchestra and led his own Quartet. He was widely valued as teacher. Wrote violin-studies and edited Mazas' *Violinschule*.

Hřimaly, Ottokar (Czernowitz, 1883), nephew of the above. Austrian composer of 2 symphonies, the symphonic poems *Ganymed*, *Der*

goldene Topf and others, a piano-quintet, 2 string-quartets, sonatas for violin, for 'cello and for piano, etc. In 1908 he went from the Vienna Conservatory to Moscow.

Hubay, Jenö [Eugen Huber] (Pest, 1858), son of the following. Eminent Hungarian violinist, pupil of his brother and Joachim, from 1876 known as a virtuoso of high rank, from 1882 professor at the Brussels Conservatory and in 1886 succeeding his father as professor at the Pest Conservatory. Both at Brussels and at Pest he formed noted Quartets, lately including Von Herzberg, Waldburn and Popper. Ph.D. of Klausenburg Univ. in 1913. In 1894 he married the Countess Rosa Cebrain. Has written the operas *Alienor*, 1891, *Der Geigenmacher von Cremona*, 1893, *A Falu Rossza*, 1896, *Moosröschen*, 1903, *Lavothas Liebe*, 1906, and *Anna Karenina*, 1920, 2 symphonies (the 2d entitled *1814–15*), 4 violin-concertos (1st, *Dramatique*, 4th, *All'Antica*), a *Sonate Romantique*, 8 *Szenen aus der Czárda*, *Les Fileuses* and many other notable violin-works. *G.*

Hubay [Huber], Karl (Varjas 1828–1885, Pest). Hungarian violinist and composer, professor at the Pest Conservatory and conductor of the Opera. Wrote the operas *Szekler Mädchen*, 1858, *Lustige Kumpane*, *Des Königs Kuss*, 1875, and *Der Hofball*, 1889.

Huber, Felix (?–1810, Bern). Noted Swiss composer of very popular songs under the titles *Schweizer Lieder*, *Lieder für eidgenössische Krieger*, *Lieder für Schweizer Jünglinge*, etc.

Huber, Ferdinand Fürchtegott (1791–1863, St. Gall). Another Swiss song-composer, whose work was commended by Mendelssohn. Memoir by Nef, 1898.

Huber, Hans (n. Olten, 1852–1921, Locarno). Distinguished Swiss composer, trained at the Leipzig Conservatory, but developing with decided individuality. From 1874 he taught at Wesserling (Alsace), from 1876 at Thann and from about 1885 at the Basel Music School, where in 1896 he succeeded Bagge as director, retiring in 1918. His poetically nervous style linked him with both Schumann and Brahms, while he had some kinship as well with Wagner and Liszt. His works include the following:

Orchestral Works

Symphonies—*Eine Tellsymphonie*, *Böcklin*, in E min. *Heroische*, in C, *Akademische* (originally for strings only), *Romantische* (or *Der Geiger von Gmund*), in A, *Schweizerische*, in D min.
Eine Lustspielouvertüre; the serenades *Sommernächte* and *Winternächte*; *Römischer Karneval.*
Concertos—for violin, in G min.; for piano in C min., C, D and B-flat.

Chamber-Works

Piano-quintets in G min. and G (*Divertimento*).
Piano-quartets in B-flat and E.
Piano-trios in E-flat, E, F and B-flat (*Bergnovelle*). Also 8 trio-fantasias.
Violin-sonatas in C min., B-flat, D, G, E, D min. (*Appassionata*), G (*Graziosa*), A (*Lirica*), and one other. Also Suite in G; Fantasie in G min.; 9 *Romantische Stücke.*
'Cello-sonatas in D, A (*Pastorale*), C min. and B-flat. Also Suite in D min.; 3 Romanzen.

Piano-Works

For two pianos, 4 hands—3 sonatas; *Improvisationen.*
For 4 hands—*Ländler vom Luzerner See*; *Romanzen*; *Zyklus*; Ballet-music for Goethe's *Walpurgisnacht*; *Aus Goethes West-östlichem Divan*; Suite; *Italienisches Album*; *Florestan*; Variations on a waltz of Brahms; *Ländliche Suite*; *Ballfest*; *Im Winter*; *Gita Govinda*; Preludes and Fugues in all keys; *Kindergarten*; *Aus den Alpen*; etc.
For 2 hands—sonata (*zu Maler Nolten*); Serenade; Ländler; 5 Elegien; Studies on an original theme; 2 sets of études; many shorter pieces.

Vocal Works

Operas—*Weltfrühling*, 1894, *Gudrun*, 1896, *Der Simplicius*, 1912, *Die schöne Belinde*, 1916, *Frutta di Mare*, 1918.
Oratorio—*Weissagung und Erfüllung*, 1913.
Cantatas, etc.—*Weihgesang* (from Psalm 8); *Aussöhnung* (men's voices); *Pandora*; *Meerfahrt* (men's (voices); *Caënis* (do.); 3 festival-cantatas; *Hebräische Melodien* (*a cappella*); 9 *Serbische u. rumänische Volklieder* (do.); and many lesser works.
Many part-songs, duets and songs.

Sketches by Refardt, 1906 (in *Monographien moderner Musiker*, and 1922. *G, A.*

Huber, Joseph (Sigmaringen, 1837–1886, Stuttgart). Würtemberger violinist, trained at the Stern Conservatory, Berlin, and by E. Singer and Cornelius, from about 1860 in the court-orchestra at Löwenberg, in 1846–65 concertmaster of the Leipzig Euterpe, and from 1865 in the Stuttgart court-orchestra. As composer he was much influenced by Liszt and also by the poet Lohmann. Wrote the operas *Die Rose von Libanon* and *Irene* (neither given, but published), 4 short symphonies (one movement), etc. He sought to replace the older, 'architectonic' forms by those more plastic to the idea or impulse, that is, 'psychological'. In his scores he used no key-signatures.

Huber, Kurt (Coire, 1893). Swiss musicologist, trained at Munich University (Ph.D. 1917), author of a thesis on Ivo de Vento (1918) and *Die Doppelmeister d. 16. Jahrh.* 1918 (in the Sandberger *Festschrift*). Since 1920 he has lectured at Munich University.

Huberdeau, Gustave (Paris, ?1878). Eminent French operatic bass, pupil of the Paris Conservatory, making his début in 1898 and at once engaged at the Opéra-Comique, from 1908 at the Manhattan, New York, and since 1910 with the Chicago Opera Company. His répertoire covers most of the French and Italian works of the day. *A.*

Hubermann, Bronislaw (n. Warsaw, 1882). Brilliant Polish violinist, pupil of Michalowicz, Lotto and Joachim, in 1893 making a sensation at Amsterdam, Brussels and Paris, in 1894 at London, in 1895 at Vienna (with Patti) and in 1896–97 in America, then settling at Vienna, but making repeated tours with constant success, and now in Berlin. Author of *Aus d. Werkstatt d. Virtuosen*, 1912. *G.*

Hubert, Nicolai Albertovitch (Petrograd, 1840–1888, Moscow). Russian teacher and critic, pupil of his father and the Moscow Conservatory, in 1869–70 director of the classes of the Imperial Musical Society in Kiev, from 1870 teacher at the Moscow Conservatory, in 1881–83 be-

coming director. He has since written on historical topics and been music-critic for the Moscow *Nachrichten*.

Huberti, Gustave Lêon (Brussels, 1843–1910, do.). Eminent Belgian composer, trained at the Brussels Conservatory (Prix de Rome, 1865), in 1874–78 director of the Mons Conservatory, from 1880 teacher and inspector in the Antwerp schools, from 1889 professor at the Brussels Conservatory and head of a suburban music-school. From 1891 he was a member of the Belgian Academy and from 1893 of the Légion d'Honneur. Wrote the large choral works *De laatste Zonnestral*, 1874, *Bloemardinne*, *Verlichting*, 1884, *Willem van Oranjes Dood*, *Kinderlust en Leed* (symphonic poem with chorus) and others, a *Symphonie Funèbre*, a *Suite Romantique* and the orchestral pieces *In der Gaarde* and *Triomffest* (with organ), festival marches, etc., a piano-concerto, vocal scenas, an Andante and Intermezzo for 4 flutes and orchestra, various piano-pieces, the chorus *Van Maerlantszang* (men's voices *a cappella*), etc.

Hübner, Jean (Warsaw, 1696– ?). Prussian-Polish violinist, pupil of J. A. Rosetter, from about 1715 employed by Count Kinsky, with whom he went to Moscow. There he was later chamber-musician to the Duke of Holstein and finally in the court-band of the Empress Anna Ivanovna (d. 1740). He is said to have been the organizer of orchestral and chamber-music at the court (German players only).

Hucbald (?840–930). 9–10th C. *G.*

Hüe, Georges Adolphe (Versailles, 1858). Eminent French composer, trained at the Paris Conservatory (Prix de Rome, 1879). He at once demonstrated his command of expression by winning the Cressent prize in 1881 and that of the City of Paris in 1885, besides being early admitted into the Légion d'Honneur. Has written the operas *Les Pantins*, 1881, *Le Roi de Paris*, 1901, *Titania*, 1903, *Le Miracle*, 1910, and *Dans l'Ombre de la Cathédral*, 1921, the ballet *Siang-Sin*, 1922, a symphony, the overture *Reverie*, the symphonic poems *Rubezahl*, 1886, *La Belle au Bois Dormant*, 1894, and *Résurrection*, 1892, a *Sérénade* for small orchestra, a *Romance* for violin and orchestra, a *Fantaisie* for violin, the orchestral ballade *Le Berger*, the pantomime *Cœur Brisé*, 1890, various choral works and many effective songs. *G.*

Hueffer, Francis (Münster, 1843–1889, London). Eminent Westphalian author and critic, educated in literary history and music in Berlin, Leipzig, Göttingen (Ph.D. 1869), Paris and London, settling in the latter in 1870, contributing to the *North British Review*, the *Fortnightly* (till 1882) and the *Academy* (assistant-editor), and from 1878 serving as critic for the *Times*. Author of a critical edition of the works of the Troubadour Guillem de Cabestanh (1869), *Wagner and the Music of the Future*, 1874, *The Troubadours*, 1878, *Musical Studies*, 1880 (reprints of critiques), a life of Wagner (1881), *Italian and other Studies*, 1883, *Half a Century of Music in England*, 1889 (2d ed. 1898), and the librettos for Mackenzie's *Colomba* and *The Troubadour*, Cowen's *The Sleeping Beauty* and an English version of Verdi's *Otello*. From 1881 he was editor-in-chief of the 'Great Musicians' series (Novello), and he also translated the correspondence between Wagner and Liszt (1888, 2d ed. 1897). His early interest in Provençal literature led to his election to the French society Les Félibres, and in 1880 he lectured at the Royal Institution on the Troubadours. On the other hand, he was foremost in championing Wagner and in promoting the interest of the younger English composers. *G.*

Hug, Die Gebrüder. Important firm of music-dealers in Zurich, founded in 1807, but especially developed from 1863 by Jacob Emil Hug (d. 1909). They have branches throughout Switzerland and at Strasburg and Leipzig. They have emphasized the publication of choral works.

Hughes, Edwin (Washington, D. C. 1884). Gifted American pianist, pupil of Joseffy and Leschetizky, serving as the latter's assistant in 1909. In 1910–12 he concertized in America, then lived in Munich, playing often with leading orchestras and in recital, and since 1916 has worked in New York, in 1918–23 teaching at the Institute of Musical Art, as well as editing for Schirmer. Has written some songs and many articles for periodicals. *A.*

Hughes, Rupert (Lancaster, Mo. 1872). Versatile American critic and writer, educated at Cleveland, with some musical study under W. G. Smith, Kelley and C. W. Pearce. In 1898–90 he was critic for the New York *Criterion* and has since been active in several literary lines in New York. He has been connected with military life since 1897, in active service in 1916–18, attaining the rank of major. Author of the important *Contemporary American Composers*, 1900 (enlarged by A. Elson, 1915), *The Love-Affairs of Great Musicians*, 2 vols. 1903, and *The Musical Guide*, 2 vols. 1903 (later recast for *The Music-Lover's Cyclopedia*, 1914), and editor of *Songs by Thirty Americans*, 1904 (made up of fresh works). Since 1892 he has published many songs and has written various piano-pieces, including a *Funeral March for the American Dead in France*. His novel *Zal* (1905) is a study of the psychology of the concert-pianist. *A.*

Hugo von Reutlingen. (?1285–1359). 14th C.

Hugo, John Adam (Bridgeport, Conn. 1873). American pianist, trained at the Stuttgart Conservatory, from 1897 touring in Europe, in 1899–1900 teacher at the Peabody Conservatory, Baltimore, in 1901–06 head of the European Conservatory there and teacher at the Woman's College. Has written a symphony, piano-concertos in F min. and C, a piano-trio, violin-, 'cello- and piano-pieces, and songs, besides the operas *The Hero of Byzanz* and *The Temple-Dancer*, 1919. *A.*

Hugot, A. (Paris, 1761–1803, do.). French flutist, playing first at the Italiens and later in the Garde Nationale, and from 1795 teaching at the new Conservatory. Wrote many pieces for his instrument and a well-known method.

Huguet y Tagell, Rogelio (Barcelona, 1882). Spanish 'cellist, appearing often throughout Spain and at Paris, Casal's successor as soloist in the Philharmonic concerts at Barcelona. Has written the overture *Nérine*, the orchestral suite *Andalusian Scenes*, 2 operas, a 'cello-sonata and pieces.

Huhn, Bruno Siegfried (London, 1871). English pianist, pupil of S. B. Mills, L. Alberti, C. C. Müller and Anna Lankow, appearing throughout England in 1881–89 and then touring in Spain, Italy, Egypt, India and Australia. Since 1891 he has been in New York, giving recitals from 1896 and becoming organist at different churches (now at Plymouth Church, Brooklyn), besides conducting choral societies. Has written church-music, choruses, part-songs and piano-pieces.

Huhn, Charlotte (Lüneburg, 1865). Hanoverian operatic contralto, pupil of the Cologne Conservatory and of Hey, making her début in 1889 at Berlin, followed by engagements from 1890 in New York, from 1892 at Cologne, from 1895 at Dresden and in 1902–06 at Munich, then retiring to teach in Dresden.

Hull, Arthur Eaglefield (Market Harborough, 1876). Able English organist and theorist, pupil of J. H. Wood, Matthay and C. W. Pearce, since 1904 organist at Huddersfield, principal of a music-school there and editor of *The Monthly Musical Record*. He is active in the British Music Society. Mus.D. of Oxford Univ. Author of *Organ-Playing, its Technique and Expression*, 1911, *Modern Harmony*, 1914, *Harmony for Students*, 1918, *The Sonata in Music*, and volumes on *Bach*, *Scriabin*, *Three English Composers*, *Cyril Scott*, etc., in *The Music-Lover's Library*, of which he is editor. Has also written the oratorio *The Resurrection-Morning*, a cantata, several organ- and piano-pieces, and edited the organ-works of Bach and Mendelssohn. *A.*

Hullah, John Pyke (Worcester, 1812–1884, London). Eminent English promoter of popular music-education, pupil of Horsley and Crivelli, in 1837–38 organist at Croydon, but soon absorbed in studying the elementary class-work of Wilhem in Paris, which from 1840 he parallelled in London at the Battersea Training School and Exeter Hall. His system attracted wide attention, with some opposition, and was steadily extended, so that St. Martin's Hall was built in 1850 for its demonstration (burnt in 1860) and the number of pupils in 1840–60 was 25,000. In 1844–74 he taught at King's College, also at Queen's and Bedford Colleges. From 1841 he had classes at Charterhouse School and in 1858 succeeded Horsley as organist there. In 1870–73 he conducted the concerts of the Royal Academy, and also for many years the annual school-children's festival at the Crystal Palace. From 1872 he was inspector of training-schools for the United Kingdom. LL.D. of Edinburgh Univ, in 1876 and member of the Florence and St. Cecilia Academies. Wrote the operas *The Village Coquettes*, 1836 (libretto by Dickens), *The Barbers of Bassora*, 1837, and *The Outpost*, 1838, motets, anthems, choruses, part-songs and songs, many of the latter very popular, and editor of many collections of choral music, including psalm- and hymn-books (1843–68). Author of text-books in singing, harmony and counterpoint, *The History of Modern Music*, 1862, *The Third or Transition Period of Musical History*, 1865 (lectures at the Royal Institution), *The Cultivation of the Speaking Voice*, 1870, and *Music in the House*, 1877, besides many articles in periodicals. Memoir by his (second) wife, 1886. *G.*

Hüllmandel, Nicholas Joseph (Strasburg, 1751–1823, London). Noted Alsatian pianist, trained as a boy at Strasburg Cathedral and later by K. P. E. Bach, after a year in Milan, from 1776 a prominent teacher in Paris, where he introduced German music and methods. In 1787 he married an heiress and retired, but lost his property in the Revolution and went to teach in London. Part of his loss was made up under Napoleon's régime. Wrote 12 piano-trios, 14 violin-sonatas, 6 piano-sonatas, etc.

Hüllweck, Ferdinand (Dessau, 1824–1887, n. Dresden). Fine Saxon violinist, pupil of F. Schneider, from 1844 assistant-concertmaster of the Dresden court-orchestra and also teacher in the Conservatory.

Hüllweck, Karl (Dresden, 1852), son of the above. Saxon 'cellist, pupil of Grützmacher, Reichel, Merkel and Schmole, from 1877 in the Dresden court-orchestra and teacher at the Conservatory. Wrote various works for his instrument.

Humbert, Georges (St. Croix, 1870). Swiss organist, editor and writer, trained at the Brussels and Leipzig Conservatories and the Berlin Hochschule, from 1892 professor of music-history at the Geneva Conservatory, and also in 1892–96 organist at Notre-Dame and from 1898 at the Temple at Morges, retiring in 1912. In 1893–1901 he conducted the Lausanne Orchestra and in 1894–96 edited the *Gazette Musicale de la Suisse Romande*, as also since 1908 *La Vie Musicale*. Author of *Notes pour servir à l'Étude de l' Histoire de la Musique*, vol. i. 1904 (two more in preparation), and translator of Riemann's *Lexikon* (1899, 2d ed. 1913), *Harmonielehre* (1899) and *Aesthetik* (1906).

Humfrey, Pelham (1647–1674). 17th C. *G.*

Humiston, William Henry (Marietta, O. 1869). American organist, conductor and composer, pupil of Mathews, Eddy, Woodman and MacDowell, in 1889–91 and '93–94 organist at Lake Forest, Ill., in 1891–93 in Chicago, from 1896 at East Orange, N. J., and in 1906–09 at Rye, N. Y. In 1909–12 he was conductor for various traveling opera-troupes, and since 1912

has edited the program-notes of the New York Philharmonic Society, of which since 1916 he has been sub-conductor. In 1914 he directed for the MacDowell Club Mozart's *Bastien und Bastienne* (first time in America), in 1916 a program illustrating 'the lighter side of Bach' and in 1918 another Bach program, including the triple concerto in D min. Has written the overture *Twelfth-Night*, 1916, an orchestral suite in F-sharp min. (1911), a *Southern Fantasie* for orchestra, 1906, the scena *Iphigenia*, 1913, and many songs. He has specialized in the music of Bach, Wagner and MacDowell, collecting a notable library. *A.*

Hummel, Ferdinand (Berlin, 1855). Able and versatile Prussian composer, so early developed by his father that he was an expert harpist at seven and secured a royal grant for further study. In 1864–67 he made a concert-tour throughout Europe with his father and then (1868–75) had thorough courses at Kullak's Academy, the Hochschule and the Akademie, fitting himself for the career of composer and opera-conductor. In 1897 he received the title of royal director. Has written the operas *Mara*, 1893, *Ein treuer Schelm*, 1894, *Angla*, 1894, *Assarpai*, 1898, *Sophie von Brabant*, 1899, *Die Beichte*, 1900, and *Die Gefilde der Seligen*, 1917, incidental music for *Die schöne Toledanerin*, Wildenbruch's *Willehalm* and *Das heiligen Lachen* (1892), *Sakuntala* (1903) and the fairy-play *Eine Reise ins Märchenland*, the large choral works *Columbus*, *Jung Olaf*, *Der neue Herr Olaf*, *Germanenzug* and *Das Geisterheer*, the choruses *Morgenwanderung* (men's voices) and *Frühlingslust* (women's), a notable series of *Märchendichtungen* for soli and 3-part women's chorus (somewhat resembling those by Reinecke), a symphony, the overture *Columbus*, a piano-concerto and *Konzertstück*, a piano-quintet, a piano-quartet, a piano-trio, a violin-sonata, a horn-sonata, 4 'cello-sonatas, 2 *Phantasiestücken* for 'cello, a *Notturno* for 'cello, harp and harmonium, a series of *Phantasiestücken* for harp, a piano-suite (4 hands), 2 concert-polonaises, many other piano-works, etc.

Hummel, Johann Nepomuk (Presburg, 1778–1837, Weimar). Distinguished Hungarian pianist, son of a teacher who in 1786 became director of Schikaneder's small theater in the suburbs of Vienna. The boy was brought to Mozart's notice and for two years lived in the latter's house as pupil and protégé, rapidly developing into a striking performer, so that in 1787 he made his début at Dresden under Mozart's care. In 1788–93 his father took him on a concert-tour through Germany to Holland, Denmark and England (about a year in London, where he had lessons from Clementi), and on returning to Vienna he studied with Albrechtsberger and Salieri, besides having contact with Haydn and the young Beethoven. After a concert-trip to Russia, in 1804–11 he was in charge of Prince Esterházy's music, and then taught in Vienna. From 1816 he was court-director at Stuttgart and from 1819 at Weimar, whence till 1833 he often made tours (to Russia in 1822, to Paris in 1825 and '29, to the Low Countries in 1826, to Vienna in 1827, to Warsaw in 1828 and to England in 1830 and '33). His style as player was that of the Vienna school, neat, finished and unimpassioned, but he had dignity and force, with a gift for extemporization that was said to have rivaled that of Beethoven. His compositions number about 125 and are marked by solidity of structure and considerable wealth of ornamentation. They include the operas *Le Vicende d'Amore*, 1804, and *Mathilde von Guise*, 1810, 8 operettas or ballets, 2 cantatas, masses in B-flat, E-flat and D, some other church-music, an overture, a double concerto for piano and violin, piano-concertos in C, G, A min., B min., E and A-flat, several rondos, variations, etc., for piano and orchestra, septets in D min. (often called his best work) and C (*Military*), a piano-quintet and 2 quintet-serenades, 3 string-quartets, 7 piano-trios, 8 violin-sonatas, 8 piano-sonatas (3 for 4 hands), many rondos, caprices, fantasias, variations, etc., for piano, and an elaborate and thoughtful piano-method (1828). See memoir by Montag, 1837, article by K. Richter, 1883 (both in *Neue Zeitschrift*), and article by Kahlert, 1860 (in *Deutsche Musikzeitung*). *G.*

Hummel, Joseph Friedrich (Innsbruck, 1841–1919, Salzburg). Tyrolese theater-director, pupil of the Munich Conservatory, from 1861 engaged in turn at Glarus, Aix, Innsbruck, Troppau, Linz, Brünn and Vienna, and in 1880–1907 director of the Mozarteum at Salzburg, besides teaching at the Seminary there and leading the Liedertafel.

Humperdinck, Engelbert, (Siegburg, 1854–1921, Neustrelitz). Distinguished Rhenish composer, trained at the Cologne Conservatory and (as Mozart Scholar) by F. Lachner and at the Munich Conservatory. In 1879 he took the Mendelssohn prize and in 1881 the Meyerbeer prize, between these dates working in Italy, where he assisted Wagner (at Naples) in preparing *Parsifal* for publication. In 1885–87 he taught at the Barcelona Conservatory and, after short sojourns at Cologne and Mayence, in 1890–96 at the Hoch Conservatory, Frankfort (Siegfried Wagner among his pupils) and wrote for the *Zeitung* there. It was at that time (in 1893) that he first disclosed his power as a dramatic composer. From 1896 he lived quietly at Boppard and in 1900 became head of the Akademische Meisterschule in Berlin, member of the senate of the Academie and from 1913 its acting-president. Wrote the operas *Hänsel und Gretel*, 1893, *Die sieben Geislein*, 1897 (fairy-play for children, with piano-accompaniment), *Dornröschen*, 1902, *Die Heirat wider Willen*, 1905, *Die Königskinder*, 1908 (first given in 1898 as incidental music to the spoken play), *Die Marketenderin*, 1914, and *Gaudeamus*, 1919 incidental music to *Der Richter von Zalamea* (1896), Shakespeare's *Merchant of Venice* (1905),

Winter's Tale (1906), *Tempest* (1906) and *As You Like It* (1907), Aristophanes' *Lysistrata* (1908), Maeterlinck's *L'Oiseau Bleu* (1910) and Vollmöller's *Mirakel* (1911), the choral ballades *Die Wallfahrt nach Kevlaar*, 1879, and *Das Glück von Edenhall*, 1884, besides many choruses, a symphony in C, the orchestral *Humoreske*, 1879, and *Maurische Rhapsodie*, 1898, and various songs. His significance lies in his revival of interest in folk-song forms and his command of orchestral technique. Biographies by Münzer, 1906 (in *Monographien moderner Musiker*), and Besch, 1915. *G.*

Huneker, James Gibbons (Philadelphia, 1860–1921, New York). Eminent and versatile American littérateur and critic, orginally educated as a lawyer, but musically trained by Cross, Mathias, L. Damrosch and Joseffy, in 1881–91 becoming the latter's assistant at the National Conservatory in New York. From 1891 he was critic for the New York *Recorder*, in 1895–97 for the *Advertiser*, and in 1900–12 for the *Sun*, in later years also contributing to the Philadelphia *Press* and the New York *Times*. Author of *Mezzotints in Modern Music*, 1899, *Chopin, the Man and his Music*, 1900, *Melomaniacs*, 1902, *Overtones* [*in*] *Music and Literature*, 1904, *Iconoclasts, a Book of Dramatists*, 1905, *Visionaries*, 1905, *Egoists, a Book of Supermen*, 1909, *Promenades of an Impressionist*, 1910, *Franz Liszt*, 1911, *The Pathos of Distance*, 1912, *Old Fogy*, 1913, *New Cosmopolis*, 1915, *Ivory Apes and Peacocks*, 1915, *Unicorns*, 1917, *The N. Y. Philharmonic Society*, 1918, *Charles Beaudelaire*, 1919, *Steeplejack*, 1919, *Bedouins*, 1920, and *Mary Garden*, 1920. These works, uniting knowledge in music, the drama and general literature with a brilliant and witty style, gave him a unique place among recent American essayists. *A.*

Hunke, Joseph (Josefstadt, 1801–1883, Petrograd). Bohemian church-musician, long choirmaster of the court-chapel in Petrograd, writing much choir-music and text-books in harmony and composition.

Hunnis, William (? –1597). 16th C. *G.*

Hünten, Franz (Coblentz, 1793–1878, do.). Rhenish pianist, pupil of his father, Herz and the Paris Conservatory, in 1821–37 a fashionable teacher in Paris and then at Coblentz. Wrote a piano-trio, 2 violin-sonatas, duets for violin and piano, many facile salon-pieces for piano and a method. *G.*

Hurel de Lamare, Jacques Michel (Paris, 1772–1823, Caen). French 'cellist, pupil of J. L. Duport, from 1794 playing at the Théâtre Feydeau in Paris, in 1801–09 touring in Germany and Russia, and retiring in 1815. Concertos attributed to him were by Auber.

Hurka, Friedrich Franz (Merklin, 1762–1805, Berlin). Bohemian tenor, from 1784 on the stage at Leipzig, in 1788–89 engaged at Stockholm and Dresden, and in 1789–1802 active at Berlin in connection with the Singakademie. Wrote sentimental songs that were for a time popular.

Hurlebusch, Konrad Friedrich (Brunswick, 1696–1765, Amsterdam). North German organist, pupil of his father, after short terms at Hamburg, Vienna, in Italy, Munich, Stockholm (court-director, 1722–25) and Bayreuth, from 1727 teacher at Hamburg and from 1737 organist at the Oude Kerk in Amsterdam. Wrote several operas, cantatas, a *Choralbuch*, many odes, overtures, quartet-sonatas, various clavierworks, etc.

Hurlstone, William Yeates (London, 1876–1906, do.). Gifted English pianist and composer, trained at the Royal College, London, from 1896 recognized as a fine performer, though prevented by ill-health from making a career thus. Wrote the orchestral fairy-suite *The Magic Mirror*, orchestral variations on a Swedish and a Hungarian air, a piano-concerto in D (1896), a quintet for piano and wood-wind, a string-quartet (1899), a piano-quartet (1904), a piano-trio, 2 violin-sonatas, 4 *English Sketches* for violin and other pieces, 3 'cello-sonatas, sonatas for clarinet and for bassoon, 4 *Characteristic Pieces* for viola or clarinet, a clarinet-suite, a piano-capriccio in B min., 5 *Miniatures* and other pieces, the choral ballad *Alfred the Great*, part-songs and songs. *G, A.*

Hurstinen, Sulo (Helsingfors, 1881). Eminent Finnish violinist, pupil of Sevčik and Halir, from about 1900 known as virtuoso in Germany and Scandinavia, and for a time teaching at the Helsingfors Conservatory. Has written an orchestral suite, violin-pieces and arrangements, and a method.

Husk, William Henry (London, 1814–1887, do.). English bibliographer, from 1853 librarian of the Sacred Harmonic Society (till its dissolution in 1882). Author of catalogues of the Society's remarkable library, 1853, '62, and '72, *An Account of the Musical Celebrations on St. Cecilia's Day*, 1857, a collection of *Songs of the Nativity*, 1864, and many articles in the 1st edition of Grove's *Dictionary*. *G.*

Huss, Henry Holden (Newark, N. J. 1862). Able American pianist and composer, pupil of his father, Boise and the Munich Conservatory, from 1885 active in New York as concert-player and teacher, with many appearances elsewhere. In 1904 he married the soprano Hildegard Hoffman, and they have often given joint recitals. Has written a piano-concerto in B, a *Rhapsodie* for piano and orchestra (1885), a violin-concerto in C min. (dedicated to Maud Powell), a *Romanza* and *Polonaise* for violin and orchestra, a *Wald-Idylle* for small orchestra (1884), string-quartets in G min. and E min. (the 2d dedicated to Ysaÿe), a piano-trio in D min., a violin-sonata in G min. (dedicated to Kneisel), a 'cello-sonata (dedicated to A. Schroeder), a *Berceuse Slave* for violin (dedicated to Zimbalist), a *Romanza* in E for violin (dedicated to Maud Powell) a *Ballade* in F for piano, 4 *Préludes en forme d'Études*, about 30 other

piano-pieces, an Ave Maria for soli, women's chorus, strings, organ and harp (1888), a Festival Sanctus (with orchestra and organ), 2 6-part choruses *a cappella*, several other choruses, *The Seven Ages of Man*, for baritone and orchestra, and about 30 songs. *A.*

Hussla, Viktor (Petrograd, 1857–1899, Lisbon). German-Russian violinist, brought up at Neuchâtel, pupil of the Leipzig Conservatory and of Thomson, from 1887 director of the Real Academia de Amadores de Musica in Lisbon. Wrote much for orchestra and for violin, including a Portuguese suite, 3 Portuguese rhapsodies, etc.

Hutcheson, Ernest (Melbourne, 1871). Eminent Australian pianist, precociously developed by Vogrich and Torrance (tour in Australia when but five), later trained at the Leipzig Conservatory and by Stavenhagen. In 1890 he again toured in Australia and from 1898 was highly successful in Germany, England and Russia. In 1900–12 he taught at the Peabody Conservatory, Baltimore (often giving two-piano recitals with Randolph), in 1912–14 was again in Europe and has since lived in New York, with many brilliant triumphs as concertist. Since 1911 he has taught at the Chautauqua summer-institute. Has written a symphony, a symphonic poem, an orchestral suite, a piano-concerto, a two-piano-concerto, a violin-concerto, piano-pieces and a text-book on technique, besides a Guide to Strauss' *Elektra*. *A.*

Hutschenruijter, Wouter (Rotterdam, 1796–1878, do.). Noted Dutch hornist, pupil of Hummel, Romberg and Dahmen, from about 1820 bandmaster of two organizations in Rotterdam, from 1826 founder and conductor of the Eruditio Musica and later of various other choral and orchestral societies, besides teaching in the Music School, serving as organist at S. Dominicus and becoming town-musician at Schiedam. He received various decorations and honors. Wrote an opera, 4 symphonies, 3 overtures (one for wind-instruments), a 'cello-sonata, over 150 pieces for wind-band (including a *Konzertstück* for 8 tympani with orchestra), masses, cantatas and songs. *G.*

Hutschenruijter, Wouter (Rotterdam, 1859), grandson (?) of the above. Eminent Dutch conductor, from about 1880 teacher at the Rotterdam Music School and conductor of a choral society, from 1890 assistant-conductor of the Concertgebouw-Orkest in Amsterdam and history-teacher at the Orkest-School, in 1894–1914 conductor of the Stedelyk Orkest at Utrecht, which he made famous and from 1917 director of the Rotterdam Conservatory. Has written much orchestral and chamber-music, piano-pieces and songs, besides lives of Richard Strauss (1898) and Weingartner (1906), and *Orkest en Orkestspel na 1600*, 1903.

Hüttenbrenner, Anselm (Gratz, 1794–1868, n. do.). Styrian composer, pupil of Gell and Salieri (Schubert a fellow-pupil), in 1816–20 appearing as concert-pianist and from 1825 conductor of the Gratz Musikverein. He was intimate with Beethoven and was present at his death. Wrote 4 operas (1819–37), 5 symphonies, 10 overtures, a quintet, 2 quartets, piano-sonatas and pieces, 9 masses, 3 Requiems, a vast quantity of choruses and part-songs for men's voices, over 200 songs, etc. His works were highly valued by Schubert. Memoir by Von Leitner, 1868.

Hüttner, Georg (Schwarzenbach, 1861–1919, Dortmund). Bavarian conductor, pupil of Schaarschmidt, from 1887 conductor of the Philharmonic Orchestra at Dortmund and later founder of the Conservatory there. He gained the title of professor in 1912 in token of his striking success with both.

Huyghens, Constantin (1596–1687). 17th C. *G.*

Hyllested, August (Stockholm, 1858). Talented Swedish pianist, pupil of the Copenhagen Conservatory and of Kullak and Kiel, touring in Scandinavia in 1869 and '75, in 1876–79 cathedral-organist at Copenhagen and director of a choral society. In 1883–84 he was heard in England and in 1885–86 in America. From 1886 he was assistant-director of the Chicago Musical College and in 1891–94 taught at the Gottschalk Lyric School. In 1894–97 he again toured in Europe, then returning to Chicago. Has written the symphonic poem *Elisabeth*, 1897 (with double chorus), incidental music to *Die Rheinnixe*, an orchestral *Marche Triomphale*, 2 piano-trios, a piano-sonata, 2 suites and various pieces, transcriptions and songs. *A.*

I

Ibach. A piano-making business in Barmen, founded in 1794 by Joh. Adolf Ibach (1766–1848) and developed under slightly varying names by his descendants, including Rudolf Ibach (d. 1892). Originally organ-making was carried on, but this is now conducted by a separate branch of the family. See *Das Haus Ibach*, 1895.

Ibert, Jacques (Paris, 1890). French composer, trained at the Paris Conservatory (Prix de Rome, 1919), writing the symphonic poems *Noël en Picardie*, 1914, *La Ballade de la Geôle de Reading*, 1921, and *Persée et Andromache*, 1922, the lyric scena *La Poëte et la Fée*, 1919, a wind-quartet, a violin-sonata, organ-pieces, etc.

Ide, Chester Edward (Springfield, Ill. 1878). American composer, pupil of the Royal Academy, London, from about 1900 teacher in Springfield, Ill., and since 1916 at the Music School Settlement in New York. Has written the symphonic poem *Pan's Dream of Syrinx*, the orchestral suites *Idyllic Dances* and *Winter*, incidental music to Mackaye's masque *Caliban*, piano-pieces and songs (a few with orchestra), besides editing folk-songs for primary teaching. *A.*

Idelsohn, A. Z. (n. Libau, 1882). Russian (Jewish) student of Oriental music, trained at the Stern and Leipzig Conservatories, from 1905 living at Johannesburg (South Africa) and since 1907 at Jerusalem. Has edited 4 collections of Jewish songs (from 1908) and written *Leitfaden d. europäischen u. orientalischen Musik*, 1910, *Die Maqamen d.arab.Musik*, 1913 (*I. M. G. Sammelbde.*), *Reste althebräischer Musik*, 1913 (*Ost u. West*), and *Der synagogale Gesang im Lichte d. oriental Musik*, 1913 (*Monatsblatt d. deutschen Kantoren-Verbandes*).

Iffert, August (Brunswick, 1859). Noted singing-teacher, from 1884 in Leipzig, from 1891 at the Cologne Conservatory, from 1893 at the Dresden Conservatory, from 1904 at the Vienna Conservatory and since 1912 again at Dresden. Has published a method (1894, 4th ed. 1903) and a *Sprechschule für Schauspieler u. Redner*, 1910 (2d ed. 1916).

Iliffe, Frederick (n. Leicester, 1847). English organist, from about 1865 at Kibworth, from 1879 at St. Barnabas, Oxford, and since 1883 at St. John's College there and later also to the University, besides conducting the Queen's College Musical Society in 1883–1904. Since 1908 he has been examiner for the University. Mus.D. there in 1879. Has written the oratorio *The Visions of St. John the Divine*, 1879, the cantata *Lara*, 1885 (men's chorus), the choral works *Sweet Echo*, 1893, *Morning*, 1896, *Evening*, 1899, *The Power of Song*, 1901, and *Via Crucis*, 1905, a service for men's voices, various anthems (including 2 vols. of short pieces for parish-choirs), a symphony, 2 overtures, an orchestral Prelude and Fugue, a Serenade for strings, organ- and piano-pieces, many part-songs. Author of *Critical Analysis of Bach's Well-Tempered Clavichord*, 4 parts, 1896.

Ilinski, Jan Stanislaw (Romanovo, 1795–1860). Polish diplomat and poet, pupil of Salieri, Kauer and Beethoven, beginning composition in 1826 at Vienna. From 1853 he held high office at the Russian court. Wrote 3 masses, 2 Requiems and much other church-music (with orchestra), a symphony, various overtures, 2 piano-concertos, 8 string-quartets, etc.

Ilyinsky, Alexander Alexandrovitch (Tsarkoe Selo, 1859). Russian composer, pupil of the Berlin Akademie, since 1885 professor at the Conservatory of the Philharmonic Society at Moscow. Has written a symphony, an overture to Tolstoi's *Tsar Feodor*, 3 orchestral suites, a symphonic scherzo, Croatian dances for orchestra, incidental music to Sophocles' *Œdipus Rex* and *Philoctetes*, the symphonic sketch *Psyche*, a string-quartet, the operetta *The Fountain of Bakchiserai*, the cantatas *Strekosi* and *The Roussalka* (women's voices), violin- and piano-pieces and songs. *G.*

Imbart de la Tour, Georges Jean Baptiste (Paris, 1865). French operatic tenor, pupil of the Paris Conservatory, first appearing in 1891 at Geneva, then at the Opéra-Comique, Paris, and latterly at the Monnaie, Brussels. In 1901 he toured in the United States with Grau's troupe. He sang at the premières of Lacombe's *Winkelried* (1892, Geneva), d'Indy's *Fervaal* (1897, Brussels) and Blockx' *Tijl Uylenspiegel* (1900, do.). His répertoire includes all the Wagner operas.

Imbert, Hugues (Moulins-Engilbert, 1842–1905, Paris). Eminent French littérateur and critic, from about 1860 associated with the progressive circle of musicians in Paris, from 1875 editor of the French section of Kufferath's *Guide Musical* (in 1900 his successor as general editor) and a prolific contributor to numerous other periodicals. Author of *Profils des Musiciens*, 3 series, 1888, '92, '97 (sketches of nearly 20 composers, mostly French), *Symphonie*, 1891 (critical essays), *Portraits et Études*, 1894 (letters of Bizet and additional biographies), *Rembrandt et Wagner*, 1897, *La Symphonie après Beethoven*, 1900 (in reply to Weingartner), *Médaillons Contemporains*, 1902, and lives of Gounod (1897), Bizet (1899) and Brahms (1906, edited by Schuré). He contributed to the revival of interest in Berlioz and to French appreciation of Schumann and Brahms. *G.*

Immyns, John (?1700–1764, London). English lawyer, early connected with the Academy of Ancient Music, in 1741 the founder of the Madrigal Society and from 1752 lutenist in the Chapel Royal, besides acting as clerk for Pepusch. He was a diligent collector of old madrigal-music. *G.*

Incledon, Charles Benjamin (n. Falmouth, 1763–1826, Worcester). English stage-tenor, in boyhood a choirboy at Exeter Cathedral, in 1779–83 in the navy, and from 1784 appearing in ballad-operas, first at Southampton and from 1786 in London, becoming popular both on the stage and in oratorio and concert. In 1817–18 he made a tour in the United States. He was specially successful in ballad-singing. *G.*

India, Sigismondo d'. 17th C.

Indy, Paul Marie Théodore Vincent d' (Paris, 1851). Distinguished French composer and teacher, pupil of Diémer, Marmontel, Lavignac and Franck, with much private study. In 1870–71 he saw active service (see his *Histoire du 105e Bataillon*, 1872). In 1872–76 he was organist at the town of St. Leu and in 1873–78 also chorus-trainer for the Colonne Concerts (also playing tympani in the orchestra). In 1871 he was one of the ardent spirits to found the Société Nationale de Musique, serving as secretary till 1890 and then as president. In 1894 he joined Bordes and Guilmant in projecting the Schola Cantorum, originally meant to promote Gregorian and *a cappella* church-music, but soon broadened into a full conservatory. In this he was at first co-director, but since 1911 sole director. In 1892 he was a member of the committee to revise the curriculum of the Paris Conservatory and was asked to become professor, but declined. Since 1912, however, he has led the orchestra-class there. At intervals he has acted as guest-conductor, notably in Spain in 1897, in Russia in 1903 and '07, and in the United States in 1905 and '21. He has long been a member of the Légion d'Honneur and officier in it since 1912. He is also an honorary member of numerous associations elsewhere. Since 1899 he has been inspector of musical instruction for the city of Paris. As composer he has obvious kinship with Franck in fundamental principles, but presents further interesting analogies with Brahms and, to a less degree, with Bach. His utilization of the resources of the orchestra rests upon profound study, as well, of Berlioz, Wagner and the French impressionists. Thoughtfulness, depth and dignity mark his writing generally.

His works include the following:

Orchestral Works

Symphonies—1, in G, *Cévenole*, with piano (1886), 2, in B-flat (1904), 3, *De Bello Gallico* (1918). Also the early *Jean Hunyade* (1875).
Overture, *Antoine et Cléopâtre.*
Symphonic poems—*Le Forêt Enchantée* (1878); the trilogy *Wallenstein* (*Le Camp de W., Max et Thécla, La Mort de W.*—the 2d movement being the early overture *Piccolomini* [1874] (1888); *Saugefleurie* (légende); *Souvenirs.*
Suites—*Tableaux de Voyage*; *Jour d'Été à la Montagne* (*Aurore, Jour, Soir*).
Symphonic variations, *Istar.*
Lied, 'cello and orchestra; *Fantaisie* on folk-songs, oboe and do.; *Choral Varié*, saxophone and do.

Chamber-Works

String-quartets in D and E; piano-quartet in A min.
Trio for piano, clarinet and 'cello.
Suite in D for trumpet, 2 flutes and string-quartet.
Chansons et Danses for 9 wind-instruments.
Violin-sonata in C.

Piano-Works

Sonate, op. 63; Petite Sonate, op. 9.
Poëme des Montagnes (*Le Chant des Bruyères, Danses Rythmiques, Plein-Air*).
Nocturne; *Promenade*; *3 Romances sans Paroles*; *4 Pièces, Schumanniana* (3 pieces); *Tableaux de Voyage* (13 pieces); *Helvetia* (3 waltzes); *Menuet sur le nom de Haydn.*
For 4 hands—*Marche du 76e Régiment*; *Petite Chanson Gregorienne.*
[The *Sérénade* from the *4 Pièces* and one of the waltzes from *Helvetia* are also arranged for small orchestra.]

Organ-Works

Prélude et Petit Canon; *Vêpres du Commun d'un Martyr*; *Pièce* in B-flat.

Vocal Works

Operas—*Attendez-moi sous l'Orme*, 1882 (Paris), *Fervaal*, 1897 (Brussels), *L'Étranger*, 1903 (Brussels). Libretti of the last two by the composer.
Incidental music to Alexandre's *Karadec* (1890) and Mendes' *Médée* (1898).
Oratorio, *Le Mystère de St.-Christophe*, 1917.
Dramatic legend, *Le Chant de la Cloche* (City of Paris prize, 1884), for soli, double chorus and orchestra.
Cantatas—*Pour l'Inauguration d'une Statue*, for baritone, chorus and orchestra; *Ste.-Marie Magdalène*, for soprano, women's chorus and piano.
Scena, *La Chevauchée de Cid*, for baritone, chorus and orchestra.
Other choral works—*Cantate Domino* for 3 voices; the motets *Deus Israel* (*a cappella*) and *Sancta Maria*; *Les Noces d'Or du Sacerdoce*; *Sur la Mer* (women's voices); *L'Art et le Peuple* (men's do.); *Ode à Valence* (with soprano solo).
About 10 songs. Also *Chansons Populaires du Vivarais* (collection).

He has also made piano-arrangements of orchestral works by C.Benoit, Castillon, Chausson, Duparc and Lassen, edited Monteverde's *Orfeo* and *Incoronazione di Poppea* and revised Rameau's *Hippolyte et Aricie*, *Dardanus* and *Zaïs* (for the standard edition of his works). Author of monographs on Franck (1906, 2d ed. 1907) and Beethoven (1911), besides a notable *Cours de Composition Musicale*, 2 vols. 1903–09. He has also written much and ably for various periodicals. See monographs by Deniau, 1903, Starczewski, 1905 (on the Schola Cantorum), Borgex, 1913, and Sérieux, 1914, and in Hervey's *Masters of French Music*, 1903, Séré's *Musiciens Français*, 1911, Rolland's *Musiciens d'Aujourd'hui*, 1908, etc. *G, A.*

Infantas, Fernando de las. 16th C.

Ingegneri, Marco Antonio (?1545–1592). 16th C. *G.*

Ingram, Frances (Liverpool, 1888). English operatic contralto, educated in New York, pupil of Maurel, since 1911 singing with the Chicago Opera Company, except in 1913 (with the Montreal Opera Company) and 1914–15 (touring). She is an accomplished concert-singer as well. In 1913 she married the theatrical manager K. G. MacVitty of Chicago. *A.*

Insanguine, Giacomo [often called Monopoli] (Monopoli, 1744–1795, Naples). Italian composer, pupil of the Conservatorio di S. Onofrio, Naples, and for a time teacher there. Wrote over 20 operas for Naples (?1756–82), Psalm 71 (1775), masses and other church-music. *G.*

Inten, Ferdinand von (Leipzig, 1848–1918, New York). Saxon pianist, trained at the Leipzig Conservatory (Helbig prize, 1864), appearing

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from 1866 throughout Germany and from 1868 in New York, where he made special success with chamber-concerts (often with Thomas and L. Damrosch), and as teacher. In 1876–77 he was heard in Germany. *A.*

Inzenga, José (Madrid, 1828–1891, do.). Spanish composer and teacher, pupil of his father and the Madrid and Paris Conservatories, from 1860 professor at the former. Wrote many popular zarzuelas (from 1851), a manual on accompaniment, and *Impresiones* of Italian travel, and (on a governmental commission) collected Spanish folk-songs, published as *Ecos de España*, 3 vols. 1874–78.

Ippolitov-Ivanov, Michail Michailovitch (Gatchina, 1859). Eminent Russian composer, pupil of the Petrograd Conservatory, from 1882 head of the Tiflis Music School, conductor of symphony-concerts and from 1884 opera-director there, from 1893 professor at the Moscow Conservatory (from 1899 also director of the Private Opera) and since 1906 director of the Conservatory, succeeding Safonov. While at Tiflis he published a notable collection of Georgian folk-songs. Has written the operas *Ruth*, 1887, *Assya*, 1900, *Treachery*, 1911, and *Ole from Nordland*, 1917, a *Sinfonietta* (remodeled from a violin-sonata), a symphony in E min., the overtures *Yar Chmel*, *Spring* and *Medea*, the symphonic poem *Iveria*, an *Armenian Rhapsody*, the orchestral suite *Caucasian Sketches* and another, a symphonic *Scherzo*, a string-quartet in A min., a piano-quartet, cantatas for the coronation of Nicholas II (1894) and in memory of Pushkin, Gogol and Shukovsky, 5 choral *Charakterbilde*, *The Legend of the White Swan at Novgorod*, Psalms 132 and 133, several other choruses, some duets and several songs. Author of a treatise on the *Formation and Resolution of Chords*, 1897. *G, A.*

Ireland, John (Bowdon, 1879). Able English composer, pupil of Stanford. Has written the overtures *Midsummer* and *Pelléas et Mélisande*, the preludes *The Forgotten Rite* and *Tritons*, a symphonic poem in A min., a sextet (strings, clarinet and horn), string-quartets in D min. and C min., 3 piano-trios (one with clarinet), a trio-*Phantasie*, violin-sonatas in D min., A min., C min. and G min. (one movement), a piano-sonata in C min., 2 *Rhapsodies*, *Decorations* (3 pieces), *Preludes* (4 do.), *London Pieces* (2 do.), *A Sea-Idyll* (3 do.), other piano-works, a Mass in the Dorian mode, a Vexilla Regis, Psalm 42, a set of services, some organ-pieces, and many characteristic songs. See *Musical Times*, 1919. *A.*

Iriarte, Tomas de (Teneriffe, 1750–1791, n. Cadiz). Spanish poet and archivist, author of the long poem *La Musica* (1779) and composer of various orchestral, chamber and vocal works.

Irmler, J. G. Piano-making firm in Leipzig, founded in 1818 by J. C. G. Irmler (1790–1857) and continued with much success by his descendants.

Irrgang, Heinrich Bernhard (n. Krotoschin, 1869–1916, Berlin). Eminent Prussian organist, trained at the Berlin Institut für Kirchenmusik and Blumner's Meisterschule, from 1890 organist at the Spandau Garrison Church, from 1894 in Berlin, from 1895 at the Marienkirche and after 1910 at the Cathedral, besides from 1905 teaching at the Stern Conservatory and from 1912 at the Hochschule. He made a fine reputation as virtuoso and wrote some organ-sonatas and songs.

Isaac, Heinrich (?1450–1517). 15th C. *G.*

Iserlies, Julius (Kishinev, 1888). Noted Russian pianist, trained at the Kiev and Moscow Conservatories, in 1907–09 touring in France and America and since 1913 professor at the Philharmonic Conservatory in Moscow, besides wide tours in Russia. Has written much for his instrument, including 2 symphonic poems with orchestra.

Isnardon, Jacques (b. 1860). French opera-singer, pupil of the Paris Conservatory, from about 1885 engaged at the Opéra-Comique, then at Brussels, London, Milan and from 1894 again at Paris. He is now teacher at the Conservatory. Author of *Le Théâtre de la Monnaie*, 1890.

Isori, Ida (Florence, 1875). Italian soprano and singing-teacher, pupil of Barbier-Nini, Meliani and Ceccherini, appearing in opera in 1892 at Pisa and elsewhere in Italy, but from 1896 turning mainly to concert-work, with extensive tours throughout Europe. In 1900 she married the pianist Litta and later they established at Florence a music-society and in 1910 a Scuola del Bel Canto. Has edited an *Isori-Album* (24 historic arias). See Batka, *Die italien. Opernarie*, 1912.

Isouard, Niccolò (Malta, 1775–1818, Paris). Eminent French composer, originally brought up for business life, pupil of Amendola (Palermo), Sala and Guglielmi, in 1794–95 undertaking opera at Florence and Leghorn, and in 1795–98 serving as organist at the cathedral in Valetta (Malta). From 1799 he worked assiduously in Paris, producing operas at the rate of about two per year, after 1811 in competition with Boieldieu. He had no large gift of originality, but his taste was excellent and his workmanship careful and often impressive. While at Malta he wrote many cantatas and much church-music. His operas include

L'Avviso ai Maritati, 1794 (Florence), *Artaserse*, 1795 (Leghorn), *Il Barbiere di Siviglia*, 1796 (Malta), *Rinaldo d'Asti*, 1796, *Le Tonnelier*, 1797, *L'Improvvisata in Campagna*, 1797 (the last two, with rewritten libretti, also in Paris, 1800–01), *Ginevra di Scozia*, 1798, *Le Petit Page*, 1800 (with Kreutzer, Paris), *Flaminius à Corinthe*, 1801 (do.), *La Statue*, 1802, *Michel Ange*, 1802, *Les Confidences*, 1803, *Le Baisir et la Quittance*, 1803 (with Méhul, Kreutzer and Boieldieu), *Le Médicin Turc*, 1803, *L'Intrigue aux Fenêtres*, 1805, *Le Déjeuner de Garçons*, 1805, *La Ruse Inutile*, 1805, *Léonce*, 1805, *La Prise de Passau*, 1806, *Idala*, 1806, *Les Rendez-vous Bourgeois*, 1807, *Les Créanciers*, 1807, *Un Jour à Paris*, 1808, *Cimarosa*, 1808, *L'Intrigue au Sérail*, 1809, *Cendrillon*, 1810, *La Victime des Arts*, 1811 (with Solié and Berton), *La Fête du Village*, 1811, *Le Billet de Loterie*, 1811, *Le Magicien sans Magie*, 1811, *Lulli et Quinault*, 1812, *Le Prince de Catane*, 1813, *Le Français à Venise*, 1813, *Bayard à Mézières*, 1814 (with Cheru-

bini, Catel and Boieldieu), *Joconde*, 1814, *Jeannot et Colin*, 1814, *Les Deux Maris*, 1816, *L'Une pour l'Autre*, 1816, and *Aladin* (finished by Benincori), 1822. Of these, *Cendrillon*, *Joconde* and *Jeannot et Colisa* are the most notable.

His death followed a year of wild excess that was occasioned by his resentment that in 1817 Méhul's place in the Académie was filled by Boieldieu rather than himself. Memoir by Wahl, 1911. *G.*

Israel, Karl (Heiligenrode, 1841–1881, Frankfort). Hessian critic, pupil of the Leipzig Conservatory, from about 1865 in Frankfort. Author of valuable bibliographical books and articles (in the *Allgem. Musikal. Zeitung*) on libraries in Frankfort and Kassel (1872, '81) and a *Frankfurter Concertchronik von 1713–80*, 1876.

Istel, Edgar (Mayence, 1880). Eminent Rhenish musicologist and composer, educated at Munich University (Ph.D. 1900), with musical study under Volbach and Thuille, from 1900 teacher and writer in Munich, from 1913 lecturer on æsthetics at the Humboldt Academy in Berlin and since 1919 at the Lessing High School. Has written the operas *Der fahrende Schüler*, 1906, *Des Tribunals Gebot*, 1914, *Maienzauber*, *Verbotene Liebe*, 1919, *Endlich allein*, 1920 (burlesque), and *Wenn Frauen träumen*, 1920 (comic), incidental music to Küssner's *Zauberkessel* (1908) and Goethe's *Satyros* (1910), a *Singspielsouvertüre*, a *Hymnus an Zeus* and 3 *Gesänge von Goethe* for chorus and orchestra, other choruses and many songs, besides preparing an edition of Rousseau's *Pygmalion* (1904). Author of *Das deutsche Weihnachtsspiel u. seine Wiedergeburt aus d. Geiste d. Musik*, 1900, *Rich. Wagner im Lichte eines zeitgenöss. Briefwechsels*, 1902, *Peter Cornelius*, 1906, *Die Entstehung d. deutschen Melodramas*, 1906, *Die komische Oper*, 1906, *Die Blutezeit d.musikal.Romantik*, 1909, *Das Kunstwerk R. Wagners*, 1910, *Das Libretto*, 1914, *Die moderne Oper seit R. Wagner*, 1916, *Paganini*, 1919, *Revolution u. Oper*, 1919, *Das Buch d. Oper*, 1919, and articles in periodicals, besides Guides to Cornelius' *Barbier*, Thuille's *Lobetanz*, Humperdinck's *Heirat wider Willen*, and Mahler's 8th Symphony. Editor of Cornelius' essays (1905), E. T. A. Hoffmann's musical writings (1907, '10, '13) and Dittersdorf's autobiography (1909).

Ivanov, Michail Michailovitch (Moscow, 1849). Russian composer and critic, pupil of Tchaikovsky, Dubuc and Sgambati, since 1876 critic for the *Novoye Vremya* and many other journals. Has written the operas *Potemkin's Feast*, 1888, *Sabava Putyatishna*, 1899, *The Proud Woman*, and *Woe to the Wise*, the ballet *The Vestal*, incidental music to *Medea*, the symphony *A Night in May*, the symphonic prologue *Savonarola*, a symphonic poem, a *Suite Champêtre*, overtures, a Requiem, piano-works and songs. Author of *Pushkin in Music*, 1900, and translations of Hanslick's *Vom Musikalisch-Schönen* and Nohl's *Entwickelung d. Kammermusik*.

Ivanov, Nikolai Kusmitch (n. Poltava, 1810–1887, Bologna). Able Russian operatic tenor, originally a choirboy in the Imperial Chapel and sent to Italy for further study with Bianchi and Nozarri, appearing there from about 1830. His acceptance of an engagement at Constantinople broke his relation with the Russian court, so that his chief successes were at Milan, Paris and London (1834–37). He became wealthy and retired in 1845. He was a special admirer and friend of Rossini. *G.*

Ivanov-Boretzky, Michail Vladimirovitch (Moscow, 1874). Russian composer of 3 operas, including *The Witch*, 1918, a quintet, 2 string-quartets, piano-pieces and songs, besides studies on the history of the mass, program-music and the work of E. T. A. Hoffmann. He studied with Klenovsky, Rimsky-Korsakov and Falconi, and is now secretary of the Institute for Musical Science at Moscow.

Ivry, Richard, Marquis d' (Beaune, 1829–1903, Hyères). French composer (amateur), from 1854 living in Paris. Wrote (1864) *Les Amants de Vérone* [under the pseudonym 'Richard Yrvid'], produced in 1878 through the personal interest of Capoul, but eclipsed by the prior success of Gounod's *Roméo et Juliette* (1867), besides the later *Persévérance d'Amour* (not given) and four early works, an overture, songs, etc. *G.*

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Jacchia, Agide (Lugo, 1875). Italian conductor, trained at the conservatories of Parma and Pesaro (a favorite pupil of Mascagni), from 1898 engaged at Brescia, Ferrara and Venice (La Fenice), in 1902 visited America with Mascagni, in 1903–06 held posts at Milan, Leghorn and Siena, in 1907–09 was in charge of the Milan Opera Company on tour in Canada, the western United States and Central America, in 1909–10 led a season at the Academy of Music, New York, in 1910–14 director of the Montreal and National Opera Companies in Canada, in 1914–15 chief conductor for the Century Opera Company in New York and in 1915–16 for the Boston National Opera Company, then becoming director of the Popular Concerts at Symphony Hall, Boston (till 1923). Has written a *Hymn to Rossini*, a prize-cantata (1898), a *Central American National Hymn* (1908), etc. *A.*

Jachet de Buus. See Buus.

Jachet de Mantua. 16th C. *G.*

Jachimecki, Zdislaw (Lemberg, 1882). Able Galician musicologist, trained at Vienna University (Ph.D. 1906) and also under Grädener, since 1911 lecturer or professor at Cracow University, besides serving on the commission in charge of the Polish *Denkmäler* and for a time teaching at the Conservatory. Author of various essays on the early history of music in Poland (1906–15), a *Gesch. d. polnischen Musik im Umriss*, 2d ed. 1921, and monographs on Wagner (1906), H. Wolf (1908) and Moniuszko (1921).

Jackson, Leonora (Boston, 1879). American violinist, pupil of the Berlin Hochschule, after a successful tour in Germany and Scandinavia from 1900 widely heard in the United States. *A.*

Jackson, Samuel P. (Manchester, 1818–1885, Brooklyn). English organist, brought up in New York (from 1825), where he at first followed his father's trade as organ-maker, but from 1830 was also organist at St. Clement's, from 1842 at St. Bartholomew's and after 1861 at other leading churches. He was an excellent teacher, wrote organ- and choir-music, edited useful organ-collections and for almost thirty years was reader for Schirmer. *G.*

Jackson, William (Exeter, 1730–1803, do.). English organist and composer, pupil of Sylvester and Travers, from about 1750 teacher and composer at Exeter and from 1777 organist at the Cathedral. Wrote the ballad-operas *The Lord of the Manor*, 1780, and *Metamorphoses*, 1783, several odes, about 20 anthems, various songs, canzonets, etc., that were very popular, 14 harpsichord-sonatas, etc., besides *Observations on the Present State of Music in London*, 1791, and sundry *Letters* (1782) and *Essays* (1798), partly on music. He was also interested in landscape-painting. *G.*

Jackson, William (Masham, 1815–1866, Bradford). English organist and choral conductor, self-taught, holding church-positions from 1832 at Masham and after 1852 at Bradford, where he also had a music-shop and was conductor or chorusmaster of various societies, including the festivals of 1853, '56 and '59 and the Festival Choral Society (from 1856). Wrote the oratorios *The Deliverance of Israel from Babylon*, 1845, and *Isaiah*, the cantatas *The Year*, 1859, and *The Praise of Music*, Psalm 103 (twice, 1841 and 1856), a mass, a service, about 20 anthems, glees, part-songs, songs and a *Manual of Singing*, besides assisting in the *Bradford Tune Book* and *Congregational Psalmody*, 1863. *G.*

Jacob, Benjamin (London, 1778–1829, do.). Eminent English organist, pupil of Schrubsole, Matthew Cooke and Arnold, from his tenth year engaged at various London churches, chiefly at Surrey Chapel (1794–1823), besides in 1800 and '18 conducting choral concerts and in 1808–14 (with S. Wesley and Crotch) giving significant organ-recitals. To him Wesley addressed his noted letters about the works of Bach (1808–09). After leaving Surrey Chapel he had a strenuous controversy with Rowland Hill which broke his health. Edited *National Psalmody*, 1819, besides assisting Hill in several publications (from about 1800), and wrote some glees and songs, music for *Macbeth*, etc. *G.*

Jacobs, Édouard (Hal, 1851). Able Belgian 'cellist, pupil of Servais and, after some years in the Weimar court-orchestra, in 1885 his successor as professor in the Brussels Conservatory. He has also appeared in historic concerts as player on the viola da gamba.

Jacobs, Karl Eduard (Crefeld, 1833). Rhenish librarian and archivist, educated at Halle and Berlin Universities, since 1866 connected with the Wernigerode Library. Author of articles on Sinn (1889), Lampadius (1890), Baryphonus (1890), Eckelt (1893) and Mager (1894), on music in Wernigerode (1891, 1903), etc., besides editing Lampadius' letters (1890) and contributing to the *Allgem. Deutsche Biographie*.

Jacobsohn, Simon E. (Mitau, 1839–1902, Chicago). Fine Russian violinist, pupil of Weller and David, from 1860 concertmaster at Bremen, in 1872–78 concertmaster in the Thomas Orchestra in New York and then teacher successively at the Cincinnati College of Music and the Chicago Musical College. *A.*

Jacobsson, John (n. Stockholm, 1835–1909, do.). Swedish organist and composer, pupil of Mankell, Norman and Berwald, with further study in Germany, from 1870 organist at the Stockholm synagogue. Wrote the overture *Sommarminnen*, a string-quartet, a piano-quartet, a piano-trio, a cantata for King Oscar's silver wedding (1882), a mass and an Agnus Dei

with orchestra, the operetta *Ungmors Kusin*, 1868, piano-pieces, part-songs and songs.

Jacobsthal, Gustav (Pyritz, 1845–1912, Berlin). Pomeranian musicologist, trained at Strasburg University and from 1872 lecturer and professor on musical science there, retiring in 1905 to Berlin. Wrote *Die Mensuralnotenschrift d. 12. u. 13. Jahrh.* 1871, and *Die chromatische Alteration im liturg. Gesange d. abendländ. Kirche*, 1897, besides articles on early medieval polyphony (1873), the education of the meistersinger (1876) the Montpellier manuscript (1879–80), etc. He also composed *a cappella* motets. Memoir by Ludwig, 1912 (*I. M. G. Zeitschr.*).

Jacoby, Georges (Berlin, 1840–1906, London). French-German violinist, pupil of E. and L. Ganz, de Bériot and the Paris Conservatory, from 1861 in the orchestras of the Opéra and the Opéra-Comique, besides organizing a string-orchestra that was decidedly successful, in 1869–70 conductor at the Bouffes Parisiens, in 1872–98 conductor at The Alhambra in London, for which he wrote over 100 ballets, divertissements and 7 comedy-operas, including *The Black Crook*, 1872 (with Clay), besides 2 violin-concertos, a viola-concertino, etc. From 1896 he was professor at the Royal College, besides being Officier in the French Académie, member of the Order of Isabella the Catholic, etc. *G* (Jacobi).

Jacotin [Jacques Godebrye] (?1445–1529). 15th C. *G.*

Jacquard, Léon Jean (Paris, 1826–1886, do.). Excellent French 'cellist, pupil of the Paris Conservatory and in 1877 Chevillard's successor as professor there. In 1876 he married the pianist Laure Bedel. His chamber-music recitals were highly regarded. Wrote some fantasias, etc. *G.*

Jadassohn, Salomon, (Breslau, 1831–1902, Leipzig). Celebrated Silesian theorist and composer, pupil of Hesse, Lüstner, Brosig, Liszt and the Leipzig Conservatory, from 1852 teaching in Leipzig, after 1871 in the Conservatory, besides from 1866 conducting the Psalterion choral society and in 1867–69 the Euterpe. In 1887 he was made Ph.D. by Leipzig Univ., in 1893 gained the title of royal professor and was also a member of various academies. As a teacher of all branches of composition he was famous, being counted as a progressive conservative. Author of *Harmonielehre*, 1883 (7th ed. 1903), with *Erläuterungen* thereto, 1886, *Kontrapunkt*, 1884 (5th ed. 1909), with *Erläuterungen* thereto, 1887, *Kanon u. Fuge*, 1884 (3d ed. 1913), *Die Formen in d. Werken d. Tonkunst*, 1889 (4th ed. 1910), *Lehrbuch d. Instrumentation*, 1889 (2d ed. 1907), *Die Kunst zu modulieren u. präludieren*, 1890, *Allgem. Musiklehre*, 1892, *Elementar-Harmonielehre*, 1895, *Methodik d. musiktheoretischen Unterrichts*, 1898, *Das Wesen d. Melodie in d. Tonkunst*, 1899, *Das Tonbewusstsein*, 1899, *Erläuterungen d. in Bachs Kunst d. Fuge enthaltenen Fugen u. Kanons*, 1899, *Einführung in Bachs Passionsmusik nach Matthäus*, 1899, and *Der Generalbass*, 1901. Composer of 4 symphonies, 5 orchestral serenades, 2 overtures, a piano-concerto, 3 piano-quintets, 2 string-quartets, a piano-quartet, a serenade for string-orchestra and flute, a cavatina for 'cello and orchestra, a piano-serenade (in canon), ballet-music for piano, 4 hands (do.), preludes and fugues for piano, many other piano-pieces, the choral works *Vergebung*, *Verheissung*, *Trostlied*, *An der Sturmwind* (men's voices), *Gott ist gross* (do.), *Johannistag* (women's voices), and Psalms 43 and 100 (both for double chorus), many motets, choruses and songs. His frequent and masterly use of canon-form (both for instruments and for voices) led to his being humorously called 'the musical Krupp.' His larger theoretical works have been translated into various languages. *G.*

Jadin, Hyacinthe (Versailles, 1769–1800, Paris), brother of the following. French pianist, pupil of his father and Hüllmandel, from 1795 professor at the Paris Conservatory. Wrote 4 piano-concertos, an overture for wind, 14 string-quartets, 6 string-trios, many violin- and piano-sonatas, much salon-music for piano, etc. *G.*

Jadin, Louis Emmanuel (Versailles, 1768–1853, Paris), brother of the above. French pianist and composer, pupil of his father and brother, from 1789 accompanist at the new Théâtre de Monsieur, from 1792 much engaged in supplying music for the Garde Nationale, from 1800 followed his brother as professor at the Conservatory, from 1806 was conductor at the Théâtre Molière and in 1814–30 was master of the music-pages at the court, then retiring. From 1824 he was a member of the Légion d'Honneur. Wrote nearly 40 operettas and operas (1790–1822), many patriotic choruses, many duets and songs, besides symphonies, overtures, piano-concertos, chamber-music in several forms, including a wind-sextet, string-quintets, quartets and trios, facile salon-music for the piano, etc. He was one of the first to write for two pianos, and was noted as accompanist. *G.*

Jadlowker, Hermann (Riga, 1879). Able Russian operatic tenor, trained at the Vienna Conservatory, first appearing in 1899 at Cologne, then at Stettin and Karlsruhe, from 1901 at Berlin, from 1906 at Vienna, from 1910 at the Metropolitan, New York, and since 1913 again at Berlin. He sang at the American premières of *Die Königskinder* (1910), *Lobetanz* (1911) and *Le Donne Curiose* (1912).

Jaëll, Alfred (Trieste, 1832–1882, Paris). Famous Austrian pianist, pupil of his father, beginning incessant concert-tours in his eleventh year, soon becoming known throughout Europe. In 1852–54 he was in the United States. In 1866 he married Marie Trautmann (see below). Wrote brilliant salon-music and many fine transcriptions. From 1856 he held the title of court-pianist at Hanover. *G.*

Jaëll-Trautmann, Marie (Steinseltz, 1846), wife of the above. Able Alsatian pianist, pupil of Hamm and Herz. Has written a piano-con-

certo, a piano-quartet, many piano-waltzes (some 4-hand) and other characteristic pieces, besides a series of analytic monographs on touch, rhythm, the psychology of playing, etc. (1895–1912).

Jaffé, Moritz (Posen, 1835). Prussian violinist, pupil of Ries, Böhmer, Laub, Wüerst, Bussler, Maurin and Massart. Has written the operas *Das Käthchen von Heilbronn*, 1866, *Ekkehard*, 1875, and *La Duchessa di Servia*, 1893 (Milan), a string-quartet, violin-pieces and songs.

Jaffé, Sophia (Odessa, 1872). Russian violinist, pupil of Auer, Massart and Sauzay, becoming known from 1892 in Paris and from 1895 in Germany, but her career was soon given up because of inheriting large wealth.

Jahn, Otto (Kiel, 1813–1869, Göttingen). Eminent philologist, archæologist and historian, educated chiefly at Leipzig and Berlin and by travel in France and Italy, from 1842 professor at Griefswald University, in 1847–51 professor at Leipzig University (in charge of the archæological museum), and in 1855–67 professor and museum-director at Bonn University, whence he was called to Berlin, but prevented by illness from service. In the field of music author of a monumental life of Mozart (4 vols. 1856–59, 4th ed., revised by Deiters, 1905–07), the first of the thorough pieces of historical research in musical biography, besides collecting data about Beethoven later utilized by Thayer and about Haydn utilized by Pohl, and many essays published as *Gesammelte Aufsätze über Musik*, 1866, and an essay on Mendelssohn's *St. Paul* (1842). He prepared a critical edition of Beethoven's *Fidelio* (1851). Also wrote part-songs and songs. Memoirs by Vahlen, 1870, Deiters, 1870 (*Allgem. Musikal. Zeitung*), and Pulver, 1913 (*Mus. Times*); see also *Aus O. Jahns musikal. Bibliothek*, 1870, and his *Briefe*, edited by Petersen, 1912. *G.*

Jahn, Wilhelm (Hof, 1835–1900, Vienna). Able Moravian conductor, from 1852 chorister at Temesvár Cathedral, in 1857–64 theater-director at Pest, Agram, Amsterdam and Prague successively, from 1864 conductor at the Wiesbaden Opera and in 1881–97 at the Vienna Opera (followed by Mahler). Wrote some songs.

Jähns, Friedrich Wilhelm (Berlin, 1809–1888, do.). Eminent Prussian vocal teacher, choral conductor and historical student, pupil of Grell, Stümer, Detroit and Horzizky, as a boy singing in the Opera-chorus at Berlin, but achieving fame later as a fine singing-teacher and in 1845–70 as head of his own Gesangverein. He gained the title of professor in 1870. From 1881 he taught rhetoric at the Scharwenka Conservatory. He formed an exhaustive collection of material relating to Weber, including scores, autographs, published editions, critical and biographical works, etc. (in 1883 bought by the Royal Library) Author of *C. M von Weber in seinen Werken*, 1871, with thematic catalogue, and a standard sketch of Weber's life (1873), besides articles in periodicals. Also wrote a piano-trio, a violin-sonata, many piano-pieces, vocal duets and songs (including the noted *Schottische Lieder*). *G.*

Jambe de Fer, Philibert (? –1572). 16th C.

James, Philip (New York, 1890). American organist and composer, pupil of J. W. Andrews, Norris and Elliott Schenck, since 1904 playing at various New York churches and conducting choral societies in or near the city. In 1917–19 he was in war service as lieutenant, and at its end was bandmaster of Gen. Pershing's band. Has written an overture, the symphonic poem *Aucassin and Nicolette*, incidental music to *The House of Rimmon*, 2 violin-sonatas, piano- and organ-pieces, 3 cantatas, various choruses, canticles and anthems, several songs, etc. In 1908 he gave recitals in London and Paris. *A.*

Jan, Jarl von (Schweinfurt, 1836–1899, in Switzerland). Bavarian specialist in ancient music, educated at Berlin University (Ph.D. 1859), becoming teacher at the Graues Kloster (Gymnasium) in Berlin, then at Landsberg and Saargemünd and from 1883 at the Strasburg Lyceum. Author of various books and articles on Greek music and metrics (from 1859), the most important being *Musici Scriptores Græci*, 1895, which is a critical edition of all the essential texts. He also wrote occasionally upon points in early modern music (editions of Schütz and on Rousseau).

Janiewicz, Felix (Vilna, 1762–1848, Edinburgh). Polish-Russian violinist of noble family, from about 1785 in contact with Mozart in Vienna and later with Italian musicians. After some concert-work in Paris, from 1792 he was in Great Britain, giving concerts in England and Ireland, from 1800 living in Liverpool (where he married) and after 1815 in Edinburgh. At Liverpool he established a music-publishing business. In London he joined in founding the Philharmonic Society in 1813 and was a leading player in it for a time. In Edinburgh he was concertmaster at the festivals of 1815, '19 and '24. He retired in 1829. Wrote string-trios, violin-concertos, etc. [In England he regularly spelt his name Yaniewicz]. *G.*

Janitsch, Anton (1753–1812, Burgsteinfurt). Bohemian violinist, pupil of Pugnani, from 1758 concertmaster at Coblentz for the Elector of Treves, in 1774–79 and 1782–85 in the court-band at Wallerstein, from 1794 conductor for the Grossmann troupe at Hanover and finally for Count Burgsteinfurt. Wrote symphonies, concertos, etc.

Jankó, Paul von (Totis, 1856–1919, Constantinople). Hungarian mathematician and improver of the piano-keyboard, educated at Vienna and Berlin, after 1892 living in Constantinople as a civil official (in the oversight of tobacco-manufacture). In music he studied at the Vienna Conservatory and with Ehrlich. In 1882 he invented a novel keyboard (see Keyboard) which attracted much attention and has exercised a limited influence. Its use has been

advocated and exemplified by some players and occasionally emphasized by music-schools (notably the Scharwenka Conservatory in Berlin). Jankó issued a pamphlet about it in 1886. Author of an essay on the practical application of pure or just intonation (in Stumpf's *Beiträge*, 1901). See books by H. Schmitt, 1889 (*Wiener Rundschau*), Hansmann, 1892, K. W. Marschner, 1899, and Münnich, 1905, with articles in *I. M. G. Zeitschr.* 1903–04. *G.*

Jannaconi, Giuseppe (Rome, 1741–1816, do.). Famous Italian church-musician, pupil of Rinaldini and Carpani, with his friend Pisari a diligent student of Palestrina's music and one of the latest followers of the latter's best style. In 1811 he succeeded Zingarelli as maestro at St. Peter's in Rome. His numerous works (preserved in the Santini Collection at Rome) include (for 16 voices) a mass, Te Deum, Magnificat, Dixit Dominus and Tu es Petrus, 30 other masses, 48 Psalms, many motets, offertories, antiphons, etc., and remarkable canons (1 for 64 parts, 1 for 24, 2 for 16, 1 for 12, etc.), besides an oratorio on the Agony for 2 tenors and a bass. *G.*

Jannequin, Clément. 16th C. *G.*

Janotha, Natalie (Warsaw, 1856). Fine Polish pianist, trained at the Berlin Hochschule and by Clara Schumann, Brahms, Princess Czartoryska, F. Weber and Bargiel, making her début at Leipzig in 1874 and soon gaining high regard in Germany and England, and in 1885 becoming court-pianist at Berlin. She has received many medals and decorations. Has written an Ave Maria, *Mountain Scenes* and various other piano-pieces, and has translated Kleczinski's *Chopin* into English (1896) and German (1898).

Janowka, Thomas Balthasar (?1660– ?). Bohemian organist at Prague, author of the oldest musical dictionary (except Tinctor's), *Clavis ad thesaurum magnæ artis musicæ*, 1701.

Jansa, Leopold (Wildenschwert, 1795–1875, Vienna). Eminent Bohemian violinist, pupil of Worzischek and E. A. Förster, from 1824 in the court-orchestra at Vienna, in 1834–49 music-director and professor at the University, then banished for engaging in London in a concert on behalf of Hungarian revolutionists and lived in London as player and teacher until amnestied in 1868, when he returned to Vienna and was pensioned. His last appearance was in 1871. Wrote 4 violin-concertos, 8 string-quartets, 3 string-trios, many violin-duets and solo-pieces, some church-works, including an Offertorium, 2 cantatas, etc. *G.*

Jansen, Albert (Kassel, 1833). Hessian student and teacher of history, from 1859 gymnasium-instructor at Landsberg, Potsdam and Brandenburg, in 1864–67 tutor of Grand-duchess Olga at Petrograd, in 1872–78 professor at the War Academy in Berlin and then laid aside by failing health. He has specialized upon the life and works of J. J. Rousseau, publishing several monographs and articles (from 1882).

Jansen, Friedrich Gustav (Jever, 1831–1910, Hanover). Hanoverian organist, pupil of Coccius and Riccius, in 1855–1900 organist at Verden Cathedral, gaining the title of royal director in 1861. Wrote *Die Davidsbündler* [Schumann], 1883, edited some of Schumann's letters (1886) and the 4th ed. of his collected works (1891).

Janson, Jean Baptiste Aimé Joseph (Valenciennes, ?1742–1803, Paris). French 'cellist, from 1795 professor in the new Paris Conservatory. Wrote 2 symphonies, a 'cello-concerto, sonatas, etc. His brother **Louis Auguste Joseph** (b. 1749) was also a good 'cellist, from 1815 in the orchestra at the Opéra, with some compositions.

Janssen, Julius (Venlo, 1852–1921, Dortmund). Dutch conductor, trained at the Cologne Conservatory, from 1872 pianist and teacher in southern Russia, from 1876 director of the Music Union at Minden, from 1882 director of two choral societies at Dortmund and from 1890 city-director there. He conducted the first two Westphalian Festivals. In 1908 he received the title of royal professor. Wrote good songs.

Janssens, Jean François Joseph (Antwerp, 1801–1835, do.). Short-lived, but gifted Belgian composer, trained as lawyer, but pupil in music of his father, De Loeuw and Lesueur. In 1832, driven to Cologne by the siege of Antwerp, he lost all his belongings, including manuscripts, by fire, and became insane. Wrote the operas *Le Père Rival*, 1824, *La Jolie Fiancée*, 1824, and 2 others, the cantatas *Les Grecs* and *Winterarmoede*, the ode *Le Roi*, 5 masses, a Te Deum, 25 motets and much other church-music, besides the symphony *Le Lever du Soleil* and another that won a prize at Ghent, songs, etc. Memoir by Hendrickx, 1860, and Van der Straeten, 1866.

Januschowsky, Georgine von (?1859–1914, New York). Able Austrian operatic soprano, from 1875 a favorite in soubrette parts at Stuttgart, Freiburg, Gratz, Vienna and Leipzig, in 1880–91 at the Germania Theatre, New York, then at Mannheim and Wiesbaden, and in 1893–95 in grand opera at the Vienna Opera. She married the conductor Neuendorff about 1890. Besides a large repertory of lighter rôles, she was a competent singer in Wagnerian and standard Italian operas. *A.*

Japart, Jean. 15th C. *G.*

Japha, Georg Joseph (Königsberg, 1835–1892, Cologne). East Prussian violinist, pupil of David, [Dreyschock, E. Singer and Alard, from 1855 playing in the Gewandhaus Orchestra at Leipzig and concertizing there and in 1857–58 in Russia, from 1858 teacher at Königsberg, where he started chamber-concerts with Ad. Jensen, and from 1863, after a successful visit to London, concertmaster of the Gürzenich Orchestra at Cologne and teacher in the Conservatory.

Japha, Louise (Hamburg, 1826–1910, Wiesbaden), sister of the above. Eminent North

German pianist and composer, pupil of Warendorf, G. A. Gross and W. Grund, with further study under Schumann and his wife, becoming a fine exponent of Schumann's works. In 1858–74 she was the wife of the violinist Langhans, joining him in notable chamber-concerts. In 1863–69 she had great success in Paris. After her divorce in 1874 she lived in Wiesbaden. Wrote an opera, a string quartet, piano-pieces and songs.

Jaques-Dalcroze, Émile (Vienna, 1865). French (-Austrian) composer and specialist in rhythmic action. From boyhood he lived in Geneva, studying in the Conservatory and also at the Vienna and Paris Conservatories, returning to Geneva as professor in 1892. There, with the psychologist Claparide, he developed a remarkable system of rhythmic exercises, at first as an adjunct to musical practice, but ultimately as a comprehensive method of bodily action. In 1910–15 he conducted a special school at Hellerau, near Dresden, and his system was adopted in various countries by teachers or branch-schools under his general direction. His ideas have had a marked influence upon the modern treatment of the ballet, besides affecting methods of general physical training. Has written the operas *Le Violon Maudit*, 1893, *Janie*, 1894, *Sancho Panza*, 1897, *Le Bonhomme Jadis*, 1905 (at first as *Onkel Dazumal*), and *Les Jumeaux de Bergame*, 1908, the operetta *Respect pour Nous*, 1898, the pantomime *Écho et Narcisse*, 1912, the choral works *Festival Vaudois*, *La Veillée* and *Poëme Alpestre*, 2 violin-concertos, a string-quartet, a 'cello-suite, a *Fantasia Appassionata* for violin, many piano-pieces and collections of songs. Author of lectures on his system of 'Eurhythmics' (1907), a method (1907–14) and collected essays on rhythm, music and education (1921). See works by Seidl, 1912, Storck, 1912, and Sadler, 1912.

Jardine & Son. A noted firm of organ-makers in New York, formed in 1860 to continue the business originally established by George Jardine (1801– ?), an English workman who came to America in 1837. *A.*

Jarecki, Heinrich (Warsaw, 1846–1918, Lemberg). Polish conductor, pupil of Moniuszko, from 1872 director of the Polish theater in Posen and in 1873–1900 of the Lemberg Opera and choirmaster at the Cathedral. Wrote 7 operas, other stage-music, choruses and songs.

Jarnach, Philippe (Noisy, 1892). Talented French composer, son of a Catalonian sculptor, largely self-trained, with some study with Risler and Lavignac, from 1914 living in Switzerland and in 1918–21 teaching in the Zurich Conservatory, then moving to Berlin. Has written 2 short symphonies, a *Prolog zu einem Ritterspiel*, a prelude to *Prometheus*, a prelude and two other numbers for *Wandbild* (with women's voices), a string-quintet, a string-quartet, a violin-sonata, a sonata for violin solo, sonatinas for 'cello and for flute, etc.

Järnefelt, Armas (Viborg, 1869). Able Finnish conductor and composer, trained at the Helsingfors Conservatory and by A. Becker and Massenet, in 1896–97 chorusmaster at Magdeburg and Düsseldorf, in 1893–1903 orchestral conductor at Viborg, then holding a government grant for foreign study, in 1904–05 opera-director at Helsingfors (producing many Wagnerian works), in 1905–07 leading the Royal Orchestra at Stockholm, besides in 1906–07 acting as head of the Helsingfors Conservatory, and since 1907 opera-director at Stockholm, becoming court-director in 1911. In 1893–1908 his wife was the singer Maikki Pakarinnen (now wife of Selim Palmgren) and in 1910 he married the singer Liva Edström. Has written the symphonic poem *Korsholm*, 1894, an orchestral serenade, 2 orchestral fantasias, 4 orchestral suites, 2 overtures, the choral works *Laula Vuoksella*, *Suomen Synty* and *Åbo Slott*, men's choruses, songs and characteristic piano-pieces.

Jarno, Georg (Pest, 1868–1920, Breslau). Hungarian composer, from about 1890 for a time opera-director at Breslau and then settled at Vienna. Wrote the operas *Die schwartze Kaschka*, 1895, *Der Richter von Zalamea*, 1899, and *Der zerbrochene Krug*, 1903, and 5 operettas (1907–13).

Jarnovic, Giovanni Mane (Palermo, 1745–1804, Petrograd). Polish-Sicilian violinist, pupil of Lolli, from 1770 popular in Paris, from 1779 in the court-band at Berlin, from 1783 moving from place to place in Austria, Poland, Russia and Sweden, from 1791 in England, from 1796 at Hamburg and from 1802 in Berlin and Petrograd. Though a gifted player, he was contentious and inordinately conceited, so that he was often involved in serious quarrels (notoriously with Viotti and Cramer in London). Wrote much in an easy and agreeable style (7 symphonies, 16 concertos, 6 string-quartets, violin-sonatas, etc.). *G.*

Jarvis, Charles H. (Philadelphia, 1837–1895, do.). American pianist, pupil of his father and Meignen, appearing in concert when but seven and from about 1855 increasingly in request as soloist with leading orchestras. From 1862 he established series of chamber- and piano-recitals in Philadelphia which continued more than thirty years, presenting over 800 works. His fine library went to the Drexel Institute in Philadelphia. Memoir by Whitmer, 1900 (in *Music*). *A.*

Jaspar, Maurice (Liège, 1870). Belgian pianist, trained at the Paris Conservatory and since 1898 teacher there (professor from 1909). In 1894 he started a notable series of chamber-concerts with piano, in 1900 a historical course on the piano-sonata and concerto, and in 1909 (with Lefebvre) the Walloon Festivals. Has written chamber-music, songs and some theoretical text-books.

Jauner, Franz R. (Vienna, 1832–1900, do.). Austrian conductor, in 1871–78 at the Carl-Theater in Vienna, in 1877–80 at the Court Opera and in 1881 at the Ringtheater.

Jausions, Paul (Rennes, 1834–1870, Vincennes, Ind.). French Benedictine, pupil of

Guéranger and Pothier at Solesmes, becoming from about 1860 their colaborer in the restoration of Gregorian music. He died while visiting the United States in pursuit of biographical data about an uncle of Guéranger. Memoir by Guépin, 1871 (*La Semaine Religieuse*). List of writings in *Bibliographie des Bénédictins*, 1907. He was joint-author with Pothier of the latter's *Mélodies Grégoriennes*, 1880.

Jebb, John (Dublin, 1805–1886, n. Hereford). Irish Anglican clergyman, from 1858 prebendary in Hereford Cathedral and from 1870 canon. Author of works on the *Choral Service*, 1843, the *Cathedral Service*, 1845, the *Choral Responses and Litanies*, 2 vols. 1847–57, and a catalogue of choir-books at St. Peter's College, Cambridge. *G.*

Jedliczka, Ernst (Poltava, 1855–1904, Berlin). Noted Russian piano-teacher, pupil of his father, N. Rubinstein, Klindworth and Tchaikovsky, from 1879 professor at the Moscow Conservatory and from 1886 at the Scharwenka and Stern Conservatories in Berlin. *G.*

Jeffries, Georg. 17th C. *G.*

Jehin [-Prume], François (Spa, 1839–1899, Montreal). Eminent Belgian violinist, precociously developed under Servais, Prume, De Bériot, Léonard, Vieuxtemps and Wieniawski, playing in public at six and making his formal début at sixteen (Dresden) and soon joining De Kontski and Monsigny in a noted Trio. From about 1855 he toured in Russia, Germany, Scandinavia and the Low Countries, in 1862 becoming royal violinist at Brussels. From 1863 he began a series of tours in America (Mexico to Canada), though with frequent travels in Europe as well. After 1887 he settled in Montreal as teacher at the Trafalgar Institute, head of the Artistic Association (from 1893) and otherwise active till he retired in 1896. Among his many pupils was Ysaÿe. He married the singer Rosita del Vecchio. Wrote 2 concertos, about 30 violin-solos, songs, etc. *A.*

Jehin, Léon Noël Joseph (Spa, 1853). Belgian violinist and conductor, pupil of Léonard, from 1881 conductor at Antwerp, in 1882–88 conductor at the Monnaie in Brussels, besides in 1879–89 teaching at the Brussels Conservatory. Since 1893 he has led orchestras at Monaco and Aix-les-Bains. Has written pieces for orchestra and violin, songs, etc.

Jelensperger, Daniel (n. Mülhausen, 1797–1831, do.). Alsatian editor, originally employed in musical lithography at Mayence, Offenbach and Paris, but later a pupil of Reicha and finally his assistant in theory-classes at the Paris Conservatory. From 1820 he was publisher for a group of composers, editing Reicha's *Composition*, writing a text-book in harmony (1830) and translating works by Hummel and Häser.

Jelinek, Franz Xaver (n. Prague, 1818–1880, Salzburg). Bohemian oboist, pupil of the Prague Conservatory, after 1841 archivist at the Mozarteum in Salzburg and later choirmaster at the Cathedral. Wrote church-music, men's choruses and oboe-pieces.

Jemnitz, Alexander (Pest, 1890). Hungarian composer, pupil of the Pest Akademie and the Leipzig Conservatory, for a time in operatic duties at Bremen and Czernowitz and now living in Pest. Has written some orchestral pieces, a string-quartet, an organ-quartet, a string-trio, a trio for flutes and oboe, sonatas for violin, for 'cello and for piano, organ- and piano-pieces.

Jenkins, Cyril (n. Swansea, 1885). Welsh composer of the symphonic poems *Coriolanus* and *Life Divine*, a *Celtic Rhapsody*, a *Welsh Rhapsody* for strings, 2 suites for brass-wind, an *Elegiac Poem* for string-quartet, the symphonic hymn *Song of the Silent Land*, the cantatas *Llewellyn*, *Lochinvar*, 1911, and *Freedom*, 1920, several choral odes and ballades, etc., some of which have won prizes at the Eisteddfodau.

Jenkins, David (Trecastle, 1849). Welsh composer, pupil of Jos. Parry, becoming leader of choral societies and judge at singing-contests, since 1899 professor at University College, Aberystwyth, and examiner for the Royal and Tonic Sol-Fa Colleges in London. In 1885 he visited the United States as conductor of festivals. Has written the opera *The Enchanted Isle*, an operetta, the oratorios *David and Saul*, *The Legend of St. David*, 1894, and *Scenes from the Life of Moses*, 1915, the cantatas *The Ark of the Covenant*, *David and Goliath*, *A Psalm of Life*, 1895, *The Maiden's Lake* and *The Storm*, 1912, anthems, part-songs and songs. For years he has edited *The Musician*, at first with D. E. Evans and since 1913 alone.

Jenkins, John (1592–1678). 17th C. *G.*

Jenner, Gustav (Is. of Sylt, 1865–1920, Marburg). Frisian conductor and composer, pupil of Stange, Gänge, Mandyczewski and Brahms, from 1895 director of the Academic Concert Union in Marburg (Ph.D. of the University, 1904). Wrote a violin-sonata, a clarinet-sonata, Psalm 13 (baritone and organ), trios, songs and a life of Brahms (1905).

Jensen, Adolf (Königsberg, 1837–1879, Baden-Baden). Eminent East Prussian composer, mostly self-taught, aided in his early development by Ehlert and Marpurg and greatly influenced by his intense admiration for Schumann. In 1856 he taught for a short time in Russia, in 1857 was theater-director at Posen, in 1858–60 was with Gade at Copenhagen, from 1860 taught at Königsberg, in 1866–68 was on the staff of Tausig's music-school at Berlin, and then struggled with increasing consumption at Dresden, Gratz and Baden-Baden. His high gifts as an emotional melodist were best displayed in his many songs. His works included the opera *Turandot* (completed and published by Kienzl), about 160 solo-songs, including the cycles *Der Ungenannten*, op. 6, *Liebeslieder*, op. 13, from Geibel and Heyse's *Spanisches Liederbuch*, opp. 4, 21, *Dolorosa*, op. 30, *Gaudeamus*, op. 40, etc., the cantatas *Jephthas Tochter*, *Der Gang der Jünger nach Emmaus*, *Adonisfeier* and

Donald Caird ist wieder da, the choruses *Gesang der Nornen* and *Brautlied*, various part-songs, an overture in E min., a piano-sonata in F min., numerous poetic piano-pieces, including *Deutsche Suite*, *Innere Stimmen*, *Fantasiestücke*, *Berceuse*, *Jagdscene*, *Der Scheidenden*, *Wanderbilder*, several impromptus, 2 nocturnes, *Idyllen*, *Erotikon*, *Erinnerungen*, *Wald-Idyll*, *Scènes Carnavalesques* and (4 hands) *Hochzeitsmusik*, *Abendmusik*, *Lebensbilder*, *Silhouetten* and *Ländliche Festmusik*. Memoirs by Niggli, 1895 and 1900. Letters edited by Kuczinski, 1879. *G.*

Jensen, Gustav (Köngisberg, 1843–1895, Cologne), brother of the above. East Prussian violinist and composer, pupil of Dehn, Laub and Joachim, from about 1860 in the opera-orchestra at Königsberg and from 1872 professor at the Cologne Conservatory. Wrote a symphony, orchestral *Characterstücke*, a serenade for strings, a string-quartet, a string-trio, a violin-suite, sonatas for violin and for 'cello, piano-pieces and arrangements, songs, etc., besides editing *Classische Violinmusik* and a redaction of Cherubini's *Contrepoint* (1896, and revised by Heuberger, 1911). *G.*

Jensen, Niels Peter (Copenhagen, 1802–1846, do.). Danish flutist and organist (blind), pupil of Brunn, Hartmann and Kuhlau, from 1828 organist at the S. Petri Kirke in Copenhagen. Wrote 2 flute-sonatas, duets, solos, transcriptions and studies.

Jentsch, Max (Ziesar, 1855–1918, Stendal). Saxon pianist and composer, originally trained as a surveyor and then at the Stern Conservatory, Berlin, from 1880 touring in the Orient and living at Constantinople in 1884–89, then at Berlin till 1892 and from 1894 at Vienna, in 1899 becoming professor at Kaiser's music-school. Has written the operas *Eine venetianische Hochzeit* and *Der Paria*, a symphony, a symphonic poem, an orchestral serenade, a piano-concerto, a piano-quintet, a string-quartet, the choral work *Elysium*, a piano-sonata, 2 scherzos, 6 concert-études, etc.

Jepson, Harry Benjamin (New Haven, Conn. 1870). Able American organist, pupil of Stoeckel, Hor. Parker and Widor, since 1895 director of the Yale University choir and instructor in the Yale School of Music, in 1906 becoming professor and University organist. Has written an orchestral *Rhapsodie*, a fantasia for organ and orchestra, 2 organ-sonatas, an organ-toccata, many organ-pieces and a Veni Creator Spiritus for men's voices, and edited *University Hymns* (men's voices). In 1918–19 he had charge of the Yale Bureau at the University Union in Paris. *A.*

Jewett, Randolph (1603–1675). 17th C. *G.*

Jhan, Maistre. See Gallus.

Jiminez, Jeronimo (Seville, 1854–1923, Madrid). Spanish composer, trained at the Paris Conservatory. Has written over 50 zarzuelas (from 1882) and some orchestral works.

Jimmerthal, Hermann (Lübeck, 1809–1886, do.). Able North German organist, pupil of Mendelssohn, and also an expert in organ-making. Author of a monograph on Buxtehude (1877) and essays on organ-making.

Jiránek, Aloys (Ledeč, 1858), brother of the following. Bohemian pianist, pupil of Fibich and the Prague Organ School, since 1881 teaching at Kharkov. Has written the opera *Dagmar*, some orchestral pieces, a piano-trio, a violin-sonata, piano-pieces and songs.

Jiránek, Josef (Ledeč, 1855), brother of the above. Bohemian harpist and piano-teacher, pupil of Smetana and the Prague Organ School, from about 1875 harpist at the Prague Opera, from 1877 piano-teacher at Kharkov and since 1891 professor at the Prague Conservatory. Author of a series of important pedagogical works for piano-students, and composer of an orchestral *Scherzo Fantastique*, a piano-quintet, some other chamber-works, 2 piano-sonatas, etc.

Joachim, Albrecht (Hanover, 1876), Prince of Prussia, nephew of Emperor Wilhelm I. Has written 4 ballets, 3 pantomimes, an orchestral suite and a prelude, a violin-suite, 'cello-pieces and military marches.

Joachim, Amalie, née Weiss [Schneeweiss] (Marburg, 1839–1899, Berlin). Eminent Styrian contralto, from 1853 singing in opera with notable success at Troppau, Hermannstadt, Vienna and Hanover, but retiring in 1866. In 1863 she married the violinist Joachim (separated in 1884). From 1866 she devoted herself to concert-work, becoming internationally famous, especially as interpreter of Schumann's and Brahms' songs. She visited England in 1870 and '78, and about 1890 was in the United States. In her last years she taught at the Klindworth-Scharwenka Conservatory in Berlin. *G* (Weiss).

Joachim, Joseph (n. Presburg, 1831–1907, Berlin). Extraordinary Hungarian violinist, pupil of Servaczinski and J. Böhm, appearing at seven in Pest and at twelve at Leipzig. From 1843 he lived at Leipzig in close association with Mendelssohn, David and Schumann, in 1844 beginning his many visits to London. From 1849 he was concertmaster at Weimar under Liszt, with whose radicalism he did not sympathize. From 1853 he was concertmaster of the court-orchestra at Hanover and violinist to the king, in 1859 being advanced to the conductorship. Here he married Amalie Weiss in 1863 (see above). In 1868 he was called to Berlin to be the first director of the famous Hochschule für Musik, after a time acting only as head of the stringed-instrument department, but in 1895 becoming again director. Here he not only displayed remarkable power as a teacher, but applied great energy and wisdom to the development of the whole institution. In 1869 he organized the great Joachim Quartet (at first with Schiever, De Ahna and Wilh. Müller), which became under his guidance one of the finest ensembles of the next quarter-century. As an interpreter, whether alone or in ensemble, he exalted strict fidelity to the composer's intention, for which he had unusual powers of scholarship

and intuition, but he also added the resources of a mind of great acumen and a temperament of much emotional depth. He was an authority on the rendering of the works of Bach, Beethoven, Schumann and Brahms. Besides universal public acclaim, he received numerous honorary insignia, including degrees from the Universities of Cambridge, Glasgow, Oxford, Göttingen, etc. Wrote 5 overtures (*Hamlet, Demetrius, Henry IV*, etc.), 3 violin-concertos (especially the *Hungarian*), for violin and orchestra an *Andantino and Allegro, Notturno* and *Variations* in E min., 7 violin-pieces with piano, melodies (Hebrew) and variations for viola and piano, 2 marches (with trios), violin-cadenzas for works by Beethoven and Brahms, the *Scena der Marfa* for contralto and orchestra and a few songs. Memoirs by A. Moser, 1898 (4th ed. 1907–10). Storck, 1902, Fuller-Maitland, 1905 and '06, Brieger-Wasservogel, 1907, and H. J. Moser, 1908. His letters are edited by A. Moser alone (1908) and with Joh. Joachim (3 vols. 1911–13). *G.*

João IV (1604–1656). 17th C.

Johannsen, Heinrich (Lauenburg, 1864). North German organist, trained at the Berlin Hochschule and Meisterschule, since 1898 active at Kiel, at first as choral conductor, in 1903 founding an *a cappella* choir and since 1906 teaching at the Theological Seminary. Prior to going to Kiel he was organist at the Preetz Kloster, and from 1904 at St. Jürgen's in Kiel. Has written choruses and songs.

Johannsen, Julius Ernst Christian (Copenhagen, 1826–1909, in Finland). Danish theorist, from 1867 professor at the Petrograd Conservatory, in 1871 becoming inspector and in 1892–97 director. His treatise on counterpoint was translated into Russian in 1906 by Kasanli.

Johns, Clayton (Newcastle, Del. 1857). American pianist and composer, at first studying architecture, then pupil of Paine, Sherwood, Grabow, Raif, Rummel and Kiel, since 1884 active in Boston, from 1912 on the staff of the New England Conservatory. Has written pieces for piano and for violin, over 100 effective songs, music for a 14th-century mystery-play, etc., besides *The Essentials of Pianoforte-Playing*, 1909, and *From Bach to Chopin*, 1911. *G, A.*

Johnsen, Henrik Filip (1717–1779, Stockholm). Swedish organist (born in England), from about 1740 musician to Duke Friedrich Adolf of Holstein-Gottorp (from 1743 crown-prince and in 1751–71 king of Sweden), becoming in 1745 organist at the Klarakyrka and later court-director. Wrote several stage-works, cantatas, orchestral, organ- and piano-pieces and many songs, including a set of odes in 1753.

Johnson, Edward. 16th C. *G.*

Johnson, James (Edinburgh, ?1750–1811, do.). Scottish music-engraver, probably trained by James Read, from 1772 till about 1790 executing almost all music published in Scotland and a leading workman till his death. Most of his work is copperplate, but he was also an early user of stamped pewter. Memoir in *Scots Magazine*, 1811. *G.*

Johnson, Robert, 16th C. *G.*

Johnson, Robert (? –1634). 17th C. *G.*

Johnstone, Arthur Edward (London, 1860). English teacher and editor, brought up in New York, pupil of Wm. Mason, Scharfenburg, S. P. Warren and L. Damrosch, for many years editor for the American Book Company and since 1919 for the Art Publication Society in St. Louis. Has written an overture (1915, Chicago Orchestra), a large number of piano-pieces and songs for younger pupils, a handbook of orchestral instruments, *The Lyric Music Series*, 4 vols. (with H. W. Loomis), etc. *A.*

Johnstone, J. Alfred (n. Dublin, 1861). Irish pianist, pupil of R. P. Stewart, for many years teacher in Melbourne (Australia), becoming head of the Athenæum Music School. Has written various articles and handbooks on piano-playing.

Jommelli, Nicola (Aversa, 1714–1774, Naples). Famous Italian composer, trained at two of the Naples conservatories by Durante, Feo, Leo, Prato and Mancini, beginning to write ballets and cantatas early and winning notice in opera from 1737, first at Naples, then at Rome, Bologna and Venice, with a sojourn at Vienna in 1748, and in 1750–53 becoming Bencini's assistant as choirmaster at St. Peter's in Rome. At Bologna he began intimate relations with Martini and at Vienna with the poet Metastasio. From 1753 he was court-director at Stuttgart, where he expanded his style by adopting much from the orchestral and dramatic resources of German music. In 1769, when the Stuttgart establishment was reduced, he returned to Italy, where he found himself almost forgotten and his mature style not appreciated. The failure of several works led to a stroke of apoplexy in 1773, from which he recovered only partially. But these final disappointments were overbalanced by the brilliance of his central period, when he stood out as on the whole the strongest composer of the Neapolitan school and the leader of one of the best musical establishments in Europe. He often laid aside the *da capo* form of aria, kept his recitatives flexible and expressive, greatly surpassed his Italian contemporaries in the quality of his accompaniments, and in dramatic construction somewhat anticipated Mozart and Gluck. Much of his sacred writing was decidedly rich and beautiful. Of his more than 50 operas mention may be made of *Ezio*, 1741 (Bologna, reset in 1748 for Naples and in 1771 for Lisbon), *Merope*, 1741 (Venice), *Achille in Sciro*, 1745 (Vienna), Artaserse, 1749, *Ifigenia in Tauride*, 1751 (both Naples), *Demetrio*, 1753 (Parma), *Il Rè Pastore*, 1755, *Alessandro nell' Indie*, 1757, *La Clemenza di Tito*, 1758, *Demofoonte*, 1760, *L'Isola Disabitata*, 1762, *L'Olimpiade*, 1765 (all Stuttgart), *Demofoonte*, 1772 (Naples, 2d setting), and *Ifigenia in Aulide*, 1773, besides the oratorios *Isacco, Betulia*

Liberata, *S. Elena* and a Passion, several masses, including a fine Requiem, and many elaborate canticles and motets, including a Te Deum, several Misereres, etc. Memoirs by S. Mattei, 1785 [1774], Alfieri, 1845, and Abert, 1908. *G.*

Jonás, Alberto (Madrid, 1868). Eminent Spanish pianist, pupil of Mendizabal, the Brussels and Petrograd Conservatories, from 1880 touring most industriously in Europe and America. From 1894 he taught at the music-school of the University of Michigan (Ann Arbor) and in 1898–1904 was head of the Michigan Conservatory in Detroit, in 1905–14 taught in Berlin, attracting pupils from all countries and since 1914 has worked in New York. Has written many effective piano-pieces, a *Master-School of Modern Piano-Virtuosity*, a *Piano-script Book* and many articles on piano-playing, besides translating Gevaert's *Instrumentation* into Spanish (1903). *A.*

Jonas, Émile (Paris, 1827–1905, St. Germain-en-Laye). French composer, trained at the Paris Conservatory (2d Prix de Rome, 1848) and in 1847–66 teacher of solfeggio there and in 1859–70 harmony-teacher for students of band-music. He was also director at the Portuguese Synagogue and bandmaster in the Garde Nationale. From 1867 he organized international competitions in band-music. Wrote over 20 popular comic operettas (1855–83), the cantata *Antonio* and 2 overtures, besides editing a *Receuil de Chants Hébraiques*, 1854. *G.*

Joncières, Félix Ludger Victorin de (Paris, 1839–1903, do.). French composer and critic, for a short time (about 1860) pupil of the Paris Conservatory, withdrawing because he had already become an intense Wagner partisan, soon seeking notice by some orchestral works, incidental music for Dumas' version of *Hamlet* (1863), and (from 1867) grand opera. From 1871 he was critic for *La Liberté* and other papers. In 1877 he became a member of the Légion d'Honneur. Wrote the operas *Sardanapale*, 1867, *Le Dernier Jour de Pompéi*, 1869, *Dimitri*, 1876 (his best work), *La Reine Berthe*, 1878, *Le Chevalier Jean*, 1885, and *Lancelot du Lac* (accepted at the Opéra, but not given), a *Symphonie Romantique*, the symphonic poem *La Mer*, the orchestral suite *Les Nubiennes*, an overture, other orchestral pieces (*Aubade Triomphale*, *Sérénade Hongroise*, *Marche Slave*, the Chinese piece *Li Tsin*, etc.), a violin-concerto (1869), etc. As critic he used the pen-name 'Jennius'. *G.*

Jones, Arthur Barclay (London, 1869). English composer, trained at the Guildhall School, London, and since 1892 teacher or professor there, besides in 1893 succeeding Wingham as director at the Brompton Oratory. Has written a symphony (1896), an overture (1892), a violin-sonata, pieces for 'cello, for piano and for organ, and some vocal music.

Jones, Edward (Llandertel, 1752–1824, London). Welsh harpist and author, from 1775 appearing in London and in 1783 becoming bard to the Prince of Wales. Wrote *The Musical and Poetical Relicks of the Welsh Bards*, 2 parts, 1784 (2d ed. enlarged, 1794), with three supplemental volumes in 1802 (*The Bardic Museum*) and posthumously, besides some lesser works. *G.*

Jones, F. O. The compiler of a *Handbook of American Music and Musicians*, 1886, which, though crude and unequal, contains valuable data. *G.*

Jones, Griffith Rhys (Trecynon, 1834). Welsh choral conductor, becoming famous about 1870 as leader of the Cor Caradog and later of various other organizations.

Jones, John (1728–1796, London). English organist, from 1849 organist at the Temple Church in London, from 1753 also of the Charterhouse (School) and from 1755 also of St. Paul's Cathedral. Wrote *Sixty Chants*, 1785, several sets of harpsichord-pieces and songs. *G.*

Jones, Robert. 17th C. *G.*

Jones, Sidney (Leeds, 1869–1914, London). English conductor and composer, pupil of his father, from about 1890 active as director of light opera companies and under the playwright George Edwardes, from 1905 conductor at the Empire Theatre, London, and from 1911 of the Whitney Theatre. Wrote many very popular operettas, including *The Gaiety Girl*, 1893, *The Geisha*, 1896, *San Toy*, 1899, *The Persian Princess*, 1909, *The Girl from Utah*, 1913, etc.

Jones, William (London, 1746–1794, Calcutta). Eminent English orientalist and jurist, from 1783 supreme court judge at Calcutta and founder and president of the Bengal Asiatic Society. Among numerous works in other fields wrote *The Musical Modes of the Hindus*, 1784 (also in his *Collected Works*, vol. vi). Knighted in 1783.

Jongen, Joseph (Liège, 1873). Gifted Belgian composer, trained at the Liège Conservatory (many prizes, including the Prix de Rome, 1898), with extensive further study in Germany, France and Italy, in 1903–04 professor at Liège and since then living in Brussels. Has written the symphonic poem *Lalla Roukh*, the mimo-symphonic legend *S'Arka*, 1912, various other orchestral pieces (fantasia on Walloon Christmas carols, *Épithalame* for 3 violins, *Poëme* for 'cello, *Méditation* for English horn, etc.), a violin-concerto, a 'cello-concerto, a string-quartet, a piano-quartet, 2 piano-trios, 2 violin-sonatas, a 'cello-sonata, the prize-cantatas *Calirrhoë*, 1895, and *Comala*, 1898, and the opera *Jélyane* (finished 1916). His brother and pupil **Léon** (Liège, 1884) has written the opera *Marie Josèphe* and the prize-cantata *La Nuit de Noël*, 1913.

Jordan, Jules (Willimantic, Conn., 1850). American tenor, conductor and composer, pupil of Osgood and Sbriglia, from 1870 in much request as concert-singer and since 1881 conductor of the Arion Club of Providence. Mus.D. of Brown Univ. in 1895. Has written the operas *Rip van Winkle*, 1898, and *Nisida*, several operettas, the cantatas *The Wind-Swept Wheat*,

The Night-Service and *Barbara Frietche*, many anthems and about 300 songs that have gained popularity. *A.*

Jordan, Mary (Cardiff, 1879). Welsh contralto, brought up in Scranton, Pa., pupil of D'Auria, H. J. Stewart, Saenger and Maurel, since 1891 employed in church-choirs, notably in Brooklyn and New York, from about 1900 becoming active in recitals and oratorios, and in 1911–14 a member of the Boston Opera Company. In 1919 she married C. C. Cresson. *A.*

Jordan, Sverre (Bergen, 1889). Norwegian pianist, pupil of La Motta, Gortatowski, Ansorge and Klatte, since about 1910 successful in concert in Germany, Finland, Denmark and Norway. Has written an orchestral suite, the melodrama *Fiebergedichte*, a violin-concerto, a violin-sonata, pieces for violin and for piano, songs, etc.

Jordani, João (Lisbon, 1793–1860, do.). Italian-Portuguese contrabassist, teacher at the Lisbon Conservatory. Wrote many ballets, 17 masses and much other church-music.

Jörn, Karl (Riga, 1876). Russian operatic tenor, pupil of Schütte, Harmsen, Elisabeth Jacobs, Ress and Weiss (largely as protégé of Gen. Vietinghoff-Scheel), from 1896 engaged at Freiburg (Baden), from 1898 at Zurich, from 1899 at Hamburg and from 1902 at the Berlin Opera, besides frequent appearances elsewhere in Germany and in Brussels, London (1905–08) and New York (1908–11). Since 1913 he has also sung at Buenos Aires. *A.*

José, Antonio de San Sebastian (San Sebastian, 1886). Basque Franciscan, author of works on Basque music, collector of about 400 folk-songs and composer of the opera *Magdalena Larralde*, the oratorio *Los Tres Milagros de Santa Cecilia*, 1921, much church-music, many songs, a string-quartet, etc.

Joseffy, Rafael (Hunfalu, 1852–1915, New York). Eminent Hungarian pianist, brought up as a boy at Miskolcz, pupil of Brauer, the Leipzig Conservatory, Tausig and Liszt (being greatly influenced by the last two), making his début at Berlin in 1872 and promptly securing a brilliant European recognition. In 1879 he came to New York, playing first with the Symphony Society there and establishing himself as a foremost virtuoso. To his already extraordinary technical facility he steadily added remarkable attainments in poetic insight, warmth of emotion and breadth of sympathy with all sides of piano-literature. In 1888–1906 he was professor at the National Conservatory, New York. Besides some piano-pieces and arrangements, wrote a *School of Advanced Piano-Playing*, 1902, and *First Studies for the Piano*, 1913, and edited a monumental edition of Chopin (15 vols) and études by Czerny, Henselt, Moscheles, Schumann and Schlözer. See article by E. Hughes in *Musical Quarterly*, 1916. *G, A.*

Joseph [Josephi], Georg. 17th C.

Josephson, Jacob Axel (Stockholm, 1818–1880, Upsala). Able Swedish conductor and composer, pupil of Joh. Schneider, Hauptmann and Gade, with further study in Rome, from 1847 conductor of the Upsala Philharmonic Society, becoming also director at the University in 1849, professor in 1874 and organist at the Cathedral in 1864. Wrote numerous choral works, including *Islossningen*, *Korsriddarne utanför Jerusalem*, Psalms 23, 126 and 130, and many occasional cantatas, 21 books of songs, piano-pieces, etc.

Josquin. See Des Prés.

Joss, Viktor (Prague, 1869). Bohemian critic and author, educated at Prague University (Ph.D.), in 1897–1915 editor and music-critic of the *Deutsche Abendblatt* at Prague, besides contributing to *Musik*, the *Allgem.Musikzeitung* and the *Guide Musical*. In 1892–94 he also edited the *Wagner-Zeitung*, in 1893–95 wrote the musical section of the survey of Bohemian activities in science, art and literature, has served as co-editor of the *Deutsch-öster. Künstler- u. Schriftstellerlexikon*, was librettist of Weis' *Der Sturm auf die Mühle* (1911), translated the text of Alois Reiser's *Iris* (1912) and numerous Czechic and Slovak choruses and songs, etc. In 1892 he was a member of the music commission of the Vienna Exposition and prepared the catalogue of that section. Author of lives of Mozart (1892), Weber [as author] (1894), Dvořák (1894), Wieck (1900, '02), Pivoda [as singing-teacher] (1903) and Clara Schumann (1905). *Die Sängervereinigung d.Prager Lehrer u. ihr Dirigent*, 1913, *Von Mozart bis Mahler* (songs and poems), *Gesammelte Essays* and *Die spanische Musik u. ihre Meister*, 1915.

Jost, Franz (Oschatz, 1843–1909, Leipzig). Silesian bookdealer in Leipzig and in 1866–1907 editor of Hofmeister's important *Monatsberichte* and *Jahresberichte*.

Joteyko, Thaddeus (Poczniki, 1872). Ukrainian composer, pupil of Gevaert and Noskowski. Has written a symphony, a symphonic poem, an overture, a string-quartet, a 'cello-sonata, 2 piano-sonatas, part-songs and songs, besides a history of Polish and other music (1918).

Joule, Benjamin St. John Baptist (Salford, 1817–1895, Rothesay, N. B.). English organist, from 1846 at Hulme and from 1849 at Manchester, where he was also president of the Vocal Society. Compiler of *Hymns and Canticles Pointed for Chanting*, 1847, *Directorium Chori Anglicanum*, 1849, *Words of Anthems* [2270 texts], 1859, a Psalter, 1865, etc. In 1850–70 he was critic for the Manchester *Courier*. *G.*

Jouret, Léon (Ath, 1828–1905, Brussels), brother of the next. Belgian composer, pupil of the Brussels Conservatory and from 1874 teacher there. Wrote the operas *Quentin Metsys* and *Le Tricorne Enchanté*, music for Racine's *Esther*, cantatas, church-music, many part-songs and songs.

Jouret, Théodore (Ath, 1821–1887, Kissingen), brother of the above. Belgian chemist and music-critic, writing the opera *Le Médecin*

Turc, 1845 (with Meynne), part-songs and songs.

Journet, Hippolyte Jules Marcel (Grasse, 1869). French operatic bass, pupil of Obin and Seghettini, from 1893 engaged at the Monnaie, Brussels, and Covent Garden, London, from 1901 at the Metropolitan, New York, from 1908 at various European capitals and since 1914 with the Chicago Opera Company. He has an extensive repertory of about 100 rôles in French, Italian and German.

Jousse, J. (Orleans, 1760–1837, London). French teacher, from about 1792 in London, writing *Lectures on Thoroughbass*, 1819 (revised ed. as *Catechism of Music*, 1894).

Juch, Emma Antonia Joanna (Vienna, 1865). American-Austrian operatic soprano, educated in New York, pupil of Mme. Murio-Celli, appearing in concert from 1882 and in opera from 1883, at first in London, in 1886–87 with the American Opera Company under Thomas, in 1889–91 with her own company in the United States and Mexico, and then extensively in concert and oratorio. *A.*

Judenkunig, Hans (? –1526). 16th C. *G.*

Jue, Édouard (Paris, 1794– ?). French violinist, trained at the Paris Conservatory and from about 1815 a follower of Galin, whose 'méloplaste' system he extended and about 1827 sought to advance in London. Wrote three elementary text-books (1823, '26. '36).

Julien, Paul (Brest, ?1841–1866, at sea). Talented French violinist, pupil of the Paris Conservatory (1st prize, 1850), in 1853–56 touring in America with Patti and again after 1860.

Jullien, Jean Lucien Adolphe (Paris, 1845), son of Marcel below. Distinguished French critic and music-historian, educated at the Lycée Charlemagne, pupil in the music of Bienaimé, long on the staff of the *Ménestrel*, the *Revue et Gazette Musicale*, the *Journal des Débats* and the *Chronique Musicale*, besides writing on non-musical topics for many other journals. Has written over 15 studies and monographs on various points about music in the 18th century (1873–84), *Weber à Paris*, 1877, *Goethe et la Musique*, 1880, monumental biographies of Wagner (1880) and Berlioz (1888), *Musiciens d'Aujourd'hui*, 2 series, 1891, '94, *Musique*, 1895 (historical studies), and *Le Romanticisme et l'Éditeur Renduel*, 1897 (with new data about Meyerbeer). *G.*

Jullien, Louis Antoine (Sisteron, 1812–1860, Paris). Brilliant and erratic French conductor and dance-composer, for a time a pupil of the Paris Conservatory, from 1836 leading dance-concerts at the Jardin Turc, but obliged by debt to escape to London in 1838, where from 1840 he engaged in a long series of concert-enterprises with an extraordinary orchestra (90–100 players), a chorus and fine soloists, continuing with great éclat till 1859. Several times he took his entire force on tour through England and to Scotland and Ireland, and in 1853–54 he brought an orchestra to America. His programs varied from works of serious value to dance-miscellanies, but he was a magnetic and daring leader, often securing striking artistic results, though prone to indulge in childish eccentricities. His restless ambition led him to undertake a music-shop from before 1840 which in 1848 was sold to meet the debts incurred by an extravagant scheme to give English opera at Drury Lane. In 1852 the production of his opera *Pietro il Grande* at Covent Garden was a complete failure, involving heavy loss. In 1856 Covent Garden was destroyed by fire and he lost all his large stock of music and manuscripts. In 1857 he sustained further loss in the failure of the Surrey Gardens Company. In 1859 he fled back to Paris, was there arrested and tried for debt, but set free under parole. Later he was taken to an insane asylum, where he died. Wrote an enormous number of dances and pièces d'occasion. His visit to America was on the whole highly beneficial, as he brought good players and gave instructive programs. *G.*

Jullien, Marcel Bernard (Paris, 1798–1881, do.). French educator and grammarian, long secretary of the Société des Méthodes d'Enseignement. Author of two monographs on ancient physics, metrics and music (1854, '61) and a pamphlet on instrumental instruction in girls' schools (1848).

Jumilhac, Pierre Benoît de (1611–1682). 17th C.

Junck, Benedetto (Turin, 1852). Italian composer, pupil of Mazzucato and Bazzini, from about 1875 working in Milan. Has written a string-quartet (1886), 2 violin-sonatas (1884–85), a *Serenata* for soprano, tenor and string-quartet, several song-cycles, including *La Simona*, 1878, etc. *G.*

Jüngst, Hugo Richard (Dresden, 1853). Saxon conductor and choral composer, trained at the Dresden Conservatory, in 1876 founder of the Männergesangverein there and since 1880 its leader, from 1878 also of the Julius Otto Society, and from 1895 of the academic club Erato, besides often conducting men's choral festivals there and elsewhere or acting as judge in competitions. Made royal professor in 1898. Has written many effective men's choruses and edited fine arrangements of folk-songs from various countries, besides some orchestral and piano-works.

Junk, Victor (Vienna, 1875). Austrian student of German literature, trained at Vienna University (Ph.D. and lecturer), pupil also of August Sturm and latterly chiefly engaged in music. Author of *Goethes Fortsetzung d. Zauberflöte*, 1900, *Tannhäuser in Sage u. Dichtung*, 1911, *Gralsage u. Graldichtung d. Mittelalters*, 1911, *Reger als Orchesterkomponist*, 1911, etc. Has also written the opera *Die Wildfrau*, the oratorio *Legende von der Liebe*, *Spieglein an der Wand* for soli and orchestra, the symphonic poem *Dürnstein*, valuable piano-arrangements of works by Hugo Wolf and Reger, besides adapt-

ing Mozart's *Mitridate* for the German stage. He is now conductor of the chorus of the Vienna Bach-Gemeinde.

Junker, Karl Ludwig (Oehringen, ?1740–1797, n. Kirchberg). A Lutheran pastor, writing many manuals of musical information, including *20 Komponisten*, 1776 (useful regarding Mannheim names), a musical almanac (1782–84), etc., and also 3 piano-concertos, the cantata *Die Nacht*, the melodrama *Genoveva im Thurm*, 1790, etc.

Juon, Paul (Moscow, 1872). Strong Russian composer, pupil of J. Hřimaly, Taneiev, Arensky and Bargiel, in 1896–97 teacher in Baku and since living in Berlin, in 1906 becoming professor at the Hochschule. In 1919 he was elected to the Akademie. His works exhibit a blending of Slavic materials with excellent German workmanship. Has written 2 symphonies, the orchestral suite *Aus einem Tagebuch*, a *Serenade* and *Wächterweise* for orchestra, 5 *Stücke* for strings, 2 violin-concertos, an octet for piano, strings and wind, a piano-sextet, a string- and a piano-quintet, 2 string-quartets, a piano-quartet, a *Rhapsodie* for piano and string-trio, a piano-trio, *Litaniæ* for piano-trio, sonatas for violin, for viola and for 'cello, various violin- and piano-pieces, etc. Author of text-books in harmony (1901, '20) and a German translation of M. Tchaikovsky's biography of his brother (2 vols. 1904). *G, A.*

Jupin, Charles François (Chambéry, 1805–1839, Paris). Gifted French violinist, pupil of Monticelli, Georgis and Baillot, in 1826–35 director at Strasburg. Wrote orchestral variations, a violin-concerto, a string-trio, a piano-trio, other violin-pieces and the opera *La Vengeance Italienne*, 1834.

Jürgenson, Peter Ivanovitch (Reval, 1836–1904, Moscow). Important Russian music-publisher, from 1861 building up an extensive business in Moscow and becoming active in leading musical enterprises there. He was a foremost promoter of Tchaikovsky's works, most of which he published. His editions of standard composers like Mendelssohn, Schumann and Chopin exerted a decided influence upon Russian musical culture. He was succeeded by his sons Boris and Grigori, the former of whom issued a thematic catalogue of Tchaikovsky's works in 1897. *G.*

K

Kaan-Albest, Heinrich von (Tarnopol, 1852). Galician pianist, pupil of Blodek and Skuhersky, in 1884 going with Dvořák to London, from 1890 professor at the Prague Conservatory and since 1907 its director. Member of the Franz Josef Academy. Has written the operas *Der Flüchtling* and *Germinal*, the ballet *Bajaja* (the first large Czechic ballet), the pantomime *Olim*, 1905, the symphonic poem *Sakuntala*, an orchestral suite, *Frühlings-Eklogen* for orchestra, several piano-concertos, a prize-trio, piano-études, etc.

Kade, Otto (Dresden, 1819–1900, n. Rostock). Eminent Saxon conductor and musicologist, trained by Otto and Joh. Schneider and in Italy (as protégé of the King of Saxony), from 1848 founder and director of the Dresden Cäcilia (chiefly devoted to old choral music) and choir-master at the Dreikönigskirche, and from 1860 court-director at Schwerin (following Schäffer), besides from 1866 teaching in the Gymnasium. He retired in 1894. Ph.D. of Leipzig Univ. in 1884. Author of monographs on Le Maistre (1862, prize from the Dutch Musical Society), Isaak (in *Allgemeine Deutsche Biographie*), the Luther Codex of 1530 (1872) and Walther's *Gesangbuch* of 1524 (1878), translator of Scudo's *Sarti* (1858), editor of the official *Melodienbuch*, *Choralbuch* and *Cantionale* for Mecklenburg (1867–80, the latter containing Gregorian compositions of his own), vol. v (musical supplement) of Ambros' *Geschichte* (1881) and the revision of vol. iii (1893), a thematic catalogue of music in the Schwerin Library (2 vols. 1893) and 4 parts of a series of Passions from Obrecht to Schütz (from 1891). He joined Eitner and Erk in editing Ott's *Liederbuch* of 1544, and was influential in promoting Eitner's undertaking the *Monatshefte* (from 1869). Also published lectures on German secular song (1874) and many articles in periodicals. *G* (with index of the music-supplement to Ambros).

Kade, Reinhard (Dresden, 1859), son of the above. Professor in the Dresden Gymnasium, writing monographs on Demantius (1890) and Scandellus (1914), besides a catalogue of music in the Dresden Royal Library.

Kaden, Richard (Dresden, 1856). Saxon violist, pupil of the Dresden Conservatory, in 1872–96 playing in the court-orchestra there, in 1872–83 teaching in the Conservatory and since 1883 director of the Pedagogical Music School (founded by Frl. von Mertschinska, whom he married in 1909). Many of his lectures on music-history and æsthetics have been published, and he has edited collections of violin-music and the Baillot-Rode *Violinschule*. Has also written a symphony, a sinfonietta, an overture, etc.

Kadletz, Andreas (Dobruschka, 1859). Bohemian violinist, trained at the Petrograd Conservatory and long concertmaster at the Petrograd Opera. Has written the opera *The Village Diplomat*, 3 ballets, various violin-pieces and fantasias on Russian opera-themes.

Kaempfert, Max (Berlin, 1871). Prussian conductor, trained as violinist at Paris and Munich, for a time concertmaster of the Kaim Orchestra in Munich, in 1898 director at Eisenach and since 1899 conductor at Frankfort of the Palmengarten and Tonkünstler Orchestras, gaining the title of royal director in 1912. Has written the 'volksoper' *Der Schatz des Sultan*, 3 orchestral *Rhapsodien*, quartets, trios, violin-sonatas, etc.

Kafka, Heinrich (Strazowitz, 1844–1917, Vienna). Bohemian teacher in Vienna, writing several stage-works, the symphonic poem *Der Gott und die Bajadere*, piano-trios, violin-sonatas, songs, etc.

Kahl, Heinrich (Munich, 1840–1892, Berlin). Bavarian violinist and conductor, trained at the Munich Conservatory, from 1857 concertmaster of the Wiesbaden court-orchestra, from 1866 director at Riga, Stettin and Aix, from 1872 chorusmaster at the Berlin Opera and from 1880 court-director.

Kahl, Willi (Zabern, 1892). Alsatian critic and music-historian, educated at Freiburg, Munich and Bonn Universities (Ph.D. 1919), author of several studies on the history of piano-music and of a revision of the Seiffert-Weitzmann *Geschichte*. He lives at Cologne, writing for the *Kreuzzug* and the *Westdeutsche Wochenschrift*.

Kähler, Willibald (Berlin, 1866). Prussian conductor, pupil of the Berlin Hochschule, from about 1885 director at Hanover, Freiburg (Baden), Basel, Ratisbon, Rostock and Mannheim (from 1891, following Rezniček), and since 1906 court-director at Schwerin, from 1911 with the title of professor. In 1896–1901 he was assistant-conductor at Bayreuth. Has written a symphonic prologue to Kleist's *Der Prinz von Homburg*, incidental music to *Faust*, a violin-elegy (with orchestra), etc., and edited the orchestral scores of Wolf's songs, besides preparing guides to Bruckner's Te Deum and 8th Symphony.

Kahlert, August Karl Timotheus (Breslau, 1807–1864, do.). Professor of philosophy in Breslau University, but always musically active. Author of *Blätter aus d. Brieftasche eines Musikers*, 1832, *Tonleben*, 1838, *System d. Aesthetik*, 1846, and many articles in *Cäcilia* and the *Allgem. Musikal. Zeitung*, besides some good songs.

Kahn, Otto Hermann (Mannheim, 1867). Badenese banker, since 1893 prominent in New York, where he has been a foremost promoter of various opera-enterprises, especially the Metropolitan Opera House. He has also been a director of the Boston Opera Company, the Chicago

Opera Association and the Royal Opera Company (London). *A.*

Kahn, Robert (Mannheim, 1865), brother of the above. Able pianist and composer, pupil of E. Frank, V. Lachner and Rheinberger, with intimate relations with Joachim and Brahms, in 1891–93 founder and leader of a Ladies' Choral Club, and since 1893 teacher or professor (1903) at the Berlin Hochschule. Has written a piano-quintet, a string-quartet, 3 piano-quartets, 3 string-quartets, a clarinet-trio, 3 violin-sonatas, 2 'cello-sonatas, a *Konzertstück* for violin, the choral works *Mahomets Gesang* and *Sturmlied*, the song-play *Sommerabend*, *a cappella* and other choruses, part-songs for women's voices, duets and many songs. Sketch by Radecke, 1894. *G.*

Kahnt, C. F. A music-publishing firm in Leipzig, founded in 1851 by Christian Friedrich Kahnt (1823–1897), followed in 1886 by Oskar Schwalm, in 1888 by Paul Simon and since 1902 by Alfred Hoffmann. From 1857 Kahnt published the *Neue Zeitschrift* and from 1868 was its nominal editor (as also of *Symphonia* in 1863–68). A branch is maintained at Zwickau.

Kaim, Franz (n. Stuttgart, 1856), son of a piano-maker. After qualifying as a philologist and lecturing for some years in Stuttgart, in 1893 he established the Kaim Concerts at Munich, for which he assembled a fine orchestra and built a special hall. These concerts, which included both symphony and popular series, continued till 1908 under distinguished conductors, and were then succeeded by those of a new Konzertverein.

Kaiser, Alfred (Brussels, 1872). Belgian composer, pupil of Bruckner and J. Förster (Prague), in recent years living in London. Has written the operas *Der Harlekin*, *Le Billet de Joséphine*, 1902, *Die schwarze Nina*, 1905, *Stella Maris*, 1910, and *Theodor Körner*, 1913, an operetta (1900), a ballet (1895), music for Grabbe's *Don Juan* and *Faust*, a symphony, a piano-concerto, 3 serenades for strings, 2 piano-trios, etc.

Kaiser, Friedrich Emil (Coburg, 1853). Saxon conductor and composer, trained at the Coburg and Leipzig Conservatories, at first chorusmaster at Bamberg and Kissingen, then opera-director at Dortmund, Aix, Basel, Salzburg (also concerts at the Mozarteum), Olmütz and Brünn, then army-bandmaster at Prague and Vienna, in 1903 for a time conductor of the Kaim Orchestra at Munich, where he has since lived. Has written the operas *Karabiniere des Königs*, 1879, *Der Trompeter von Säkkingen*, 1882, *Andreas Hofer*, 1886, *Der Kornet*, 1886, *Rodenstein*, 1891, *Das Hexenlied*, 1895, *An der Grenze*, 1903, and *Der deutsche Michel*, a grand mass and many military marches (included in a collection of the official marches, etc., of the Austrian army). At Munich he has also produced at the Bauerntheater a large number of comic plays.

Kaiser, Georg Felix (n. Limbach, 1883–1918, Leipzig). Saxon writer, educated at Dresden, Munich and Leipzig (Ph.D. 1910), from 1910 critic for the Dresden *Nachrichten* and from 1915 for the Leipzig *Volkszeitung*. Edited Weber's literary works (1908) and his letters to Count von Brühl (1911), besides preparing a general edition of his correspondence and a thesis upon his characteristics as a writer.

Kajanus, Robert (Helsingfors, 1856). Eminent Finnish conductor and composer, trained at the Leipzig Conservatory, with further study in Paris and Dresden, from 1882 active in Helsingfors, soon establishing an orchestral school, a choral society and (from 1886) the Philharmonic Orchestra, which he rapidly raised to the first rank. Since 1897 he has also been music-director at the University. Has written the symphonic poems *Kullervo* and *Aïno* (with chorus), the orchestral suite *Sommarminnen*, 2 Finnish rhapsodies and other orchestral pieces, cantatas, men's choruses, piano-pieces and songs. See Flodin, *Finska Musiker*, 1900.

Kalafaty, B. (in the Crimea, 1869). Russian composer of a *Phantasie-Ouvertüre*, 2 piano-sonatas, other piano-works, choruses and songs.

Kalbeck, Max (Breslau, 1850–1921, Vienna). Eminent Silesian critic, biographer and poet, educated at Munich University and Conservatory, between 1870 and 1890 publishing several volumes of poems, from 1875 critic at Breslau first for the *Schlesische Zeitung* and then for the *Breslaue Zeitung*, besides for a time assisting at the new Art Museum, from 1880 (at Hanslick's suggestion) on the staff of the *Allgemeine Zeitung* at Vienna, becoming also critic for the *Presse*, the *Montags-Revue* and (from 1886) the *Tageblatt*. Collections of his critiques were published in 1885, '96 and '98. He also made fine German translations of the libretti of many famous operas (French, Italian, Czechic, Russian and English), prepared new original texts for Mozart's *Bastien und Bastienne* and *Gärtnerin aus Liebe* and for the *Maienkönigin* ascribed to Gluck, besides composing the books for Joh. Strauss' *Jabuka* (1894), Von Fielitz' *Das stille Dorf* (1897), Henschel's *Nubia* (1898), Poldini's *Decius* (1899) and Caro's *Hochzeit zu Ulfosti*. Author also of Wagnerian studies (1876, '77, '82), biographies of the poet J. C. Günther (1879), Daniel Spitzer (1894) and especially Brahms (4 vols. 1904–14), and collections of Brahms' letters (from 1906).

Káldy, Julius (Pest, 1838–1901, do.). Able Hungarian conductor and student of national music, trained at the Pest and Vienna Conservatories, from 1855 singer in the Vienna court-choir, from 1858 opera-director at Koloszvár, from 1874 professor in the training-school of the Pest Nationaltheater, from 1875 Richter's successor as conductor of the Musikfreunde concerts there, from 1881 manager of the Nationaltheater, from 1884 manager of the Opera and from 1895 (with Nikolics) head of the Hungarian Music School, besides following Nikisch as conductor at the Opera. He was an indefatigable investigator of Hungarian national songs,

especially those from the revolutionary periods of Rácókzy and of 1848–49, from 1890 publishing a series of striking collections, including one of dances (1896), and also composing the stage-work *Lagerleben der Kuruzen*, 1896.

Kalhauge, Sophus Viggo Harald (Copenhagen, 1840–1905, do.). Danish teacher and composer, pupil of P. Heise, Rongsted and J. C. Gebauer, with foreign study (as Ancker scholar), from about 1865 a prominent teacher at Copenhagen. Wrote the operas *Zouavens Hjemkomst*, 1868, *Paa Krigsfod*, 1880, and *Mantellen*, 1889, the choral *An der Frühling*, piano-pieces and songs.

Kalinnikov, Vassili Sergeievitch (Voima, 1866–1900, Jalta). Gifted, but short-lived Russian composer, pupil of the Moscow Philharmonic School, in 1893–94 assistant-conductor at the Italian Opera in Moscow and then laid aside by ill-health. Wrote music for Tolstoi's *Tsar Boris* (1899), the cantata *John of Damascus*, the choral ballade *Russalka*, 2 symphonies, the symphonic poems *The Nymphs* and *Cedar and Palm*, an orchestral suite and 2 intermezzi, a prologue to the opera *1812*, a string-quartet, piano-pieces and songs. *G.*

Kalisch, Paul (Berlin, 1855). Able Prussian operatic tenor, at first educated as an architect, then pupil of Leoni and Lamperti, appearing for five years in Italy, then at the Munich Opera, from 1884 at the Berlin Opera, in 1887 at the Metropolitan, New York, in 1888 marrying the soprano Lilli Lehmann, and continuing for many years in favor both in Europe and in America. He and his wife sang together at the Paris première of *Tristan und Isolde* (1904). Of late years they have lived in the suburbs of Berlin.

Kalischer, Alfred Christlieb Salomo Ludwig (Thorn, 1842–1909, Berlin). Prussian student of literature and philosophy (Ph.D. at Leipzig in 1866), poet, critic and author, in music a pupil of Bürgel and Böhmer. From about 1870 he lived in Berlin, much occupied as a private tutor or in various schools (both musical and general). From 1873 he edited the *Neue Musikzeitung*, and wrote much for other periodicals. Besides other works author of *Lessing als Musikästhetiker*, 1889, and a long line of studies about Beethoven, including *Beethoven u. seine Zeitgenossen*, 4 vols. 1908, besides editing his letters (1902, '06–08) and reprinting notices or books by Wegeler and Ries, Von Breuning and Schindler.

Kalkbrenner, Christian (Minden, 1755–1806, Paris). Hanoverian composer, pupil of Becker and Rodewald, court-musician at Berlin from 1788 and at Rheinsberg in 1790–96, and from 1799 chorusmaster at the Paris Opéra. Wrote several operas, some chamber-music, etc., besides a short music-history (1792, 2d ed. 1802), a text-book in composition (1789) and a French version of F. X. Richter's manual of harmony (1804).

Kalkbrenner, Friedrich Wilhelm Michael (n. Berlin, 1788–1849, n. Paris), son of the above. Noted Prussian pianist, pupil of his father, the Paris Conservatory, Clementi and Albrechtsberger, from about 1805 gaining favor as a virtuoso in Berlin, Munich, Stuttgart and Paris, where he began to attract many pupils, from 1814 settled in London, where he was long a fashionable player and teacher, and from 1824 a partner in the Pleyel firm at Paris. In 1823 he toured in Germany with the harpist Dizi, went again in 1833 and visited Belgium in 1836. From 1818 he was active in promoting and using Logier's chiroplast. Though not really a great artist, he distinctly advanced many details of piano-technique, especially the equality and readiness of the fingers, octave-playing, the use of the pedal, etc. Wrote 4 piano-concertos (one for 2 pianos), a piano-septet, 2 piano-sextets, 2 piano-quintets, 3 piano-quartets, 7 piano-trios, 15 piano-sonatas and many salon-pieces. Author of a method with the chiroplast (1830) and a harmony-manual for pianists (1849). Memoir by Boivin, 1840. *G.*

Kalliwoda, Johann Wenzeslaus (Prague, 1801–1866, Karlsruhe). Eminent Bohemian violinist and composer, trained at the Prague Conservatory, from 1816 playing in the opera-orchestra there and from 1822 court-director at Donaueschingen, retiring in 1853 to Karlsruhe. In 1822 he married the singer Therese Brunetti. He toured but seldom, but was known as a finished and sympathetic player. Wrote 7 symphonies, many overtures and orchestral fantasias, 2 violin-concertos (one for 2 violins), 7 violin-concertinos, 3 string-quartets, 3 string-trios, various violin-pieces, 10 masses, a Requiem, other church-music, choruses, part-songs, songs and piano-pieces, besides (probably) the operas *Prinzessin Christine* and *Bianca*. Memoir by Strunz, 1909 (in *Deutsche Arbeit*). *G.*

Kalliwoda, Wilhelm (Donaueschingen, 1827–1893, Karlsruhe), son of the above. Badenese pianist, pupil of his father and the Leipzig Conservatory, from 1847 choirmaster at the Catholic Church in Karlsruhe and in 1853–75 opera-director there. Wrote good men's choruses, songs and pleasing piano-pieces. *G.*

Kallstenius, Edwin (Filipstad, 1881). Swedish composer, at first educated in natural science at Lund University, then pupil of the Leipzig Conservatory, since 1907 active in Stockholm. Has written a symphonic *Vorspiel für eine Tragödie*, a *Scherzo* for string-quartet, oboe and clarinet, 2 string-quartets, a violin-sonata, a 'cello-sonata, songs, etc.

Kamienski, Lucian (Gnesen, 1885). Polish-Prussian composer and writer, educated at the Berlin Hochschule and University (Ph.D. 1910), in 1909–19 music-critic for the Königsberg *Allgem. Zeitung*, then going to Posen as assistant-director of the Akademie für Musik and from 1922 lecturer or professor at the University. Has written (under the name 'Dolega-Kamienski') many songs, part-songs for women's voices, some orchestral pieces, the operetta *Tabu*, 1917, and an unfinished Biblical opera, *Thamar*

(original text). Author of *Die Oratorien von J. A. Hasse*, 1912, *Zum Tempo Rubato*, 1918 (*Archiv für Musikwiss.*), contributions to the program-books of the 2d and 3d East Prussian Festivals and various articles in periodicals.

Kamienski, Mathias (Oedenburg, 1734–1821, Warsaw). Polish-Hungarian composer, trained at Vienna and from about 1760 settled at Warsaw. In 1778 he successfully produced the first opera in Polish (*Nedza Uszczesliwiona*), followed by 5 others (till 1795) and 2 in German (not given), a cantata (at dedication of the Sobieski monument, 1788), masses and other church-music, etc.

Kammel, Anton (Hanna, ?1740–1788?, London?). Bohemian violinist, protégé of Count Waldstein, pupil of Tartini, at first active in Prague and from 1869 in London. Wrote several overtures, quartets, trios, duets, etc., for strings or with piano or wind, and some masses.

Kammerlander, Karl (Weissenhorn, 1828–1892, Augsburg). Swabian poet and vocal composer, pupil of Kempter, from 1871 director at Augsburg Cathedral. Wrote church-music, men's choruses and songs.

Kämpf, Karl (Berlin, 1874). Prussian composer, pupil of Mme. Olbrich-Poppenhagen, Sormann and F. E. Koch, since 1896 working in Berlin. Has written the symphonic poem *Im deutschen Wald*, the suites *Hiawatha*, *Andersens Märchen* and *Aus baltischen Landen*, *Melodien* for strings, a violin-sonata, the ballade *Verlorene Liebe*, the men's choruses *Meeressage* and *Aus Natur und Leben*, songs, duets, piano-pieces and pieces for the harmonium. Sketch by Hagemann-Bonn, 1907 (in *Monographien moderner Musiker*).

Kandler, Franz Sales (Klosterneuburg, 1792–1831, n. Vienna). Austrian writer, trained when a boy in the Vienna court-choir, as an employee of the War Office from 1815 much in Italy, where he spent his leisure in historical studies. Wrote monographs on Hasse (1820) and Palestrina (1834) and notes on Italian music (1836). See his letters from Venice in the Riemann *Festschrift*, 1909. *G.*

Kanitz, Ernst (Vienna, 1894). Austrian theorist, pupil of Heuberger and Schreker, now teaching in the New Vienna Conservatory. Has written an overture, a string-quartet, a violin-sonata, the choral work *Das hohe Lied*, 1921, and songs.

Kanne, Friedrich August (Delitzsch, 1778–1833, Vienna). Saxon composer, originally trained in theology and medicine, but from 1807 a protégé of Prince Lobkowitz, in 1821–24 becoming editor of the *Allgem.musikal. Zeitung* at Vienna (much interested in Beethoven). Wrote a long line of operas and singspiele, beginning with *Orpheus*, 1807, and *Fernando und Miranda*, 1808 (original texts), besides symphonies, sonatas, masses, etc.

Kapp, Julius (Steinbach, 1883). Badenese biographer, educated at Marburg, Berlin and Munich Universities (Ph.D. 1906), in 1904 founding the *Literarischer Anzeiger* at Berlin and editing it (with Thyssen) till 1907. Author of *Wagner u. Liszt*, 1908, *Liszt*, 1909, a *Liszt-Brevier*, 1910, *Wagner*, 1910, *Der junge Wagner*, 1910, *Liszt u.d.Frauen*, 1911, *Wagner u.d.Frauen*, 1912, *Paganini*, 1913, *Berlioz*, 1914, *Das Dreigestirn Berlioz-Liszt-Wagner*, 1920, *Meyerbeer*, 1920, *Franz Schreker*, 1921, and *Die Oper d. Gegenwart*, 1922, and edited Liszt's writings (4 vols. 1910, with Register, 1909) and Wagner's writings (24 vols. 1914).

Kapsberger, Johann Hieronymus von. 17th C. *G.*

Karajan, Theodor Georg von (Vienna, 1810–1873, do.). Eminent Austrian literary scholar, head of the Academy of Sciences and vice-director of the Imperial Library. Author of *Haydn in London 1791–92*, 1861, and *Aus Metastasios Hofleben*, 1861. He also supplied data for Jahn's life of Mozart. *G.*

Karasowski, Moritz (Warsaw, 1823–1892, Dresden). Polish 'cellist and writer, pupil of Kratzer, from 1851 playing in the opera-orchestra at Warsaw, in 1858–60 on tour, and from 1860 court-musician at Dresden. Author of a *History of the Polish Opera*, 1859, *Chopin's Youth*, 1862 (2d ed. 1869), *Mozart*, 1868, and *Chopin*, 1877 (3d ed. 1881)—all in Polish.

Karg-Elert, Siegfried (Oberndorf, 1879). Eminent Würtemberger composer of ultra-modern tendency, trained at the Leipzig Conservatory, where since 1919 he has been professor. He has given special attention to works for organ and for the 'kunstharmonium', for which he has published several technical manuals. His works include

For orchestra or ensemble—suite, *Jeux d'Enfants*; *Kammer-Sinfonietta* in A (prize, 1919); string-quartet.
For violin—Sonata in E min.; Partita in D; *Sinfonische Legende*; duets.
For 'cello—Sonata.
For piano—Concerto in D-flat; Sonatas in F-sharp min. and B-flat min. (2); 3 Sonatinas; 28 *Präludien*; 10 *Bagatellen*; 6 sets of *Reisebilder*; *Aphorismen*; *Schwabenheimat*.
For organ—Sonata; Fantasia and Fugue in D; *Fugentrilogie* (quadruple fugue); Passacaglia; Chaconne; Sanctus and Pastorale (with violin); *Choral-Improvisationen*; 3 *Sinfonische Choräle*; Chorale (with conclusion for wind); 3 *Sinfonische Kanzone*; 20 *Prä- u. Postludien*; 3 *Pastelle*; 3 *Impressionen* (also for harmonium).
For harmonium—Sonatas in B min. and B-flat min.; 3 Sonatinas; Partita; *Aquarellen*; *Scènes Pittoresques*; 5 *Monologe*; *Improvisation*; *Madrigale*; *Orchestrale Studien*; *Intarsien*; *Poesien*; 8 *Stücke*; *Silhouetten* (duos with piano).
For voices—*Das christliche Jahr* (12 motets); *Requiem æternam* (12-part); *Pfingsthymnus* (8-part).
Many songs, secular and sacred (the latter with violin and organ).

See catalogue and sketch by Avril, 1908, and articles by Hull, 1913 (*Musical Times*). *A.*

Karl, Tom (Dublin, 1846–1916, Rochester, N. Y.). Irish operatic tenor, pupil of H. Phillips, Sangiovanni and Trivulzi, from about 1865 appearing in Italian opera in England, in 1871–73 touring in the United States in English opera with Mme. Parepa-Rosa and finally settling in

New York. From 1879 he turned to light opera and in 1887 (with Barnabee) organized The Bostonians, which had notable success. In 1896 he retired from the stage. *A.*

Karlowicz, Miecyslaw (Wiszniewo, 1876–1909, Zakopane). Gifted Polish (–Lithuanian) composer, pupil of Barcewicz, Noskowski, Roguski, Maszynski and Urban, in 1904–06 director of the Warsaw Musical Society and then living at Zakopane (Galicia). His death under the fall of an avalanche cut short what promised to be a remarkably brilliant career. Wrote a symphony, the symphonic poems *Returning Waves, Old, Old, Songs, Stanislaw and Anna of Oswiecim* and *Sad News*, a *Lithuanian Rhapsody* for orchestra, a violin-concerto, a *Serenade* for strings, a piano-sonata, a *Prelude and Fugue* for piano and some songs. He published some unedited letters of Chopin (1903).

Karpath, Ludwig (Pest, 1866). Hungarian singer and critic, pupil of the Pest Conservatory and of Laufer, in 1886–88 with the National Opera Company of New York, from 1894 critic for the *Neue Wiener Tageblatt* and in 1910–17 editing the *Merker*. Author of *Siegfried Wagner*, 1902, *Zu den Briefen Wagners an eine Putzmacherin*, 1906, and *Wagner der Schuldenmacher*, 1914.

Kashin, Daniel Nikititch (Moscow, 1773–1844, do.). Russian composer and song-collector, pupil of Sarti. Wrote the operas *Natalya*, 1801, *Beautiful Olga*, 1809, and *The One-Day Reign of Nourmahal*, 1817, cantatas, choruses and patriotic songs, and edited two important collections of Russian folk-songs.

Kashkin, Nikolai Dmitrievitch (Voronezh, 1839). Russian critic and author, since 1862 connected with several Moscow papers, especially the *Mjedomosti* and writing often for periodicals. Author of *Recollections of Tchaikovsky*, 1896, *Outline of Russian Music-History*, 1908, and a text-book in harmony (1875), besides translations from Bussler, Riemann and Lobe.

Kashperov, Vladimir Nikititch (Simbirsk, 1827–1894, n. Mozhaisk). Russian singing-teacher and composer, pupil of Voigt, Henselt and Dehn, in 1858–64 working in Italy, in 1866–72 professor at the Moscow Conservatory and then conducting free singing-classes there. Wrote the operas *The Gypsies* (1850, not given entire), *Maria Tudor*, 1859 (Milan), *Rienzi*, 1863 (Florence), *Consuelo* (Venice?), *The Storm*, 1867 (Petrograd), and *Taras Bulba*, 1893 (Moscow). He was also known as an author. Memoir by Fudel, 1894 (*Russ. Rundschau*). *G.*

Kaskel, Karl, Freiherr von (Dresden, 1866). Saxon composer, trained at the Leipzig and Cologne Conservatories, from about 1890 active at Dresden and since 1900 at Munich. Has written the operas *Hochzeitsmorgen*, 1893, *Sjula*, 1895, *Die Bettlerin vom Pont des Arts*, 1899, *Der Dusle und das Babeli*, 1903, *Der Gefangene der Zarin*, 1910, *Die Nachtigall*, 1910, and *Die Schmiedin von Kent*, 1916, an operetta, a *Lustspielouvertüre*, an orchestral *Humoreske* and *Ballade*, many songs, etc. Sketch by Schmitz, 1909 (*Monographien moderner Musiker*).

Kässmeyer, Moritz (Vienna, 1831–1884, do.). Austrian violinist and composer, pupil of the Vienna Conservatory, long playing in the court-opera-orchestra there. Wrote symphonies, a suite for strings, 5 string-quartets, masses and other church-music, part-songs and songs, besides a comic opera (1869).

Kastalsky, Alexander Dmitrievitch (Moscow, 1856). Able Russian church-musician, graduated from the Moscow Conservatory in 1882, from 1887 beginning to teach (piano) in the new Synodal School, from 1899 assisting in the direction of the Synodal Choir and since 1901 its conductor. Under his guidance the Choir has gained international fame. He has worked diligently to give new vitality to Russian church-music and in his own works has happily blended qualities old and new. Has written the oratorio *The Furnace of Nabucho*, 1909 (with *a cappella* choruses), the cantata *Le Chant d'Église*, a Requiem (1916, for those fallen in war), nearly 100 *a cappella* choruses, mostly sacred, but a few patriotic, the opera *Clara Militche*, 1916, incidental music for Kamenski's *Stenka Rasin* (1918), for *King Lear* (1919) and for G. Hauptmann's *Hannele* (1920), the piano-suite *En Géorgie, De Temps Passés*, 4 vols. (piano-illustrations of ancient music of oriental countries), and a manual for self-instruction in church-music. *A.*

Kastner, Alfred (Vienna, 1870). Noted Austrian harpist, pupil of Zamara, making his dêbut in 1885, followed by engagements at the Dresden and Warsaw Operas, in 1892–98 teacher at the Pest Academy, from 1898 touring in the United States, from 1900 in Zurich and since 1904 soloist in the Queen's Hall Orchestra, London. Has written concert-pieces for his instrument.

Kastner, Emerich (Vienna, 1847–1916, do.). Austrian critic and author of a *Wagner-Katalog*, 1878, a *Wagner-Kalendar*, 1881–83, *Bayreuth*, 1884, *Wagneriana*, 1885 (letters), *Verzeichnis d. Briefe Wagners*, 1887, *Moniteur Musical*, 1887, the first fascicle of a biographical dictionary (1889), and *Die dramat. Werke Wagners*, 1899, besides a collection of Beethoven's letters (1911). For some time he edited the *Wiener Musikal. Zeitung* (later called *Parsifal*).

Kastner, Georg Friedrich Eugen (Strasburg, 1852–1882, Bonn), son of the following. Alsatian physicist, early gaining notice by studies in sound-vibrations and by the invention of the pyrophone, and publishing an account of the latter (1873, 4th ed. 1876). See his father's biography, vol. iii.

Kastner, Johann Georg (Strasburg, 1810–1867, Paris). Remarkable Alsatian teacher, theorist, historian and composer, at first educated for the Lutheran ministry, but engaged upon music from youth. From 1832 he was busy with operas, to such purpose as to be sent by the Strasburg authorities to study at Paris

with Berton and Reicha. There from 1837 he brought out a long series of text-books in harmony, counterpoint, composition, instrumentation, singing, playing different instruments, etc., which were adopted by the Conservatory and did much to systematize instruction generally. Having been a bandmaster in youth, he took special interest in military music and gave the impulse to the band-competitions that began in 1867. A peculiar undertaking was his *Livre-Partitions* or cantatas on various subjects, preceded by historical essays, the purpose of which was at once artistic and pedagogical. Besides other enterprises he was an industrious writer of articles for periodicals and for Schilling's *Lexikon*. He labored, also, with infinite pains on an *Encyclopédie* of his own, without living to complete it. He was an Officier in the Légion d'Honneur, member of various foreign societies and Ph.D. of Tübingen Univ. His compositions may be summarized as follows.

Operas—*Gustav Wasa*, 1832, *Der Tod Oscars*, 1833, *Der Sarazene*, 1834, *Die Königin der Sarmaten*, 1835, *Béatrice*, 1839, *La Maschera*, 1841, *Le Dernier Roi de Juda*, 1844 (Biblical opera, probably his best work), *Les Nonnes de Robert le Diable* (not given). Also music for *Die Belagerung von Missalonghi*. 1829.

Scenas with orchestra—*La Veuve du Marin*, *Le Nègre*, *Le Proscrit*, *Pensées d'Amour*, *Le Barde*, *Judas Iscariote*, *Le Vétéran*, *Glenallan*, etc. (over 40 in all, including some songs).

Cantatas—*La Résurrection*, 1835, *Sardanapale*, 1852, *Cantate Alsacienne*, 1858, etc.

Livres-Partitions—*Les Danses des Morts*, 1852 (with voluminous essays), *Stéphen, ou La Harpe d'Éole*, 1856 (lyric monologue with choruses), *Les Cris de Paris*, 1857 (humorous symphony with soli and chorus), *Rêve d'Oswald, ou Les Sirènes*, 1858, *Parémiologie Musicale de la Langue Française*, 1862.

Collections of part-songs (men's voices mostly)—*Bibliothèque Chorale* (72 pieces). *Heures d'Amour* (6), *Les Chants de la Vie*, 1854 (28), *Les Chants de l'Armée Française*, 1855 (23), *Les Orphéons*, etc.

For orchestra—3 symphonies; 7 overtures; 10 serenades for wind; many marches, dances, etc., for military band. Also saxophone-sextet.

For piano—concerto; many waltzes, galops, polkas, marches, etc.

Memoir by Ludwig [von Jan], 1886. *G.*

Kate, André ten (Amsterdam, 1796–1858, Haarlem). Dutch 'cellist and composer, pupil of Bertelmann, becoming influential in promoting musical life throughout Holland. Wrote several operas, including *Seid e Palmira*, 1831, and *Constantia*, 1835, chamber-music, choruses, etc.

Kauder, Hugo (Tobitschau, 1888). Moravian composer of symphonies, a fantasia for violin and orchestra, a string-sextet, a string-quartet, sonatas for violin, for viola and for 'cello, a piano-trio, the choral work *Zigeunerlied*, about 80 songs and pieces for piano and for 'cello. In 1910–17 he was in the Konzertverein orchestra at Vienna, at first as violinist, then as violist.

Kauders, Albert. Austrian journalist and composer of the operas *Der Schatz des Rhampsinit*, 1887, and *Walther von der Vogelweide*, 1896 (original text).

Kauer, Ferdinand (n. Znaim, 1751–1831, Vienna). Moravian composer, pupil of Heidenreich, in youth organist at the Znaim Jesuit College, later for different periods director at the Josephstädter and Leopoldstädter Theaters in Vienna and of the Opera at Gratz, from 1795 director at Marinelli's and finally violinist at the Leopoldstädter. Wrote an enormous number of light operas, singspiele, vaudevilles, etc., including *Das Donauweibchen* and *Die Sternenkönigin*, the oratorio *Die Sündfluth*, 1809, 20 masses, Requiems, other church-music, cantatas, songs, symphonies, chamber-music, etc., but lost most of his manuscripts in the Danube flood of 1830. Also wrote methods for violin, flute and clarinet.

Kauffmann, Emil (Ludwigsburg, 1836–1909, Tübingen), son of the following. Würtemberger violinist and teacher, trained at the Stuttgart Conservatory, from 1853 playing in the court-orchestra there, from 1868 teacher at the Basel Music School and in 1877–1907 director at Tübingen University (Ph.D. 1883). Author of a thesis on the development of music since 1750 (1884), a life of J. H. Knecht (1892) and articles in the Leipzig *Wochenblatt*. Wrote the choral work *Die Nacht*, men's choruses, over 60 songs, piano-sonatas, etc.

Kauffmann, Ernst Friedrich (Ludwigsburg, 1803–1856, Stuttgart). In 1827–35 teacher at the Realschule in Ludwigsburg, losing his place because of revolutionary sympathies and in 1838–42 suffering imprisonment at Asperg, where he wrote a series of exquisite songs (36 published).

Kauffmann, Fritz (Berlin, 1855). Prussian conductor and composer, pupil of Mohr, the Berlin Hochschule and (as Mendelssohn Scholar) at Vienna, from 1882 teaching in Berlin, and since 1889 at Magdeburg, chiefly as conductor of the symphony-concerts (till 1900), but also since 1897 of the oratorio-concerts. He gained the title of royal director in 1893. ,Has written a symphony, an overture, a piano-concerto, 2 violin-concertos, a 'cello-concerto, a wind-quintet, a string-quartet, a serenade for quartet, 2 piano-trios, 2 piano-sonatas, *Tanz-Improvisationen* for piano, several organ-pieces, many part-songs and songs, besides the comic opera *Die Herzkrankheit*.

Kaufmann, Friedrich (Dresden, 1785–1866, do.), son of an able clock-maker. Inventor of various mechanical instruments, including the Trumpet-automaton (1808), the Belloneon, the Harmonichord, the Chordaulion, the Salpinion and the Symphonion, from the last two of which his son, **Friedrich Theodor** (1823–1872) in 1851 developed the more successful Orchestrion. The business is now in charge of Theodor Kaufmann (b. 1867).

Kaufmann, Maurice (New York, 1876). American violinist, trained at the Hoch (Frankfort) and Brussels Conservatories and by Thomson, playing in public from boyhood and since about 1900 touring widely in Europe and America, becoming concertmaster of the Russian, Volpe, People's and other New York orchestras,

besides playing in various ensemble-groups, including (from 1907) his own Quartet. He has lectured on the growth of violin-literature. *A.*

Kaun, Hugo (Berlin, 1863). Able Prussian composer, pupil of the Berlin Hochschule, Kiel and the Raifs, from 1884 active in Berlin, but in 1887 coming to America, where till 1902 he was influential at Milwaukee as teacher, conductor and composer, and since 1902 in Berlin again. His genius for composition was extremely precocious (160 works before he was sixteen), and has developed with increasing originality and power. A summary of his works includes

Operas—*Der Pietist* [*Oliver Browne*], *Sappho*, 1917, *Der Fremde*, 1920.
Choral Works—*Normannen-Abschied*, *Abendfeier in Venedig*, *Auf dem Meer*, *Zigeuner-Treiben*, *Mutter Erde*, 1914, *Festkantate*, Psalm 126.
For orchestra—symphonies in D (*An mein Vaterland*), C min. and E min. (1914); symphonic poems *Vineta*, *Minnehaha* and *Hiawatha*; symphonic prologue *Marie Magdalene*; overture *Am Rhein*; suites *Ein Karnevalsfest* and *Märkische*; *Festmarsch* (using 'The Star-Spangled Banner'); *Feierlicher Einzugsmarsch*; humoreske *Falstaff*; several pieces for strings or small orchestra, piano-concerto in E-flat.
Chamber-music—octets for wind and for strings and wind; piano-quintet in F-sharp min. (at first for strings); 3 string-quartets; 2 piano-trios.
Numerous piano-pieces, men's choruses and songs.

Sketch by Altmann, 1906 (*Monographien moderner Musiker*). *A.*

Kazanly, Nikolai Ivanovitch (Tiraspol, 1869). Russian conductor and composer, pupil of the Odessa Music School and the Petrograd Conservatory, with much intimacy with Balakirev, since 1897 directing concerts of Russian music at various places, notably in annual series at Munich (till 1904). Lately he has been on a commission for improving Russian military music. He has contributed articles to periodicals in both Russia and Germany. Has written the opera *Miranda*, 1910, a symphony (1897), a sinfonietta (1893), the orchestral fantasias *The Villa by the Sea* and *La Nuit de Carneval*, the cantata *Le Loup dans le Chenil*, the choral pieces *Russalka*, 1897, and *Leonore*, 1897, various choruses and songs, besides orchestrating piano-pieces by Glinka (*Glinkiana*), Liszt and Schubert, and making many arrangements (*Philharmonica*) for small orchestra.

Kazatchenko, Grigory Alexeievitch (b. 1858). Russian composer, trained at the Petrograd Conservatory, from 1883 chorusmaster at the Opera, besides directing concerts there and in Paris (1898). Has written the operas *Prince Serebryanny*, 1892, and *Pan Sotkin*, 1902, a symphony, an overture, 3 suites, a viola-fantasia, choral works, etc.

Kazhinsky, Viktor (Vilna, 1812–1870, Petrograd?). Lithuanian composer, pupil of Elsner, from 1843 active at Petrograd, where he became conductor of the Opera. In 1845 he made a tour in Germany and Austria with Lvov, of which he published a diary in Polish. Wrote the operas *Fenella*, 1840, *Der ewige Jude*, 1842, *Les Pages du Duc de Vendôme*, 1846, and *Man and Wife*, 1848, concertos for piano and for violin, overtures, cantatas, some fine songs (*Album*, 1855) and piano-pieces. Author of a *Hist. of Italian Opera*, 1851.

Kearns, William Henry (Dublin, 1794–1846, London). Irish violinist, from 1817 playing in the Covent Garden orchestra, London, and assisting in the first English presentations of *Der Freischütz* (1824), *Zemire und Azor* (1831) and *Robert le Diable* (1832). He wrote additional wind-parts for *The Messiah* and *Israel in Egypt* (1834) and for Handel choruses as given at festivals. He also collaborated with Gauntlett on his *Comprehensive Tune-Book*, 1846–47. *G.*

Keeble, John (Chichester, 1711–1786, London). English organist, pupil of Kelway and Pepusch, from 1737 playing at St. George's (Hanover Sq.), succeeding Roseingrave, and also at the Ranelagh Gardens. Wrote many organ-pieces and a *Theory of Harmonics*, 1784. *G.*

Keeley, Mary Anne, née Goward (Ipswich, 1805–1899, London). Noted English actress (comedy), in 1825–29, prior to her marriage with the comedian Robert Keeley, a successful stage-soprano. She took part in *Der Freischütz* (1825) and the première of *Oberon* (1826). *G.*

Keeton, Haydn (n. Chesterfield, 1847–1921, Peterborough). English organist, pupil of G. J. Elvey, from 1870 for more than a half-century organist at Peterborough Cathedral. Wrote services, anthems and canticles, besides a symphony.

Kéfer, Paul (Rouen, 1875). Able French 'cellist, pupil of the Verviers Music School and the Paris Conservatory, from 1900 playing in the Colonne, Lamoureux and Opéra-Comique Orchestras, in 1908–13 a leading player in the New York Symphony Society and in 1913 co-founder (with Barrère) of the Trio de Lutèce. *A.*

Keiser, Reinhart (n. Weissenfels, 1674–1739, Copenhagen). Eminent Saxon conductor and composer, trained by his father and at the Thomasschule in Leipzig, beginning his long career as opera-producer in 1692 at Brunswick. From 1694 he was at Hamburg, where in 1697–1734 he brought out about 115 stage-works, by his energy and enterprise soon acquiring a commanding position as opera-director and building up an orchestra of ability. In 1700–02 he gave series of concerts in the winter, in 1703–06 was manager of the Opera (at first with Drüsicke), then lived for a time at Weissenfels, in 1709 returned to Hamburg and married the daughter of the rich town-musician Oldenburg, in 1716 resumed his winter-concerts, in 1717 visited Copenhagen, in 1719–21 was at Stuttgart, vainly seeking the post of court-director, in 1723–28 was court-director at Copenhagen, returning in 1728 to be cantor at the Hamburg Cathedral, and finally lived in Copenhagen again, where his daughter was a leading opera-singer. In 1703–06 the young Handel was closely associated with him, at first playing in the orchestra. Keiser was a facile melodist, a skillful organizer of musical forces and for his time a useful promoter of musical drama in

Germany. He not only adapted to German use the styles prevalent elsewhere, but he furthered the advance of native production, including a few works upon topics of local popularity (*Störtebecker und Goedje Michel*, 1701, *Die leipziger Messe*, *Der hamburger Jahrmarkt*, 1725, etc.). For a short time his position was extremely brilliant. But he had neither the gifts nor the character to maintain it. In opera he mostly confined himself to the subjects of classical history and mythology after the Italian fashion. His sacred music, including oratorios, Passions, cantatas, Psalms, motets, etc., was often effective, especially as he sought to avoid the dryness and pedantry of many 17th-century writers. Some of these serious works were published, as were the operas *Ottavia*, 1705, *Almira*, 1706, and *L'Inganno Felice*, 1714. Memoirs by Voigt, 1890 (*Viertelsjahrsschr.*) and Leichtentritt, 1901, and see articles by Chrysander, 1878–79 (*Allgem. musikal. Zeitung*) and Kleefeld, 1900 (*I. M. G. Sammelbde.*), as well as Lindner, *Die erste stehende deutsche Oper*, 1855. *G.*

Kelbe, Theodore (Brunswick, 1862). North German violinist and conductor, pupil of G. Müller, W. Wenzel, G. Ewald and Heckmann, from 1879 playing in the court-orchestra at Brunswick, in 1882–1901 in the Cologne opera-orchestra, from 1901, having migrated to America, concertmaster of the Milwaukee Orchestra and since 1904 conductor of the Northwest Sängerbund, besides from 1910 teaching at the Schenuit music-school in Milwaukee. Since 1904 he has led large choral festivals at various places in the Interior. Has written some orchestral, violin- and piano-pieces and men's choruses. *A.*

Keldorfer, Viktor (Salzburg, 1873). Austrian choral conductor, trained at the Mozarteum, Salzburg, in 1900–21 Kremser's successor as director of the Vienna Men's Singing Society and the Sängerbund and from 1922 of the Schubertbund. Has written many men's choruses, a Missa Solemnis and orchestral arrangements of Strauss waltzes, besides reëditing the oratorio *Sieg des Glaubens* of Leopold I (1918).

Kéler-Béla [Albert von Kéler] (Bartfeld, 1820–1882, Wiesbaden). Hungarian dance-composer, pupil of Sechter and Schlesinger, from 1845 playing in the orchestra of the Theater an der Wien in Vienna, in 1854 conducting the Gungl orchestra in Berlin, in 1855 following Aug. Lanner at Vienna, from 1856 in military service as bandmaster, and in 1863–73 conductor of the Kur-Orchester at Wiesbaden. Wrote a large amount of brilliant dance-music, overtures and violin-pieces. *G.*

Keller, Karl (Dessau, 1784–1855, Schaffhausen). Saxon flutist, from 1804 in the Berlin court-band, from 1806 at Kassel, in 1814–16 at Stuttgart and from 1817 at Donaueschingen, finally becoming opera-director (pensioned in 1849). Wrote polonaises and divertimenti for orchestra, 3 flute-concertos and many other flute-pieces, part-songs and several fine songs.

Keller, Max (Trostberg, 1770–1855, Altötting). Bavarian church-musician, pupil of his brother, whom in 1788–98 he succeeded as organist at the Benedictine abbey in Seeon, and from 1801 organist at Altötting. He was intimate with Michael Haydn at Salzburg. Wrote 12 masses (Latin and German), litanies, organ-pieces, etc.

Keller, Otto (Vienna, 1861). Austrian civil official (in service till 1906), musically a pupil of Hanslick and Bruckner, from as early as 1876 collecting data for a comprehensive survey of musical literature, from 1885 publishing many biographies and in 1886–1901 editing the *Deutsche Kunst- und Musikzeitung*. Author of lives of Beethoven (1885), Goldmark (1900), Suppé (1905) and Tchaikovsky (1914) and two music histories (1894, 1908, both in 4th eds. 1911–12). Publication of his immense mass of bibliographical material was begun in 1919 under the title *Musikliteratur*. Of recent years he has lived at Munich. He married Suppé's granddaughter.

Keller, Walter (Chicago, 1873). American organist, pupil of the American Conservatory (Chicago) and of Gleason, also of the Leipzig Conservatory and of Piutti, from 1899 teaching at Northwestern University and from 1906 at the Sherwood Music School (Chicago), in 1911 becoming its director. In 1903–18 he was organist at St. Vincent de Paul's and since 1912 has been dean of music at De Paul University (Mus.D. 1916). He has been active also in directing choral clubs, and in 1907 conducted the première of Gleason's *Otho Visconti*. He is prominent in the Am. Guild of Organists. Has written the comic opera *The Crumpled Isle*, the melodrama *Alaric's Death*, canticles and anthems for both Catholic and Episcopal services, organ-pieces, canons and other works for piano (including an ingenious synchronous Prelude and Fugue) and songs. *A.*

Kellermann, Berthold (Nuremberg, 1853). Able Bavarian pianist, trained at the Ramann Music School (Nuremberg) and by Liszt, in 1875–76 teaching at the Kullak Academy in Berlin, from 1876 at the Stern Conservatory there, from 1878 at Bayreuth (partly as tutor in Wagner's household) and since 1882 at the Munich Conservatory. At Bayreuth he also conducted orchestral concerts and in 1893–94 led the Academic Gesangverein at Munich.

Kellermann, Christian (Randers, 1815–1866, Copenhagen). Fine Danish 'cellist, pupil of Merk, from 1835 known through extensive tours in Austria, Russia and other northern countries (partly with Ole Bull), from 1847 soloist in the court-orchestra at Copenhagen, but with further tours in Italy and Germany.

Kelley, Edgar Stillman (Sparta, Wis. 1857). Eminent American composer, pupil of F. W. Merriam, Eddy and Ledochowski and of the Stuttgart Conservatory, in 1880–86 and '92–96 living in San Francisco, in 1886–92 and '96–1900 in New York, in 1901–02 acting-professor at

Yale University, in 1902–10 teacher of piano and composition in Berlin, and since 1910 head of the composition-department of the Cincinnati Conservatory and also holding a fellowship from the Western College for Women at Oxford, O. For a time he was organist in San Francisco and Oakland, in 1890–91 conducted a comic-opera troupe in the East, in 1893–95 was critic for the San Francisco *Examiner* and in 1896–97 gave extension-lectures in New York. As a composer, he has taken special interest in developing American themes and sentiments, especially those connected with the 'colonial' period. His works include the comic opera *Puritania*, 1892, incidental music to *Macbeth* (two settings, 1885 and 1909), *Ben Hur*, (1899) and *Prometheus Bound*, a setting of *Pilgrim's Progress* as a miracle-play (1918), various choral works (as settings of Whitman's *My Captain* and Poe's *The Sleeper*), the symphonies *Gulliver* and *New England*, 1913, the orchestral suites *Aladdin* and *Alice in Wonderland*, a piano-quintet, a string-quartet, Theme and Variations for string-quartet, various piano-pieces and notable songs (*Israfel*, 1901, etc.). Author of *Musical Essays*, 2 vols. and *Chopin the Composer*, 1913, besides many articles in magazines. Litt.D. of Miami Univ., 1916 and LL.D. of Univ. of Cincinnati, 1917. *G*, *A*.

Kellie, Earl of [Thomas Alexander Erskine] (1732–1781, Brussels). Scottish amateur violinist, pupil of Stamitz, from about 1755 writing several symphonies, overtures (notably *The Maid of the Mill*, 1765), minuets, etc. Memoir by Sharpe, 1826 (in a collection of his smaller pieces). *G*.

Kellner, David (Leipzig, 1670–1748, Stockholm). Saxon organist and theorist, also an expert lutenist. After long military service, from 1711 organist at Stockholm. Author of *Treulicher Unterricht im Generalbass*, 1732 (6 editions and in Swedish). Wrote also a festival-opera (1720) and some lute-pieces (1747).

Kellner, Ernst August (Windsor, 1792–1839, London). German-English pianist and singer, pupil of W. Parsons, Nozzari, Casella and Crescentini, from 1820 a favorite concertist in England and also on trips to Italy (1824), Petrograd (1828) and Paris (1833). From 1834 he was organist at the Bavarian Chapel in London. His precocity was exploited by Richard Cull (1839).

Kellner, Georg Christoph (?–1808, Mannheim). Author of works on musical æsthetics (1790 and 1800 [*Deutsches Magazin*]), a piano-method, etc., besides historical romances.

Kellner, Johann Christoph (Gräfenrode, 1736–1803, Kassel), son of the following. Thuringian organist, pupil of his father and G. Benda, from about 1760 active at The Hague and Amsterdam and finally as court-organist at Kassel, teaching many able scholars. Wrote 7 piano-concertos, trios, piano-sonatas, organ-works, an opera and a text-book in harmony.

Kellner, Johann Peter (Gräfenrode, 1705–1772, do.). Thuringian organist, pupil of Nagel, J. C. Schmidt and Quehl, from 1728 in service at Gräfenrode. He knew both Handel and Bach, and some of the latter's works are known only in his copies of them (besides a copy [1738] of Bach's simple rules for using a figured bass). Wrote a Passion, a full cycle of church-cantatas, organ-trios, fugues and preludes, figured chorales, 12 clavier-suites (or sonatas) and some dances (partly published, 1739–56). The suites are specially notable. Autobiography in Marpurg's *Kritische Beyträge*.

Kellogg, Clara Louise (Sumterville, S. C. 1842–1916, New Hartford, Conn.). Eminent American operatic soprano, trained by her mother and in New York (from 1856), appearing there from 1861 and in London from 1867, continuing in much success until her retirement in 1887 after her marriage to her manager, Carl Strakosch. In 1874–75 she organized her own troupe for giving opera in English, not only superintending all details of the enterprise, but herself singing 125 times. Author of *Memoirs of an American Prima Donna*, 1913. *G*, *A*.

Kelly, Michael (Dublin, 1762–1826, Margate). Popular Irish stage-singer, pupil of Rauzzini, Fenaroli and Aprile, appearing in Dublin as early as 1779 and in Italy soon after. Besides engagements in Italy, in 1782–86 he was at the Court Opera in Vienna, becoming intimate with Mozart and taking a leading rôle at the première of *Figaro* (1786). In 1787–1811 he was active in London, until 1793 at Drury Lane and then at the King's Theatre, of which he was long acting-manager. Besides singing on the stage and at oratorios and concerts, he supplied music for over 60 plays (1789–1820) and wrote many songs. In 1802–11 he had a music-shop, which ended in bankruptcy. He was also for many years a wine-dealer, a fact which, with the rumor that much of his music was borrowed, led to the *bon mot* of Sheridan, 'Michael Kelly, Composer of Wines and Importer of Music.' Author of *Reminiscences*, 2 vols. 1826. *G*.

Kelso, Hugh Alexander (Charleston, Ill. 1862). American pianist, pupil of A. Beuter, W. S. B. Mathews and Sherwood, from about 1885 the latter's assistant, from 1889 teacher at the Chautauqua summer-school, and since 1893 head of his own school (music and drama) in Chicago. He has toured as recitalist and is author of several works on the details of piano-playing (from 1892). *A*.

Kelterborn, Louis (Boston, 1891). American composer, brought up in Basel, pupil of the Basel and Geneva Conservatories, from 1917 teaching at the Wolff Music School in Basel and since 1919 organist at Burgdorf. Has written the symphonic poems *Madonna* and *Heiland*, the 6 *Essays* for soloists and orchestra (partly with chorus) *Penthésilée*, *Silvius*, *Hérode*, *Amon* (opera), *Hiob* and *Maria*, 3 *Skizzen* (including a string-quartet), various choral pieces, etc.

Kemp, Joseph (Exeter, 1778–1824, London). English organist and teacher, pupil of Wm. Jackson, in 1802–09 organist at Bristol Cathe-

dral, from 1809 in London (where from 1810 he was a pioneer advocate of class-teaching), and from 1814 working in Exeter, except for a sojourn in France in 1818–21. Mus.D. of Cambridge Univ. in 1809. Wrote some anthems, glees and songs, piano-sonatas, 'illustrations' of Shakespeare and Scott, and 2 stage-pieces (1809–10), besides a pamphlet on *The New System of Musical Education*, 1819. *G.*

Kemp, Robert (Wellfleet, Mass. 1820–1897, Boston). American shoe-dealer, from 1854 noted as the originator of 'old-folks' concerts' (reproducing the old New England psalmody), acquiring the popular name of 'Father Kemp.' Author of *Father Kemp and his Old Folks*, 1868 (with autobiography). *A.*

Kempff, Wilhelm (Jüterbog, 1895). Gifted Prussian organist and pianist, trained by his father, Barth and Kahn, in 1917 winning both the Mendelssohn prizes, and widely known since 1916 as virtuoso (especially in improvisation). Has written a symphony, an orchestral suite, a prelude to Kleist's *Hermannsschlacht*, the piano-concerto *Dies Iræ*, a string-quartet, a violin-sonata, sonatas and other pieces for piano, choruses, etc.

Kempis, Nicolaus a. 17th C.

Kempter, Karl (Limbach, 1819–1871, Augsburg). Bavarian organist, pupil of J. M. Keller, from 1839 organist at Augsburg Cathedral and from 1865 Keller's successor as choirmaster. Wrote 4 oratorios, about 20 masses and much other church-music, including a collection of pieces for small choirs and harmonizations of German melodies used in the Augsburg diocese.

Kempter, Lothar (Lauingen, 1844–1918, Vitznau). Bavarian conductor and theorist, pupil of his father and at the Munich Conservatory, from 1869 chorusmaster at the Munich Opera, from 1871 conductor at Strasburg, from 1874 director of the Zurich Opera and from 1886 also theory-teacher at the Music School. Ph.D. of Zurich Univ. in 1911. Wrote the operas *Das Fest der Jugend*, 1895, and *Die Sansculottes*, 1900, numerous choral works (mostly for men's voices), 4 song-cycles, orchestral marches and fantasias, etc.

Kenn, P. Noted German hornist, from 1782 active in Paris, where from 1783 he played in the Opéra orchestra, from 1791 in the Garde Nationale and in 1795–1802 taught at the new Conservatory. In 1808 he was pensioned at the Opéra. Wrote many horn-trios, duets and solos, besides duets for clarinet and horn.

Kent, James (Winchester, 1700–1776, do.). English organist, pupil of Richardson and Croft, from 1717 playing at Finedon, from 1731 at Trinity College, Cambridge, and from 1737 at Winchester Cathedral and College. Wrote services and about 25 anthems that for a time were much esteemed. *G.*

Kerle, Jacobus de (1532–1591). 16th C. *G.*

Kerll, Johann Kaspar (1627–1693). 17th C. *G.*

Kersbergen, Jan Willem (Delft, 1857). Dutch composer, pupil of the Hague Conservatory, from 1875 teaching at Groningen, from 1880 at Zaandam and from 1890 at the Amsterdam Conservatory. Has written a piano-quartet, variations for two pianos, organ-pieces, etc.

Kes, Willem (Dordrecht, 1856). Distinguished Dutch violinist and conductor, pupil of Nothdurft, Tyssens, Ferd. Böhm, David, Wieniawski and Joachim, from 1876 concertmaster in Amsterdam orchestras and from 1877 also choral conductor at Dordrecht, in 1883 conductor of the concerts at the Parkschouwburg (Amsterdam), in 1884–88 director of a music-school at Dordrecht and conductor of the orchestra there, from 1888 conductor of the Concertgebouw orchestra in Amsterdam, in 1896–98 Henschel's successor as director of the Scottish Orchestra in Glasgow, from 1898 conductor of the symphony-concerts of the Moscow Philharmonic Society (except in 1901–02 head of its Music School), in 1904 living in Dresden, and since 1905 conductor of the Musikverein at Coblentz and also director of the Conservatory. Besides his other accomplishments he is an expert pianist. Has written a symphony, some overtures, the choral ballade *Der Taucher*, a violin-sonata and pieces, piano-pieces and songs, besides making an orchestral version of Schumann's *Études Symphoniques*. *G.*

Kessler [Kötzcer], Joseph Christoph (Augsburg, 1800–1892, Vienna). Able Bavarian pianist, mostly self-taught (except for lessons from Bilek), from 1820 private tutor for Count Potocki, from 1826 teaching in Vienna and Warsaw, from 1830 in Breslau, from 1835 in Lemberg and from 1855 in Vienna. His études hold a high place in the pedagogy of the piano. Wrote also nocturnes, variations, preludes, etc., including some of permanent interest. Memoir by Pyllemann, 1872 (*Allgem. Musikal. Zeitung*).

Ketten, Henri (Baja, 1848–1883, Paris). Hungarian pianist, pupil of Marmontel and Halévy, writing much graceful salon-music. *G.*

Kettenus, Aloys (Verviers, 1823–1896, London). Belgian violinist, early a pupil of the Liège Conservatory and then self-taught, from 1841 playing in an orchestra at Aix, then touring in Germany, from 1845 concertmaster at Mannheim (with some study under V. Lachner), and after 1855 playing in the Hallé Orchestra in London and at the Italian Opera. Wrote the opera *Stella Monti*, 1862, a violin-concerto, a concertino for violin-quartet and orchestra, etc.

Ketterer, Eugène (Rouen, 1831–1870, Paris). French pianist, pupil of the Paris Conservatory, from 1852 a favorite player and composer of brilliant salon-music (some 300 pieces in all). *G.*

Keurvels, Edward H. J. (Antwerp, 1853–1916, do.). Belgian conductor and composer, pupil of Benoît, at first chorusmaster at the Théâtre Royal in Antwerp and from 1882 conductor at the Théâtre Flamand, where he produced many important works, including *Fidelio*, Benoît's *Pacificatie van Gent* and *Charlotte Corday*, etc. He was also conductor at the Zoölogical Garden and administrator of the Benoît Fund (giving

orchestral concerts and producing works like *De Oorlog* and *De Rhyn*). Wrote the operas *Parisina*, *Rolla* and *Hamlet*, several small song-plays, cantatas, a mass, ballades and songs.

Keussler, Gerhard von (Schwanenburg, 1874). Livonian conductor and composer, at first trained in natural history, then studying at the Leipzig Conservatory and University (Ph.D. 1902), for some years conductor of the Prague Singverein and the symphony-concerts of the Musical Union, and in 1918–21 director of the Hamburg Singakademie and in 1920–21 also of the Philharmonic Concerts. Has written the opera *Gefängnisse*, 1914, the oratorios *Vor der Hohen Stadt*, *Der Tod* and *Jesus von Nazareth*, 1917, the symphonic poems *Der Einsiedler*, *Morgenländische Phantasie*, *Auferstehung und Jüngstes Gericht*, etc.

Kewitsch [Kiewics], Karl Theodor (Posilge, 1834–1903, Berlin). Prussian organist and editor, pupil of his father and W. Maslon, at first oboist in an army band, then teacher and organist at Wabcz, Schwetz and Graudenz, from 1866 teacher and superintendent at the Seminary for Music-Teachers at Berent, and, retiring on pension in 1887, then in Berlin, where in 1891–92 he edited the *Musikkorps*, in 1893–97 the *Hannoversche Musikzeitung* and later the *Deutsche Militärmusiker-Zeitung*, besides preparing articles for other journals. Author of a directory of German military musicians (1901) and a *Vade-mecum* for organists. Wrote also church-music (largely Polish), part-songs and piano-pieces, besides orchestrating the *Balli* from Graun's *Cinna*.

Kidson, Frank (Leeds, 1855). English folk-song specialist, originally a landscape-painter, but since about 1880 engaged in the collection of old songs and dances in England, Scotland and Ireland, ultimately founding the Folk-Song Society. From 1904 he contributed to the 2d edition of Grove's *Dictionary*. Author of *Old English Country-Dances*, 1889, *Traditional Tunes*, 1890, and articles in *The Musical Antiquary* (1910–12), besides a book on *British Music-Publishers*, 1900, and a history of the ballad-opera (1922). With A. Moffat he edited *The Minstrelsy of England* and other collections.

Kiefer, Heinrich (Nuremberg, 1867–1922, Eisenach). Able Bavarian 'cellist, trained at the Munich, Stuttgart and Frankfort Conservatories, from 1896 soloist in the Leipzig Philharmonic, from 1898 in the Berlin Philharmonic and in 1900–01 teaching at the Stern Conservatory, from 1902 settled in Munich, where (with Vollnhals, Kilian and Knauer) he formed the Munich Quartet and with it toured extensively. Then he lived in Dresden and from 1921 at Eisenach.

Kiel, Friedrich (n. Siegen, 1821–1885, Berlin). Eminent Westphalian composer, mostly self-taught, but with some lessons from Prince Wittgenstein, K. Kummer and Dehn, beginning to write variations and dances when but eleven. In 1840–42 he was concertmaster in the Coburg court-band and teacher of the Duke's children. After 1842 he lived in Berlin as a piano-teacher, but with only gradual recognition as a composer. The production of his Requiem in 1862 established his renown. From 1866 he taught composition in the Stern Conservatory and after 1870 in the Hochschule, gaining the title of professor in 1868. From 1865 he was a member of the Academy and from 1870 senator there. He was highly valued as a teacher, especially in strict form. His compositions illustrated sound classical traditions, though not without sympathy with modern methods. His greatest strength lay in choral works of large dimension. Wrote Requiems in F min. (1862 and, rewritten, 1878) and A-flat (1880?), a Te Deum (1866), a Missa Solemnis (1867), the oratorio *Christus*, 1874, a Stabat Mater and Psalm 130 (both for women's voices), the oratorio *Der Stern von Bethlehem* (his last work with opus-number), various motets and choruses, 4 orchestral marches, a piano-concerto, 2 string-quintets, 3 piano-quartets, 2 string-quartets and 2 sets of waltzes for quartet, 7 trios, 4 violin-sonatas, a 'cello-sonata, a viola-sonata, many pieces for piano (some for 4 hands) and some songs. Sketches and memoirs by Saran, 1862 (*Allgem. Musikal. Zeitung*), Bungert, 1875 (*Neue Zeitschr.*) Gumprecht, 1886 (*Monatshefte*), Altmann, 1901 (*Musik*), and Frommel, 1886. *G.*

Kienle, Ambrosius (Siegmaringen, 1852–1905, Beuron). A Benedictine of the monastery of Beuron (Hohenzollern), author of able books and articles on Gregorian music (from 1884), including a *Choralschule*, 1884 (3d ed. 1899), a *Kleines Handbuch*, 1892, etc., and a translation of Pothier's *Mélodies Grégoriennes* (1881).

Kienlen, Johann Christoph (Ulm, 1784–1830, Dessau), son of a town-musician. Swabian composer, appearing as pianist and singer when but seven, sent by patrons in Munich to study under Cherubini, from about 1805 town-director at Ulm, from 1811 in Vienna, where he taught Schnyder von Wartensee and other pupils, soon becoming musician to Baron Zinnicq of Baden and Presburg, from 1817 in Berlin (after 1823 chorusmaster at the Opera) and from 1827 at Ulm, Posen and Dessau. Wrote at least 75 notable songs (1810–17), the operas *Die Kaiserrose*, 1816, and *Petrarca und Laura*, 1816, the singspiel *Claudine*, 1811, incidental music to several plays (1817–25), 2 piano-sonatas, etc. See article by Holzer, 1909 (in *Musik*).

Kienzl, Wilhelm (Waizenkirchen, 1857). Distinguished Austrian conductor and composer, educated at Gratz, Prague, Leipzig and Vienna Universities (Ph.D. 1879), musically trained by W. A. Remy, Krejči, Liszt and others, in 1879 at Bayreuth (for a time intimate with Wagner), in 1880 lecturing in Munich, in 1881–82 touring as pianist in Hungary, Rumania and throughout Germany, in 1883–84 director of the German Opera in Amsterdam, followed by similar work at Crefeld, from 1886 conductor of the Gratz Musikverein (symphony-concerts and

oversight of provincial music-schools), from 1890 director of the Hamburg Opera, in 1892–93 head of the Munich Opera and then retired to Gratz, but in 1917 removed to Vienna. He has received numerous honors and decorations, including an honorary Ph.D. from Gratz Univ. in 1917. His 60th birthday was marked by the issue of a *Festschrift*. In 1886 he married the concert-singer Lili Hoke at Linz. His operas, especially *Der Evangelimann*, have made a strong impression. Has written the operas *Urvasi*, 1886 (revised 1909), *Heilmar der Narr*, 1892, *Der Evangelimann*, 1895, *Don Quixote*, 1898, *In Knecht Rupprechts Werkstatt*, 1907 ('Märchenspiel'), *Der Kuhreigen*, 1911, and *Das Testament*, 1916, various orchestral pieces, music for the melodrama *Die Brautfahrt*, a string-quartet, a piano-trio, about 75 choruses (many with orchestra), at least 175 songs and as many piano-pieces. He has revised and completed Jensen's *Turandot*, edited a new version of Mozart's *Clemenza di Tito* and orchestrated Schubert's *Trauermarsch*. Author of *Die musikal. Deklamation*, 1880, *Miscellen*, 1885, *Aus Kunst u. Leben*, 1904, a life] of Wagner (1904, 7th ed. 1908), *Im Konzert*, 1908, and *Betrachtungen u. Erinnerungen*, 1909, besides in 1886–89 preparing late editions of Brendel's *Geschichte* and *Musik in Italien*, etc. Sketch by Morold, 1909 (*Monographien moderner Musiker*). *G.*

Kiesewetter, Raphael Georg (Holleschau, 1773–1850, n. Vienna), Edler von Wiesenbrunn. Austrian military official and enthusiastic musical amateur, pupil of Albrechtsberger and Hartmann, from 1801 settled in Vienna and from about 1815 collecting a remarkable library of scores, etc., and making his home a rendezvous for musicians. He was more and more led into historical investigation, the fruits of which were embodied in notable books and many articles. His title of nobility arose from his services as a state-officer, while his musical studies brought membership in many societies and other honors. Author of *Die Verdienste d. Niederländer um d. Tonkunst*, 1826 (prize from the Dutch Academy) *Gesch. d. europäisch-abendländischen oder unsrer heutigen Musik*, 1834 (2d ed. 1846), *Ueber d. Musik d. neuern Griechen*, 1838, *Guido von Arezzo* 1840, *Schicksale u. Beschaffenheit d. weltlichen Gesangs* [to 1600], 1841, *Die Musik d. Araber*, 1842, *Der neuen Aristoxener zerstreute Aufsätze*, 1846, *Ueber d. Oktave d. Pythagoras*, 1848, and a *Galerie alter Contrapunctisten*, 1847 (a catalogue of his scores), besides many essays in the *Allgem. Musikal. Zeitung* (1826–45) and several unpublished works on theory. He also prepared Kandler's *Palestrina* for publication (1834). The eminent music-historian Ambros was his nephew. *G.*

Kiessig, Georg (Leipzig, 1885). Saxon composer, pupil of the Leipzig Conservatory and of Hagel, writing the opera *Anselm*, the symphonic poems *Ahasver*, *Mein Vaterland* and *Ein Totentanz*, 1920, an *Eichendorff-Suite*, chamber-music, choruses, songs, etc.

Kihl, Viggo Richard (Copenhagen, 1882). Danish pianist, pupil of Dahl and Teichmüller, appearing in 1901 at Copenhagen and from 1903 in London, then touring in England, on the Continent and in South Africa, and since 1913 teacher at Toronto Conservatory (Canada). *A.*

Kilburn, Nicholas (n. Durham, 1843). English choral conductor, since 1875 (–1885) directing societies in Durham, Middlesborough and Sunderland. Has written the oratorio *St. Thomas*, 3 cantatas, Psalm 23 and 137, services, choruses, an orchestral suite, an overture, etc., besides *The Story of Chamber Music*, 1904, and other handbooks.

Kilenyi, Edward (n. Bèkés, 1884). Hungarian violinist, trained at the Scuola Nationale in Rome, the Cologne Conservatory and at Columbia University (New York), where in 1913 he was Mosenthal Fellow. Has written an overture, a string-quartet, violin-pieces, a short opera (1916, with C. E. Parker) and some songs. With Eleanor Hague he has edited *Spanish-American Folk-Songs*, 1914, contributed to *The Art of Music*, 1915–16, and written magazine-articles. *A.*

Kimball Company, The W. W. A firm in Chicago, founded in 1857 by William W. Kimball (1828–1904), which has become one of the largest makers of pianos, organs, etc., in America. *A.*

Kind, Johann Friedrich (Leipzig, 1768–1843, Dresden). The Saxon poet from whom Weber secured the text of *Der Freischütz* (1821) and of several cantatas, etc. He also wrote the libretto of Kreutzer's *Das Nachtlager von Granada* (1834) and Marschner's *Der Holzdieb* (1825). His dramatic works were collected in 1821–27 (4 vols.). *G.*

Kinder, Ralph (n. Manchester, 1876). American-English organist, pupil of Macdougall, Pearce, Turpin and Lemare, beginning church-playing at twelve (Bristol, R. I.), in 1898–99 in Providence and since 1899 at Holy Trinity in Philadelphia, where he also directs an organ-school. He has given recitals in many parts of America and is conductor of choral societies in or near Philadelphia. Has written organ- and choir-music. *A.*

Kindermann, August (Potsdam, 1817–1891, Munich). Prussian operatic baritone, pupil of Meyer, from 1833 in the Berlin opera-chorus, from 1839 at the Leipzig Opera and after 1846 in high favor at Munich, where in 1886 he celebrated his 40th anniversary of steady activity. His daughter Hedwig was a fine soprano (see Reicher-Kindermann). *G.*

Kindermann, Johann Erasmus (1616–1655). 17th C. *G.*

King, Matthew Peter (London, 1773–1823, do.). English composer, pupil of K. F. Horn, writing about 10 stage-pieces (1804–19, partly with others), the oratorio *The Intercession*, 1816, glees and piano-pieces, besides hand-books in harmony (1796) and sight-singing (1806) and a *Treatise on Music*, 1800 (2d ed. 1809). *G.*

King, Oliver A. (London, 1855). English pianist, pupil of Barnby, W. H. Holmes and the Leipzig Conservatory, in 1879 in the service of Princess Louise, in 1880–83 touring in Canada and the United States, later also in Europe, and since 1893 professor at the Royal Academy, London. Has written the symphony *Night*, 1880, 2 overtures, concertos for piano (1885) and for violin, violin-, piano- and organ-pieces, Psalm 137, 1888, the cantatas *The Romance of the Roses*, *Proserpina* and *The Naiades*, about 50 anthems and services, part-songs and many songs.

King, Robert. 17th C. *G.*

Kingston, William Beatty (London, 1837–1900, do.). English government official, from 1856 in consular service, with wide travels. Author of *Music and Manners*, 2 vols. 1887, and *Wanderer's Notes*, 2 vols. 1888.

Kinkeldey, Otto (New York, 1878). Able American musicologist, educated at New York and Berlin Universities (Ph.D. 1909), musically a pupil of G. Viehl, MacDowell, Radecke and the Inst. für Kirchenmusik in Berlin, holding the title of royal professor in 1910–15. In 1898–1902 (before going to Berlin) he was organist at the Chapel of the Ascension, New York, and in 1903–05 was at the American Church in Berlin. In 1909–14 he was professor and music-director at Breslau University. Since 1915 he was been head of the music-division in the New York Public Library, and also organist at All Souls', Brooklyn. Author of *Orgel u. Klavier in d. Musik d.16.Jahrh.* 1910, and editor of Erlebach's *Harmonische Freude* for the *Denkmäler deutscher Tonkunst* (1914). *A.*

Kinsky, Georg (Marienwerder, 1882). Since 1909 curator of the Musikhistorisches Museum at Cologne founded by Wilhelm Heyer (q. v.). In 1921 he gave a course of lectures at Cologne University.

Kipke, Karl (Breslau, 1850). Silesian critic and editor, in 1872–75 conductor at Lippstadt and in 1878–86 at Pilsen and since 1886 active at Leipzig, where in 1887–1906 he edited the *Sängerhalle* and in 1902–07 the *Musikal.Wochenblatt.* With Vogel he was author of a history of the Leipzig Conservatory (1888), and has edited the 11th ed. of Frank's *Tonkünstlerlexikon* (1910) and new editions of F. L. Schubert's *Instrumentationslehre*, *Musikdirigent* (both 1893) *Gesangslehre* (1896) and *Formenlehre* (1907), G. Wunderlich's *Instrumentierung* (1900) and H. Zopff's *Dirigent* (1902).

Kipper, Hermann (Coblentz, 1826–1910, Cologne). Rhenish critic at Cologne, pupil of Anschütz and Dorn, writing several comic operettas for men's voices.

Kirbye, George (? –1634). 16th C. *G.*

Kircher, Athanasius (1602–1680). 17th C. *G.*

Kirchner, Hermann (n. Ohrdruf, 1861). Thuringian conductor, originally a schoolteacher in Ohrdruf, pupil of the Berlin Hochschule, in 1889–93 concert-singer in Berlin, then choral director in Mediasch and Hermannstadt, from 1906 leader of the Bucharest Liedertafel and professor in the Conservatory, and since 1910 living in Ratibor and conductor of the Beuthen Philharmonie. Has written the operas *Der Herr der Hann*, 1899, *Stephania*, 1902, and *Viola*, 1904, choruses and songs.

Kirchner, Theodor (n. Chemnitz, 1823–1903, Hamburg). Eminent Saxon piano-composer, pupil of Knorr, K. F. Becker, Joh. Schneider and the new Leipzig Conservatory (a half-year only), from 1843 organist at Winterthur (Switzerland), from 1862 conductor at Zurich and teacher in the Music School, in 1872–73 tutor for Princess Maria at Meiningen, from 1873 director of the Würzburg Music School, from 1875 living in Leipzig, from 1883 in Dresden (part of the time professor of ensemble at the Conservatory) and after 1890 in Hamburg. His development was strongly influenced by Mendelssohn and Schumann, especially the latter, of whom he is often counted one of the ablest disciples. He had distinct gifts of his own, particularly in the delicate shaping of characteristic pieces of small dimension. His works include the following (opus-numbers in brackets):

Chamber-works—string-quartet [20]; piano-quartet [84]; trio-serenades in B [15] and E; other trio-pieces [58, 59, 83]; violin-pieces [63, 90, 91, 92, the last two with organ]; 'cello-pieces [79].

Piano-works—*Gruss an meine Freunde* [5]; *Albumblätter* [7, 49, 80]; Scherzos [8, 54]; Preludes [9, 65]; *Skizzen* [11]; *Adagio quasi Fantasia* [12]; *Lieder ohne Wörte* [13]; *Phantasiestücke* [14, 36]; *Kleine Lust- und Trauerspiele* [16]; *Neue Davidsbündlertänze* [17]; *Legenden* [18]; *Aquarellen* [21]; *Romanzen* [22]; Waltzes [23, 34, 76, 104]; *Still und bewegt* [24]; *Nachtbilder* [25]; *Album* [26]; *Capricen* [27]; Nocturnes [28, 87]; *Aus meinem Skizzenbuch* [29]; Études [30, 38, 71, 105, 106]; *Im Zwielicht* [31]; *Aus trüben Tagen* [32]; *Ideale* [33]; *Spielsachen* [35]; *Elegien* [37]; *Dorfgeschichten* [39]; *Verwehte Blätter* [41]; *Mazurkas* [42]; Polonaises [43, 78]; *Blumen zum Strauss* [44]; *Kinder- und Künstlertänze* [46]; *Federzeichnungen* [47]; *Humoresken* [48]; *An Stephen Heller* [51]; *Ein neues Klavierbuch* [52]; *Florestan und Eusebius* [53]; *Neue Kinderszenen* [55]; *In stillen Stunden* [56]; *Plaudereien* [60]; *Charakterstücke* [61]; *Miniaturen* [62]; *Gavotten*, *Minuette und lyrische Stücke* [64]; Sonatinas [70]; *Stille Lieder und Tänze* [72]; *Romantische Geschichten* [73]; *Alte Erinnerungen* [74]; *Les Mois de l'Année* [78]; *Gedenkblätter* [82]; *Aus der Jugendzeit* [88]; *Confidences* [96]; *Erinnerungsblätter* [101]. Pieces, marches and waltzes for 4 hands [57, 94, 104] and *Alte Bekannte im neuen Gewande.* Variations [85], polonaises and waltzes for 2 pianos. Also *Lyrische Stücke* for organ [89].

He also arranged many songs by Jensen, Brahms and others for piano alone.

Vocal works—about 50 songs [1, 3, 4, 6, 40, 50, 67, 68. 81, 95, 103]. The baritone ballades *Zwei Könige* [10] and *Heinrich IV auf dem Schlosshof zu Canossa* [102] 4 poems by Goethe for men's voices [69] and *Volkslieder* for mixed chorus [93].

Sketch by Niggli, 1880. *G.*

Kirby-Lunn. See Lunn.

Kirkman. A firm of harpsichord- and pianomakers in London, founded in the middle of the 18th century by Jakob Kirchmann (d. 1778), a German who worked at first with the Belgian Tabel and became the chief rival of Tschudi and Broadwood. He gained wealth and prestige and was followed by a nephew and his several de-

scendants. In 1896 the business was merged in that of the Collards. *G.*

Kirkmann, Jan (? –1799, Norwich). A Dutch organist, from 1782 at the Lutheran Church in London. Wrote piano-trios, violin-sonatas, organ- and piano-works.

Kirnberger, Johann Philipp (Saalfeld, 1721–1783, Berlin). Eminent Thuringian theorist, pupil of Kellner, H. N. Gerber, J. S. Bach and Fickler, in 1741–50 tutor in leading Polish families and at the Lemberg Nunnery, from 1754, after playing in the Berlin court-band, musician to Princess Amalia. Wrote a large amount of music (not regarded as specially important), including symphonies, orchestral suites and minuets, trio-sonatas, cantatas, motets, etc. Chiefly noted as author of *Die Kunst d. reinen Satzes*, 2 vols. 1774–79, *Grundsätze d. Generalbasses*, 1781, *Gedanken über d.verschiedenen Lehrarten in d. Komposition*, 1782, besides a work on equal temperament (1760) and a sort of musical game (1757). [Another book (1773) was claimed by his pupil, J. A. P. Schulz.] See Riemann, *Gesch. d. Musiktheorie*, 1898, p. 478ff. *G.*

Kist, Florent Corneille (Arnhem, 1796–1863, Utrecht). Dutch physician, practicing at The Hague in 1818–25, also flutist and hornist. In 1821 he was a founder of the Diligentia (society) at The Hague, later of the Cäcilia and Harmonie there, as well as of the Choral Union and Collegium Musicum at Delft. After 1841 he lived at Utrecht, where he founded the Duce Apolline, promoted concert-series and at first edited the *Muzikaal Tijdschrift* and from 1844 the notable *Cicilia*. Wrote some cantatas, other vocal music and flute-variations, besides books on the state of Dutch church-music (1840), a life of Lassus (1841), a translation of Brendel's *Geschichte* (1851) and many articles in German periodicals as well as his own.

Kistler, Cyrill (n. Augsburg, 1848–1907, Kissingen). Able Bavarian composer and author, until 1876 a school-teacher, then pupil of Wüllner, Rheinberger and F. Lachner, in 1883–85 teacher at the Sondershausen Conservatory and then head of a music-school at Kissingen, where he edited the *Tagesfragen* (till 1894) and also was engaged in some music-publishing Wrote the operas *Alfred der Grosse*, *Lichtenstein*, *Kunihild*, 1884, *Eulenspiegel*, 1889, *Arm Elslein*, 1902, *Röslein im Hag*, 1903, *Der Vogt auf Mühlstein*, 1904, *Baldurs Tod*, 1905, *Die deutschen Kleinstädter* and *Im Honigmond*, the symphonic poem *Hexenküche*, many orchestral and choral pieces, etc., his dramatic style being clearly derived from Wagner. Author of several manuals of harmony, counterpoint and singing (1879–1908), including especially a *Harmonielehre*, 1879 (enlarged ed. 1903), which is based on Wagner's practice, a school dictionary of musicians (3d ed. 1887), a life of Franz Witt (1888), *Jenseits d. Musikdramas*, 1888, and *Ueber Originalität in d. Tonkunst*, 1894 (2d ed. 1907). See sketch by Eccarius-Sieber, 1906 (in *Monographien moderner Musiker*), memoir in *Musik*, 1907, and analyses of *Kunihild* by F. Bauer (1893) and H. Ritter. *G.*

Kistner. A large music-publishing firm in Liepzig, founded in 1836 by Friedrich Kistner (1797–1844) through the purchase of Probst's business, and greatly developed by his son Julius (d. 1868) and K. F. L. Gurckhaus (1821–1884), followed by the latter's son Ludwig (d. 1918). Since 1919 the proprietors are Karl and Richard Linnemann. *G.*

Kitchiner, William (London, 1775–1827, do.) English physician, writing 2 stage-pieces, glees and songs, and author of *Observations on Vocal Music*, 1821, 4 collections of national songs, sea-songs, etc. (from 1823), and many other works. *G.*

Kittel, Bruno (in Posen, 1870). Prussian violinist, trained at the Stern Conservatory, Berlin, from about 1890 playing in the court-band and in 1901 founder of the Brandenburg Conservatory and in 1904 of his own choral society.

Kittel, Johann Christian (Erfurt, 1732–1809, do.). Eminent Thuringian organist, the last pupil of J. S. Bach, from 1751 at Langensalza and after 1756 at the Predigerkirche in Erfurt, in high repute as player and teacher, but so poorly paid that about 1800 he had to make a concert-tour to Hanover and Hamburg and to subsist at last on a small pension. He was the teacher of Rinck and transmitted Bach traditions to many others. Wrote *Der angehende practische Organist*, 3 parts, 1801–08 (3d ed. 1831), a *Choralbuch* for Schleswig-Holstein (1803), organ-preludes and chorales, 6 clavichord-sonatas and a fantasia, clavier-variations and a *Hymne an das Jahrhundert*, 1801. *G.*

Kittl, Johann Friedrich (Schloss Worlik, 1806–1868, Lissa). Able Bohemian composer, pupil of Sawora and Tomaschek, in 1843–65 director of the Prague Conservatory, succeeding D. Weber. Wrote the operas *Daphnis' Grab*, 1825, *Bianca und Giuseppe*, 1848 (text by Rich. Wagner), *Waldblume*, 1852, and *Die Bilderstürmer*, 1854, masses, cantatas, 3 symphonies, a nonet, a septet, a piano-trio, etc. Memoirs by Rychnowsky, 1904–05, and in *Musik*, 1908, and see Ambros-Branberger's history of the Prague Conservatory (1911).

Kitzler, Otto (Dresden, 1834–1915, Gratz). Saxon 'cellist, pupil of Joh. Schneider, J. Otto, Kummer and the Brussels Conservatory, from about 1855 playing at the Strasburg and Lyons Operas, then theater-director at Troyes, Linz, Hermannstadt and Brünn, becoming at the latter from 1868 director of the Music Union and its School and conductor of the Gesangverein, retiring in 1898. He was Bruckner's teacher. Wrote for orchestra, piano and voice, and author of *Erinnerungen*, 1904 (including letters from Wagner, Brahms and Bruckner).

Kjerulf, Halfdan (Christiania, 1815–1868, do.). Gifted Norwegian composer, educated for the law at Christiania University, but from 1840 turning to music and finally, on a govern-

ment-stipend, pupil of E. F. Richter, and from about 1850 teacher in Christiania, from 1860 in close intimacy with the poet Björnson and the young Grieg. Wrote over 100 beautiful songs, fine choruses and part-songs, and many lyric piano-pieces. All his work is marked by an exquisite poetic flavor. *G.*

Klafsky, Katharina (n. Wieselburg, 1855–1896, Hamburg). Able Hungarian operatic soprano, singing in church in childhood, but prevented by extreme poverty from artistic study till after 1870, then pupil of Mme. Marchesi, from 1874 gradually gaining notice at Vienna, Salzburg and Leipzig (1876–82) and in 1882, while touring with Neumann, undertaking important Wagnerian rôles. From 1883 she sang at Bremen and from 1885 at Hamburg, but with many visits to other cities. In 1895 she married the conductor Lohse and they both made an American tour with the Damrosch Opera Company. Memoir by Ordemann, 1903. *G.*

Klatte, Wilhelm (Bremen, 1870). North German critic, pupil of the Leipzig Conservatory and of R. Strauss, at first conductor at various places and since 1897 critic for the Berlin *Lokalanzeiger* and also from 1904 teacher at the Stern Conservatory. In 1900 he married the alto-singer Klara Senfft von Pilsach. Author of the earliest sketch of Strauss (1895, with Seidl), *Zur Gesch.d.Programmusik*, 1905, a life of Schubert, 2 vols. 1907, introductions to works by Dvořák, Wolfrum, Strauss, etc., and *Aufgaben für d. einfachen Kontrapunkt.*

Klauser, Julius (New York, 1854–1907, Milwaukee), son of the following. American theorist, pupil of his father and the Leipzig Conservatory, from 1874 teaching in Milwaukee. Author of *The Septonate*, 1890 (developing the idea that the typical scale extends a fourth above and below the tonic). *A.*

Klauser, Karl (Petrograd, 1823–1905, Farmington, Conn.). Swiss-Russian pianist and teacher, chiefly self-taught, coming to New York in 1850 and in 1856–83 teaching at a noted girls' school at Farmington, Conn. He made many fine arrangements of standard works and edited *Half-Hours with the Best Composers* and *Famous Composers* (with Thomas and Paine). *A.*

Klauwell, Otto Adolf (Langensalza, 1851–1917, Cologne). Saxon theorist, historian and composer, educated at Leipzig University (Ph.D. 1874) and Conservatory, from 1875 connected with the Cologne Conservatory, at first as teacher of theory and history and from 1884 as head of the Piano Seminary, besides being from 1905 acting-director of the Conservatory. In 1894 he gained the title of royal professor. Wrote the operas *Das Mädchen vom See*, 1889, and *Die heimliche Richter*, 1902, the choral work *Abendfriede*, overtures, chamber-music, etc. Author of *Die historische Entwicklung d. musikal. Kanons*, 1874, *Musikal. Gesichtspunkte*, 1881 (2d ed. 1892), *Der Vortrag in d. Musik*, 1883, *Der Fingersatz d. Klavierspiels*, 1885, *Die Formen d. Instrumental-musik*, 1894 (2d ed. 1918, edited by W. Niemann), *Gesch. d. Sonate*, 1899, *Beethoven u. d. Variationenform*, 1901, life of Gouvy (1902), *Studien u. Erinnerungen*, 1904, and *Gesch. d. Programmusik*, 1910. He also completed G. Jensen's revision of Cherubini's *Contrepoint* (1896).

Kleber, Leonhard (?1490–1556). 16th C. *G.*

Klee, Eugen (Kaiserslautern, 1869). Able Bavarian choral conductor, trained by his father and at the Karlsruhe and Munich Conservatories, from 1894 active in America, until 1914 in Philadelphia, where he was organist at the Church of the Advocate and conspicuous as trainer of German singing-societies that won many prizes in compositions. In 1914–16 he was director of the Brooklyn Arion, and since 1917 of the New York Liederkranz. *A.*

Klee, Ludwig (Schwerin, 1846). Prussian pianist, pupil of Th. Kullak, from 1868 teacher in the Kullak Academy and since 1875 head of his own school in Berlin. Author of *Die Ornamentak d. klassischen Klaviermusik* and editor of *Klassische Vortragsstücke*, 3 vols.

Kleeberg, Clotilde (Paris, 1866–1909, Brussels). Gifted French pianist, pupil of the Paris Conservatory, making a striking début at twelve and immediately establishing herself as a masterly artist. From 1881 she became known throughout Europe. Of her visits to England (from 1883) that of 1898 was specially brilliant. In 1894 she was made Officier in the Académie. From about 1900 she lived at Brussels, where she married the sculptor Charles Samuel. *G.*

Kleefeld, Wilhelm (Mayence, 1868). Rhenish conductor and opera-specialist, pupil of Radecke, Härtel and Spitta, in 1891–96 director at Mayence, Treves, Munich and Detmold, in 1897 Ph.D. at Berlin University, from 1898 teacher in the Klindworth-Scharwenka Conservatory, Berlin, from 1900 lecturer at Greifswald University, and since 1904 at Berlin University. Author of *Das Orchester d. Hamburger Oper, 1678–1738*, 1899 (*I. M. G. Sammelbde.*), *Landgraf Ludwig v. Hessen-Darmstadt u.d.deutsche Oper*, 1904, and a large number of articles in periodicals, besides analyses of works for the *Opernführer*. He has also prepared new editions (under the title of *Opernrenaissance*) of operas by Cimarosa, Cherubini, Fioravanti, Paër, Boieldieu, Donizetti and Berlioz, and has translated Saint-Saëns' *Harmonie et Mélodie* (1902, 2d. ed. 1905). Has also written the opera *Anarella*, 1896, a suite for strings, piano-pieces and songs.

Kleemann, Karl (Rudolstadt, 1842). Thuringian composer, pupil of Frdr. Müller, with further study in Italy, from 1882 court-director at Dessau and in 1889–1913 court-director at Gera and conductor of the Musical Union. Has written the short opera *Der Klosterschüler von Mildenfurt*, 1898, the Christmas legend *Das Marienkind*, 1917 (original text), music for Grillparzer's *Der Traum ein Leben*, symphonies in C, D (*Im Frühling*) and D min. (*Durch Kampf zum Sieg*), the symphonic poem *Des*

Meeres und der Liebe Wellen, a *Lustspielouvertüre*, a string-quartet, choral works, 7 books of songs, piano-pieces, etc.

Kleffel, Arno (Pössneck, 1840–1913, n. Berlin). Thuringian conductor and composer, trained at the Leipzig Conservatory, in 1863–67 director of the Riga Musical Society, then opera-conductor at Cologne, Amsterdam, Görlitz, Breslau, Stettin, Berlin (1873–80), Augsburg, Magdeburg and the Cologne Stadttheater (1886–92, 1894–1904), in 1892–94 teacher at the Stern Conservatory, Berlin, from 1904 leader of the Stern Gesangverein and from 1910 head of the opera-department of the Hochschule, besides serving as critic on the *Lokalanzeiger*. Wrote the opera *Des Meermanns Harfe*, 1865, music for Goethe's *Faust* and for the Christmas legend *Die Wichtelmännchen*, overtures, a string-quartet, many short piano-works, choruses and songs.

Klein, Bernhard (Cologne, 1793–1832, Berlin). Eminent Rhenish church-musician, pupil of Cherubini, with study in the Paris Conservatory library, from about 1813 director at Cologne Cathedral (with visits to Heidelberg and intimacy with Thibaut), in 1818 invited to Berlin as governmental adviser on musical institutions, becoming in 1820 teacher in the new Institut für Kirchenmusik and music-director at the University. Wrote the oratorios *Hiob*, 1820, *Jephtha*, 1828, and *David*, 1830, the cantata *Wörte des Glaubens*, a mass, a Pater Noster (8-part), a Magnificat (6-part), Responsorien (6-part), 8 books of very effective Psalms, motets and hymns for men's voices, the operas *Dido*, 1823, *Ariadne*, 1825, and *Irene* (uncompleted), music for Raupach's *Erdennacht*, songs and ballades, piano-sonatas and variations, etc. Memoir by C. Koch, 1902. In 1823 he visited Rome to consult Baini and study in libraries. *G.*

Klein, Bruno Oscar (Osnabrück, 1858–1911, New York). Gifted Hanoverian pianist, organist and composer, pupil of his father and the Munich Conservatory, emigrating to America in 1878, at first touring as concertist and settling in New York in 1883, where from 1884 he taught piano at the Sacred Heart Convent, in 1887–92 was theory-professor at the National Conservatory, in 1884–94 was organist at St. Francis Xavier's and in 1904–11 at St. Ignatius'. Wrote the opera *Kenilworth*, 1895 (Hamburg), 6 masses (including *Solennelle*, *Paschal* and *de Nativitate*), many motets (mostly in the strict style), 3 books of songs and nearly 100 others, an overture, *Thema und symphonische Variationen*, 5 *American Dances* and many other orchestral pieces, a *Konzertstück* for piano and orchestra, concertos for piano (unfinished) and for violin, *Konzertstücke* for violin and orchestra, a *Ballade* do., a suite for 'cello and orchestra, a serenade for flute and strings, 2 violin-sonatas, a quintet for soprano, violin, 'cello, horn and piano, the scenas *Die Wallfahrt nach Kevlaar* (alto) and *Ingeborgs Klage* (soprano), 2 piano-suites and many characteristic pieces (often recalling the style of Schumann). *A.*

Klein, Hermann (Norwich, 1856). English singing-teacher and critic, pupil of Manuel Garcia, from 1877 critic for London papers and in 1887–1901 teacher at the Guildhall School, besides in 1886–89 publishing annual *Musical Notes*, in 1901–09 teaching in New York and then returning to London. Author of *Thirty Years of Musical Life in London*, 1903, *Unmusical New York*, 1909, and *The Reign of Patti*, 1920. *A.*

Klein, Karl (New York, 1884), son of Bruno Oscar above. American violinist, pupil of Bögner, Hilf, Ysaÿe and Wilhelmj, appearing in London, Berlin and Vienna from 1905 and in New York from 1907, touring with Calvé in 1908–09 and in 1911–12 serving as concertmaster for the Russian Symphony Orchestra. Has written violin-transcriptions. In 1916 he married the harpist Wanda de Chiari. *A.*

Klein, Manuel (London, 1876–1919, New York), brother of Hermann above. English conductor, trained in London, from 1904 musical director at the New York Hippodrome, for which he wrote numerous plays, incidental music and songs.

Kleinheinz, Franz Xaver (Mindelheim, 1772–1832?, Pest?). Swabian conductor and composer, early playing in the Munich orchestra, then pupil of Albrechtsberger, for a time conductor at Brünn and finally for Count Brunswick at Pest. Wrote the operas *Harald*, 1814, and *Der Käfig*, 1816, the cantata *Il Ciclope*, a festal mass, a piano-concerto, a wind-quintet, a trio for clarinet, 'cello and piano, 4 violin-sonatas, several piano-sonatas, 4 ballads by Schiller, etc., besides about 1803 arranging some of Beethoven's piano-sonatas for string-quartet.

Kleinknecht, Jakob Friedrich (Ulm, 1722–1794, Ansbach). Würtemberger flutist, from 1743 in the court-band at Bayreuth, becoming in 1749 assistant-conductor and in 1761 chief, besides being court-composer. Wrote a double concerto for flutes, flute-trios, sonatas for flute, for violin, for 'cello and for piano. He was a noted flute-virtuoso.

Kleinmichel, Richard (Posen, 1846–1901, Charlottenburg). Prussian pianist and composer, pupil of his father and the Leipzig Conservatory, from 1866 teacher in Hamburg, in 1876 moving to Leipzig again and in 1882 becoming director at the Stadttheater and finally, after similar work at Magdeburg, living in Berlin. Wrote the operas *Der Pfeiffer von Dusenbach*, 1881, and *Manon*, 1883, 2 symphonies, chamber-music, many characteristic piano-pieces and fine études, etc. He made good piano- and vocal arrangements of Wagner's later operas, especially *Die Meistersinger* and *Parsifal*. *G.*

Klemetti, Heikki (Helsinfors, 1876). Finnish conductor, trained at the Helsingfors Orchestral School and the Stern Conservatory, Berlin, since 1902 leader of the Helsingfors Students' Gesangverein (with which he has made concert-tours) and history-teacher at the Conservatory.

Has written secular and sacred songs and edited collections of Finnish folk-songs and old church-music, with two historical text-books (1916, '21).

Klemm, Johann. 17th C. *G.*

Klemperer, Otto (Breslau, 1885). Silesian conductor, brought up in Hamburg and trained at the Hoch Conservatory, Frankfort and by Ph. Scharwenka and Pfitzner. On Mahler's recommendation in 1907 he became conductor of the German Opera in Prague and also in 1909 of the Hamburg Opera, followed by terms at Bremen, Strasburg and Cologne (since 1917). Has written a Missa Sacra, a setting of Psalm 42 for bass, organ and orchestra, songs and an aria for insertion in Rossini's *Barbiere.*

Klenau, Paul August von (Copenhagen, 1883). Danish conductor and composer, pupil of Hilmer, Malling, Halir, Bruch, Thuille and Schillings, in 1907–08 and also since 1914 opera-conductor at Freiburg (Baden), but in 1908–14 in similar work at Stuttgart. Has written the operas *Sulamith*, 1913, *Klein Idas Blumen*, 1916 (dance-play), and *Kjartan und Gudrun*, 1918, the ballade *Ebba Skammelsen* (baritone), 4 symphonies (1908, '11, '13, '14), a piano-quintet, a string-quartet, a violin-sonata and songs.

Klengel, August Alexander (Dresden, 1783–1852, do.). Able Saxon pianist, organist and contrapuntal composer, pupil of Milchmeyer and Clementi, with whom he went to Berlin in 1803 and in 1805 to Petrograd, where he remained as teacher till 1811. After two years in Paris and visits to Italy and England, from 1816 he was court-organist at Dresden (R. C. court-church). In 1828 he again visited Paris, becoming intimate with Fétis. He was so expert in canon and fugue as to be called 'Kanon-Klengel'. Wrote 3 piano-concertos, a trio, a polonaise for piano with wind- and string-quintet, a 4-hand piano-fantasia, several piano-sonatas and many salon-pieces, besides *Les Avant-Coureurs* (24 canons), 1841 (or earlier) and *Canons et Fugues dans tous les tons majeurs et mineurs* (48 canons and fugues after the style of Bach's *Wohltemperiertes Clavier*), 1854 (edited by Hauptmann). *G.*

Klengel, Julius (Leipzig, 1859), brother of the following. Eminent Saxon 'cellist, pupil of Hegar and Jadassohn, since 1874 playing in the Gewandhaus Orchestra at Leipzig and since 1881 teacher in the Conservatory, gaining the title of royal professor. Besides forming one of the Gewandhaus Quartet (with Wollgandt, Hamaan and Hermann), he has toured extensively through Europe as soloist. In dexterity of execution he is phenomenal. Has written a serenade for strings, 4 'cello-concertos, 2 string-quartets, a piano-trio, a suite and *Konzertstück* for two 'cellos, a suite and many pieces for 'cello solo, etc. *G.*

Klengel, Paul (Leipzig, 1854). Able Saxon pianist, violinist and conductor, educated at Leipzig University (Ph.D. 1876) and Conservatory, in 1881–86 conductor of the Euterpe there, in 1887–91 second court-director at Stuttgart, from 1892 again at Leipzig as leader of the Arion and the Singakademie, from 1898 director of the New York Liederkranz, returning once more to the Leipzig Arion in 1902. In 1908 he received the title of professor. Has written many pieces for violin, viola, 'cello and piano, besides choruses and songs. Author also of some analyses for the *Konzertführer. G, A.*

Klenovsky, Nikolai Semenovitch (Odessa, 1857). Russian conductor and composer, trained at the Moscow Conservatory, from 1879 director at provincial theaters, from 1881 in Moscow as leader of private concerts, from 1883 conductor at the Opera and from 1889 also of the University orchestra, from 1893 director of the Music School at Tiflis, and from 1902 assistant-conductor of the Imperial Choir at Petrograd. He was the first to give concerts illustrating various racial styles in Russia. Has written music for *Messalina*, *The Star of Seville* and *Antony and Cleopatra*, 3 notable ballets (1885–90), 2 coronation cantatas and 2 for the Pushkin Centenary (1899), the orchestral suite *Fata Morgana*, a piano-suite, a setting of the Georgian liturgy (1902, *a cappella*), Georgian songs, etc. *G.*

Klička, Josef (Klattau, 1855). Able Bohemian organist, trained at the Prague Conservatory and Organ School, from about 1880 conductor of the Landestheater and in 1890–97 of the Hlahol (choral society), and latterly professor at the Conservatory. Has written much for the organ, besides orchestral pieces, choruses and the opera *Die schöne Müllerin.*

Kliebert, Karl (Prague, 1849–1907, Würzburg). Bohemian director, pupil of Rheinberger and Wüllner, though originally taking his degree at Prague in law, from about 1865 conductor at Augsburg and from 1876 director of the Würzburg Music School, succeeding Kirchner. Wrote the overture *Romeo und Julia*, organ- and piano-pieces, songs, etc., besides a *Festschrift* for the centenary of the Music School (1904). Memoir by Heuler, 1907.

Klimov, Dmitri Dmitrievitch (Kasan, 1850). Russian pianist, pupil of the Petrograd Conservatory, from 1880 teacher there and in 1887–1908 director of the Music School at Odessa and conductor of the symphony-concerts there.

Klindworth, Karl (Hanover, 1830–1916, n. Oranienburg). Eminent Hanoverian pianist, precociously developed (playing in public at six), with an early ambition also to become a violinist, but thwarted by poverty and other causes from securing regular training. Finally from 1852 he had lessons from Liszt and in 1854 settled in London as teacher and occasional concertist. In 1861–62 he organized series of chamber-concerts there with moderate success. From 1868 he was professor at the new Moscow Conservatory under N. Rubinstein, not only becoming noted as a teacher of the first rank, but completing important works in piano-arrangement. From 1882 he lived in Berlin, conducting (with Joachim and Wüllner) the Philharmonic

Concerts and also for ten years those of the Wagnerverein. He also established his own Piano School, which in 1893, when he retired to Potsdam, was merged with that of Scharwenka. Wrote many piano-pieces and elaborate études, but is best known by his fine editions of Beethoven's sonatas and of Chopin's entire works, and his remarkable piano-scores of the dramas of the Wagnerian *Ring*, his reorchestration of Chopin's F min. Concerto and of Alkan's Concerto. (Étude) in G-sharp min., and his arrangements of Schubert's Symphony in C for two pianos and of Tchaikovsky's *Francesca da Rimini* for 4 hands, etc. *G, A.*

Kling, Henri (Paris, 1842–1918, Geneva). French teacher and facile composer of several operas and much vocal and instrumental music. From about 1865 he was professor in the Geneva Conservatory and teacher in the city schools. Author of methods for the horn and many other instruments, manuals of instrumentation, conducting, etc.

Klingenberg, Friedrich Wilhelm (n. Krotoschin, 1809–1888, Görlitz). Silesian conductor, trained in Breslau, from 1830 leader of the Academic Musikverein there, from 1837 of the Künstlerverein and in 1840–85 cantor of the Peterskirche in Görlitz, besides directing the Musikverein. Wrote a symphony, overtures, church-music, etc.

Klitzsch, Karl Emanuel (Schönheide, 1812–1889, Zwickau). Saxon gymnasial teacher at Zwickau, conductor of the concerts of the Musikverein and the A Cappella Choir, as well as choirmaster at the Marien- and Katharinenkirchen. He was a diligent contributor to the *Neue Zeitschrift*. Wrote the opera *Juana*, 1850?, Psalm 96 and songs, all under the pseudonym, 'Emanuel Kronach'.

Klose, Friedrich (Karlsruhe, 1862). Able Badenese composer, pupil of V. Lachner, A. Ruthardt, Provesi and Bruckner, in 1889–91 teacher at the Geneva Academy, then living successively at Vienna, Karlsruhe and Thun, in 1906–07 teacher at the Basel Conservatory, from 1907 Thuille's successor at the Munich Conservatory and since 1919 member of the Berlin Akademie. He gained the title of professor in 1910. Has written the opera *Ilsebill*, 1903 (called a 'dramatic symphony'), the oratorio *Der Sonne Geist*, 1918, a mass in D min., the choral works *Vidi Aquam*, *Ein Festgesang Neros*, and *Die Wallfahrt nach Kevelaar*, the symphonic poem *Das Leben ein Traum*, 1899 (in 3 parts, for orchestra and organ, with voices at the end), an *Elegie* for violin and orchestra, a Prelude and Double Fugue for organ and brass, a string-quartet (1911), a song-cycle, etc. Sketch by Louis, 1907 (in *Monographien moderner Musiker*).

Klosé, Hyacinthe Eléanore (Corfu, 1808–1880, Paris). French clarinettist, pupil of Berr and, after service in an army-band, in 1839–68 his successor as professor in the Paris Conservatory. In 1843 he improved the fingering of his instrument by utilizing Boehm's device of ring-keys. Wrote many clarinet-pieces, marches and other pieces for military band, besides a clarinet-method and 3 saxophone-methods.

Kloss, Erich (Görlitz, 1863–1910, Berlin). Silesian writer, educated at Halle University for a philological career, but debarred from teaching by imperfect hearing. Author of a long series of useful books about Wagner (1896–1913), including editions of some of his letters (1909–10).

Klotz Family. A line of Bavarian violin-makers whose center of activity was Mittenwald (close to the Tyrolean boundary, about 20 m. from Innsbruck). The earliest was **Egidius** (b. 1675) and the first to become noted **Mathias** (1653–1743), who in 1663–83 learned his trade from Amati at Cremona and worked long at Padua. The latter was followed by his sons **Georg** (b. 1687), **Sebastian** (b. 1696) and **Johann Karl** (b. 1709), of whom the second was the most skillful. His son was **Josef Thomas** (b. 1743). The industry still flourishes at Mittenwald, its products continuing to take the highest rank. *G.*

Klughardt, August Friedrich Martin (Köthen, 1847–1902, Dessau). Saxon conductor and composer, pupil of Blassmann and A. Reichel, after short terms as theater-conductor at Posen and Lübeck, from 1869 court-director at Weimar, from 1873 at Neustrelitz and from 1882 at Dessau. In 1900 he was made Ph.D. by Erlangen Univ. Wrote the operas *Mirjam*, 1871, *Iwein*, 1879, *Gudrun*, 1882, and *Die Hochzeit des Mönchs*, 1886 (in 1888 as *Astorre*), the oratorios *Die Grablegung Christi*, *Die Zerstörung Jerusalems*, 1899, and *Judith*, 1901, the choral works *Die heilige Nacht*, Psalm 100, *Die Bremer Stadtmusikanten* and *Aschenputtel* (the last two for women's voices and piano), Psalm 51 (medium voices and orchestra), 4 symphonies, the symphonic poem (or symphony) *Lenore*, 6 overtures (including *Sophonisbe* and *Im Frühling*), 2 orchestral suites (the first in 6 movements, the second *Auf der Wanderschaft*), a Capriccio, Gavotte and Tarantelle for orchestra, 3 pieces for strings, concertos for violin, for 'cello and for oboe, a string-sextet, a piano-quintet, 2 string-quartets, a piano-quartet, a violin-fantasia with orchestra, *Schilflieder* for piano, oboe and viola, and numerous songs. As a composer he was much influenced by Liszt. Memoir by Gerlach, 1902. *G.*

Knabe & Company. A leading piano-making firm in Baltimore, founded in 1837 by Wilhelm Knabe (1803–1864) and continued by his descendants. In 1908 the business was merged in the American Piano Co. of New York, but without losing its identity. *G, A.*

Knappertsbusch, Hans (Elberfeld, 1888). Able Rhenish conductor, pupil of the Cologne Conservatory, in 1912–13 director of Wagner festivals in Holland, from 1913 at the Elberfeld Opera, in 1918 at the Leipzig Stadttheater, in 1919–22 Mikorey's successor at Dessau and then following B. Walter at Munich.

Knecht, Justin Heinrich (Biberach, 1752–1817, do.). Able Würtemberger organist and theorist, in 1771–1807 and again from 1809 organist at Biberach. In 1807–09 he was court-director at Stuttgart, resigning because of hostile intrigues. As a player he was often compared with Vogler, whose theoretic system he adopted. Author of various works on harmony (1785–1803), methods for organ (1795–98) and clavier (1800–02), an *Allgem.Catechismus*, 1803, and *Luthers Verdienst um Musik u.Poesie*, 1817, besides articles in periodicals. Also wrote much church-music, symphonies, sonatas, etc., often of a descriptive character (his *Portrait Musical de la Nature* has a slight external similarity to Beethoven's *Pastoral Symphony*). Memoir by Kauffmann, 1892. *G.*

Kneisel, Franz (Bucharest, 1865). Eminent German-Rumanian violinist, trained at the Bucharest and Vienna Conservatories, making his début at Vienna in 1882 and becoming leader at the Hofburg-Theater, in 1884–85 concertmaster of the Bilse Orchestra in Berlin. In 1885–1903 he was concertmaster of the Boston Symphony Orchestra and in 1886 organized his famous Quartet (at first with Roth, Svečenski and Giese), in connection with both organizations establishing an international reputation as soloist and masterly ensemble-player. Since 1905 he has been professor at the Institute of Musical Art in New York. In 1917 the Quartet was disbanded. In 1893 he acted as conductor of the Boston Orchestra at the Chicago World's Fair and in 1902–03 was assistant-director at the Worcester Festival. In 1907 he was a member of the jury (in violin) at the Paris Conservatory. Mus.D. of Yale Univ. in 1911 and of Princeton Univ. in 1915. Has published a collection of violin-pieces, and advanced études. *G, A.*

Knetsch, Berthold (n. Schweidnitz, 1855). Silesian teacher, trained by Brosig and at the Stettin and Leipzig Conservatories, in 1878–87 teacher in the Stettin Conservatory, where in 1891–93 (after a long illness) he was one of the directors, in 1893–1906 head of his own school there (since 1899 known as the Riemann Conservatory), and since 1907 active in Berlin as leader of a choral society and lecturer at the Freie Hochschule. Author of an account of his Stettin school (1903), *Grundlagen für d. Verständnis d. musikal. Kunstwerks*, 1911, and an article on *Tonale Chromatik*, 1907 (in *Wochenblatt*).

Kniese, Julius (n. Jena, 1848–1905, Dresden). Saxon conductor, pupil of Stade, Brendel and K. Riedel, after touring as pianist and organist, from 1871 director of the Glogau Singakademie, from 1876 of the Rühl and Wagner societies at Frankfort and in 1884–87 town-director at Aix, following Breunung. After two years at Breslau from 1889 he worked at Bayreuth, where from 1882 he had already been chorusmaster for the Wagner festivals, and from 1890 was head of the new School of Dramatic Singing. Wrote the symphonic poem *Frithjof*, the prelude for an opera (*König Wittichis*) and 4 books of songs.

Knittl, Karl (Polna, 1853–1907, Prague). Bohemian conductor and teacher, pupil of the Prague Organ School and of Pivoda and Smetana, in 1877–90 and also 1897–1901 conductor of the Hlahol (choral society) at Prague, besides from 1882 teaching at the Organ School and from 1890 at the Conservatory. From 1901 he was manager of the latter (with Dvořák as artistic director) and in 1904 followed Dvořák as director. In 1877–1901 he also taught in other schools. Wrote some orchestral and chamber-music, cantatas, choruses and songs, besides two theory-manuals and many critiques and articles for periodicals.

Knoch, Ernst (Karlsruhe, 1875). Badenese conductor, trained at the Karlsruhe Conservatory and by Mottl, from 1898 the latter's assistant at the Karlsruhe Opera, from 1901 opera-director at Strasburg and also from 1904 assistant at the Bayreuth festivals, from 1907 director at Essen, from 1909 at Cologne, in 1912–13 with the Quinlan troupe on a tour round the world, in 1913–14 at Elberfeld and in 1914 at Rotterdam, in all these later posts securing distinction in Wagnerian works. From 1914 he was with the Century Opera Company in New York, in 1916 going for the summer to Ravinia Park (near Chicago) and then to the Interstate Opera Company in Cleveland. *A.*

Knöfel, Johann. 16th C.

Knorr, Ivan (Mewe, 1853–1916, Frankfort). Prussian theorist and composer, brought up in Russia, pupil of the Leipzig Conservatory, from 1874 teaching at Kharkov, where from 1878 he was engaged at the Music School, and from 1883 theory-professor at the Hoch Conservatory in Frankfort, of which from 1908 he was director, following Scholz. Wrote the operas *Dunja*, 1904, *Die Hochzeit*, 1907, and *Durchs Fenster*, 1908, 2 orchestral suites, orchestral variations on a Ukrainian theme, a piano-quartet, variations for piano and 'cello or violin and 'cello, variations for piano on a theme from Schumann, *Ukrainische Liebeslieder* for chorus, etc., besides a life of Tchaikovsky, analyses for the *Musikführer* and three manuals in harmony and counterpoint (1903–12). *G.*

Knorr, Julius (Leipzig, 1807–1861, do.). Able Saxon piano-teacher, appearing first as player at Leipzig in 1831 and in 1834 the first editor of Schumann's *Neue Zeitschrift*. He remained one of the Schumann circle, though turning from 1835 to the systematic development of piano-technique, especially in its early stages. Author of a long series of technical manuals and methods (1835–60).

Knote, Heinrich (Munich, 1870). Noted Bavarian operatic tenor, pupil of E. Kirchner, in 1892–1914 engaged at the Munich Opera, but with many trips elsewhere (as to New York in 1903), and since 1915 at the Charlottenburg (Berlin) Opera. He has been sometimes counted as a rival of Caruso or of Jean de Reszké.

Knüpfer, Paul (Halle, 1866–1920, Berlin). Saxon operatic bass, pupil of Günzburg, from 1885 singing at Sondershausen, from 1887 at Leipzig and from 1898 at the Berlin Opera, besides from 1901 often appearing at Bayreuth and from 1904 in London, especially in Wagner's works.

Knüpfer, Sebastian (1633–1676). 17th C. *G.*

Knutzen, Martin (Drammen, 1869–1909, Christiania). Norwegian pianist, pupil of Barth and Leschetizky, from 1890 known throughout Norway and Sweden as one of the best Scandinavian artists.

Knyvett, Charles (in Norfolk, 1752–1822, London). English singer, in the Chapel Royal from 1786 and from 1796 its organist. In 1792 he and Harrison founded the Vocal Concerts, which they continued till 1794. In 1801 these were revived by his sons **Charles** (1773–1852) and **William** (1779–1856), the latter of whom was a prominent singer (from 1797 in the Chapel Royal), for more than forty years in much request as a male alto. William was one of Arnold's successors in 1802 as composer to the Chapel Royal, in 1832–40 conducted the Antient Concerts, in 1834–43 the Birmingham Festivals and in 1835 the York Festival. He wrote effective glees and coronation-anthems in 1821 and '38. *G.*

Kobbé, Gustav (New York, 1857–1918, Bay Shore, N. Y.). American critic, educated for the law, in music pupil of A. Hagen and Mosenthal, from 1880 on the staff of the New York *Sun*, *World*, *Mail* and *Herald* in succession (in 1883 special correspondent at Bayreuth), besides other literary work. Author of a life of Wagner (2 vols. 1890, 2d ed. 1896), *Opera-Singers*, 1901 (6th ed. 1913), *Loves of the Great Composers*, 1905, *How to Appreciate Music*, 1906, *Wagner and his Isolde*, 1906, and *Famous American Songs*, 1906, with several novels. *A.*

Kobelius, Johann Augustin (n. Halle, 1674–1731, Weissenfels). Saxon composer, pupil of Schiefferdecker, Brausen and J. P. Krieger, long a member of the court-band at Weissenfels, in 1712 organist at Sangerhausen, from 1713 at Querfurt and from 1725 court-director at Weissenfels. Wrote about 20 operas (1716–29), overtures, concertos, sonatas, cantatas and much church-music.

Koch, Caspar P. (Carnap, 1872). German organist, brought up in America, pupil of Singenberger, the Kullak Academy, Berlin, and the Ratisbon Church Music School, in 1892–1901 organist at Trinity Church in Pittsburgh and since 1904 city-organist at Allegheny, besides from 1914 teaching at the Carnegie Inst. in Pittsburgh. Has written for orchestra, ensemble and organ.

Koch, Eduard Emil (n. Stuttgart, 1809–1871, do.). Lutheran pastor, from 1847 at Heilbronn, author of a valuable *Gesch. d. Kirchenliedes u. Kirchengesanges*, 1847 (3d ed. 8 vols. 1866–76, completed by Lauxmann).

Koch, Emma (Mayence, 1860). Gifted Rhenish pianist, pupil of Liszt, Von Bülow, Scharwenka, Moszkowski and Bärmann, since 1898 teacher of advanced pupils at the Stern Conservatory, Berlin.

Koch, Friedrich E. (Berlin, 1862). Eminent Prussian 'cellist and composer, trained at the Berlin Hochschule, in 1883–91 playing in the court-orchestra at Berlin, in 1891–92 conductor at Baden-Baden, and then returning to Berlin, from 1900 as singing-teacher at the Lessing Gymnasium and since 1917 head of the theory-department in the Hochschule. In 1900 he was made royal professor and in 1901 member of the Akademie. Has written the operas *Die Halliger*, 1897, *Lea* and *Die Hügelmühle*, 1918, the oratorios *Von den Tageszeiten* and *Die Sündflut*, the choral works *Der gefesselte Strom*, *Polyhymnia*, *Das Sonnenlied*, *Halleluja* and *Die deutsche Tanne*, 2 symphonies (*Von der Nordsee* and in G), a *Symphonische Fuge*, a violin-concerto (*Deutsche Rhapsodie*), the sinfonietta *Waldidyll* (piano-trio), *Phantasiestücke* for piano-trio, a string-trio (Mendelssohn prize), various pieces for 'cello, a set of German motets, several songs, etc.

Koch, Heinrich Christoph (Rudolstadt, 1749–1816, do.). Able Thuringian violinist, theorist and lexicographer, pupil of Göpfert, from 1768 connected with the Rudolstadt court-band. Author of *Versuch einer Anleitung zur Komposition*, 3 parts, 1782–83 (a remarkable work, especially in its treatment of form), *Musikalisches Lexikon*, 2 parts, 1802 (abridged, 1807 and '28, revised ed. by Von Dommer, 1865), *Handbuch bei d. Studium d. Harmonie*, 1811, a manual of enharmonic modulation (1812) and many articles in the *Allgem. Musikal. Zeitung* (1788–91) and other periodicals. In 1795 he also issued two numbers of a *Journal der Tonkunst. G.*

Koch, Markus (n. Passau, 1879). Bavarian composer, in 1900 one of the founders of the Musikerfachschule at Munich and since 1913 teacher in the Conservatory. Has written a suite for piano, and wood-wind quartet, a string-quartet, various organ-pieces, several masses, including a Requiem, a *Religiöse Symphonie* for military band, choruses for women's or children's voices, fine songs for children, etc., besides an *Abriss d. Instrumentenkunde.*

Koch, Matthäus (n. Gmünd, 1862). Noted Swabian organist, originally a school-teacher, then pupil of the Stuttgart Conservatory and of Faiszt, from 1892 teacher at the Music School and organist at the Friedenskirche, and since 1900 head of his own Music Institute. Has written 6 organ-sonatas and other pieces, motets and *Ein Gang zu d. Quellen d. Sprache*, 1912.

Koch, Max (Munich, 1855). From 1880 lecturer on German literature at Marburg University and since 1895 professor at Breslau University. Author of a notable life of Wagner (3 vols. 1907–14) and *Wagners Stellung in d. Entwicklung d. deutschen Kultur*, 1913, besides an early study in the same field (1888).

Köchel, Ludwig, Ritter von (n. Krems, 1800–1877, Vienna). Austrian naturalist and high government official, living mostly at Vienna (at Salzburg in 1850–63). He became noted as a musical historian, publishing *Ueber d. Umfang d. musikal. Productivität Mozarts*, 1862, a monumental *Chronologisch-systematisches Verzeichnis sämmtlicher Tonwerke Mozarts*, 1862 (additions in *Allgem. Musikal. Zeitung*, 1864, 2d ed. 1895, edited by Waldersee), *Die kaiserliche Hofmusikkapelle zu Wien, 1543–1867*, 1868, and a life of Fux (1872), besides editing letters of Beethoven to Grand-duke Rudolf (1865). He rendered valuable assistance in the preparation of the standard edition of Mozart's works and of Jahn's great biography. *G.*

Kocher, Conrad (n. Stuttgart, 1786–1872, do.). Würtemberger church-musician, originally a private tutor in Petrograd, then pupil of Klengel, Berger and J. H. Müller, with study of *a cappella* music in Italy in 1819, from 1820 leader of a choral society in Stuttgart and from 1827 director at the Stiftskirche. Ph.D. of Tübingen Univ. in 1852. Wrote 2 operas, an oratorio, church-music, a piano-quartet, piano-sonatas, etc. *Die Tonkunst in d. Kirche*, 1823, a harmony-manual (1864), 2 *Choralbücher* and a piano-method.

Kócian, Jaroslav (Wildenschwert, 1884). Bohemian violinist of the bravura class, pupil of the Prague Conservatory, since 1901 widely known in both Europe and America.

Köckert, Adolph (Magdeburg, 1828–1911, Zurich). Saxon violinist, trained at the Prague Conservatory, for a time playing in the opera-orchestra there and in 1852–57 touring as virtuoso. In 1857 he married a banker's daughter in Geneva and till 1881 was associated in business with her father, though also organizing a Quartet in 1859. After 1881 he published works for orchestra and for violin, songs, etc., and wrote *Gelegentlich d. Programmusik*, 1898, *Im Gesangverein*, 1901, articles for periodicals and some French oratorio-texts.

Koczalski, Raoul Armand Georg (Warsaw, 1885). Polish pianist, pupil of his father and Godowsky, beginning appearances when but four and touring throughout Europe from 1892 (1000 concerts before his twelfth year!). Has written the operas *Hagar*, *Rymond*, 1902, and *Die Sühne*, 1909, a *Symphonische Legende*, various piano-fantasias and dances. Sketch by A. B. Vogel, 1896. *G.*

Koczirz, Adolf (n. Olmütz, 1870). Moravian lawyer and civil official, but also pupil of Adler at Vienna University (Ph.D. 1903), becoming a specialist on the history of lute-music. Member of the committee of the I. M. G. on this subject and editor of lute-works for the *Denkmäler d. Tonkunst in Oesterreich* (vols. 37 and 50), besides some periodical-articles.

Kodály, Zoltán (Kecskemét, 1882). Hungarian composer, trained at the Pest Akademie and University (Ph.D. 1905), in 1907 becoming teacher at the Akademie. He was early influenced by Brahms, then by Debussy and finally by his intimate study of the folk-music of Hungary, Bukowina and Transylvania. Has written the symphonic picture *Nyári Este*, 2 string-quartets, 2 'cello-sonatas (one solo), a trio-serenade, many choruses and songs, including 20 Hungarian folk-songs (1906, with Bartók), besides collections of Hungarian laments, etc. (partly also with Bartók).

Koechlin, Charles (Paris, 1867). Eminent French composer (of Alsatian stock), graduate of the École Polytechnique and the Conservatory. He has devoted himself industriously to composition and to writing for the *Gazette des Beaux-Arts*, *Chronique des Arts* and various other journals, besides contributing to Lavignac's *Encyclopédie*. Has written the orchestral suites *Les Saisons* (with final chorale), *Études Antiques*, *Soleil-Danses dans la Forêt* and *Légendaire*, several other orchestral works, including a *Ballade* with piano, a piano-quintet, 3 string-quartets, a suite for piano, flute, violin and viola, sonatas for flute, for two flutes alone, for oboe, for bassoon, for horn, for viola and for 'cello, 5 sonatinas for piano, a suite for four hands and one for two pianos, many piano-pieces, including 12 *Paysages et Marines*, 3 organ-chorales with orchestra, the ballets *La Divine Vesprée* and *La Forêt Paienne*, the Biblical pastoral *Jacob et Laban* (original text), the choral work *L'Abbaye* and many other settings of religious texts, 3 books of *Rondels* and 4 books of songs, etc. Sketches by Vuillermoz, 1921 (in *Le Temps*) and Calvocoressi, 1921–22 (in *Musical Times*).

Koemmenich, Louis (Elberfeld, 1866–1922, New York). Rhenish conductor, pupil of Krause and the Kullak Academy, Berlin, migrating in 1860 to America, where at first he directed various German singing-societies in Brooklyn and Philadelphia, and also in 1910 the German Theatre in New York, in 1912–17 the New York Oratorio Society, in 1913–19 the Mendelssohn Glee Club, in 1916 the Beethoven Society and from 1917 the New Choral Society. He led the New York premières of many large works, like Hegar's *Manasse*, Taubmann's *Deutsche Messe*, G. Schumann's *Ruth*, etc. Wrote many choruses and part-songs for men's voices (with orchestra or *a cappella*), incidental music for plays and songs. *A.*

Koenen, Friedrich (n. Bonn, 1829–1887, Cologne). Rhenish priest and church-musician, pupil of his father and the Ratisbon Music School, from 1863 choirmaster at Cologne Cathedral and teacher at the Priests' Seminary. In 1869 he started a branch of the Cäcilienverein, continuing as president till his death. Wrote 7 masses, other church-music, 2 cantatas, organ-preludes and songs. In 1880 he was made honorary canon of Palestrina.

Koenen, Tilly (in Java, ?1880). Gifted Dutch contralto, pupil of the Amsterdam Conservatory, since 1904 highly successful in oratorio and recital throughout Europe and America (from 1909).

Koennecke, Fritz (New York, 1876). German-American composer, trained at the Munich Conservatory, writing the operas *Cagliostro* and *Magdalena*, 1919, the Shrove-Tuesday play *Der Fahrendt Schueler in Paradies*, 1913 (after Sachs), the pastoral *Rokoko* (1915), music for Shakespeare's *Tempest* and Reinhardt's *Saul und David* (1917), duets and songs.

Koessler, Hans (Waldeck, 1853). Able Bavarian composer, from 1871 organist at Neumarkt, then pupil of Rheinberger, from 1877 teacher at the Dresden Conservatory and leader of the Liedertafel, in 1881–82 director at the Cologne Stadttheater, and in 1882–1908 and again since 1920 professor at the National Academy at Pest. Has written the opera *Der Münzenfranz*, 1902, the choral works *Sylvesterglocken* and *Hymne an die Schönheit*, 3 Psalms (including one for 16 parts, Tonkünstlerverein prize), a mass (women's voices), a symphony, *Sinfonische Variationen*, a violin-concerto, a string-sextet, a string-quintet, 2 string-quartets, sonatas for violin and for 'cello, a piano-suite, choruses and songs (including *Kammergesänge* with oboe, horn and string-quintet).

Kofler, Leo (Brixen, 1837–1908, New Orleans). Tyrolese organist and singing-teacher, from 1877 organist at St. Paul's Chapel, New York, and prominent as a voice-trainer. Author of *The Art of Breathing*, 1889. *A.*

Kogel, Gustav Friedrich (Leipzig, 1849–1921, Frankfort). Saxon conductor, trained at the Leipzig Conservatory, from 1867 teacher in Alsace, in 1870–74 editor for Peters in Leipzig, from 1874 theater-conductor at Nuremberg, Dortmund, Ghent, Aix, Cologne and Leipzig (1883–86), from 1887 director of the Berlin Philharmonic, in 1891–1903 of the Museum Concerts at Frankfort and from 1908 of the Wiesbaden Cäcilienverein. He served as guest-conductor in Spain, Russia and New York. Prepared notable editions of many operas, such as Spohr's *Jessonda*, Nicolai's *Lustige Weiber*, Lortzing's *Zar und Zimmermann* and Marschner's *Hans Heiling*.

Kögler, Hermann (Lodz, 1885). Gifted Polish pianist and composer (blind), pupil of the Leipzig Conservatory (Mozart and Nikisch prizes), writing a symphony, an overture, a violin-concerto, a string-quartet, piano-trios, sonatas for violin, for 'cello and for piano, piano-suites and variations, much other piano-music, an *Osterhymnus*, a *Pfingstgebet*, a Psalm, many other choral works, songs, etc.

Köhler, Christian Louis Heinrich (Brunswick, 1820–1886, Königsberg). Eminent North German pianist and teacher, pupil of Sonnemann, the Zinkeisens, Leibrock, Sechter, Seyfried and Bocklet, in 1843–46 theater-director at Marienburg, Elbing and Königsberg, from 1847 settling at the last as teacher (establishing his own school) and conductor of the choral society, steadily making a name as one of the foremost piano-pedagogues in succession to Czerny. In 1859 he was one of the leading promoters of the new Allgem. deutscher Tonkünstlerverein (Leipzig). He was long a useful critic of new music for the Leipzig *Signale*. He gained the title of royal professor in 1880. Wrote the operas *Prinz und Maler*, *Maria Dolores*, 1844, and *Gil Blas*, the ballet *Der Zauberkomponist*, 1846, music for Euripides' *Helena* (1843), a symphony, an overture to Terence's *Phormio*, a quartet, many piano-pieces and songs. Author of a number of important manuals of piano-study (1856–82), especially the large *Systematische Lehrmethode*, 2 vols. 1856–58, *Die Gebrüder Müller u. d. Streichquartett*, 1858, *Die neue Richtung in d. Musik*, 1864, *Brahms u. seine Stellung in d. neuern Klavierlitteratur*, 1880, and 2 harmony-manuals. For the *Neue Zeitschrift* and the Berlin *Musik-Zeitung* he wrote many essays on the history of piano-music. *G.*

Köhler, Ernesto (Modena, 1849–1907, Petrograd). Austrian-Italian flutist, pupil of his father, from 1869 playing at the Karltheater in Vienna and after 1871 in the opera-orchestra at Petrograd. Wrote about 100 flute-works, including a concerto and a *Konzertstück*, many fine études, etc., besides the opera *Ben Achmed* and several ballets.

Köhler, Ernst (Langenbielau, 1799–1847, Breslau). Good Silesian organist and pianist, from 1827 organist at the Elisabethkirche in Breslau. Wrote 2 symphonies, 9 overtures, organ- and piano-pieces, 12 large choral works and as many church-cantatas.

Köhler, Moritz (Altenburg, 1855). Saxon violinist, pupil of his father, Stamm and Müller-Berghaus, from 1873 playing in the Bilse Orchestra at Berlin and from 1880 in the court-orchestra at Petrograd, where he became director in 1898. Has written 2 orchestral suites, 3 serenades, *Phantasietänze*, a violin-concerto, a string-quartet, many violin- and some 'cello- and viola-pieces, etc.

Köhler, Oskar (Scheuditz, 1851–1917, Erfurt). Saxon composer, pupil of Brambach, Tausch and Th. Kirchner, at first theater-conductor at various places, then teacher at the Stern Conservatory, Berlin, and finally settled in Leipzig. Wrote about 200 works, including an orchestral suite, 3 overtures, several notable church-cantatas, choruses and piano-pieces.

Köhler, Wilhelm (Wümbach, 1858). Thuringian church-musician, originally teaching in Wümbach and Hamburg, then in Berlin under Grell and Bargiel, becoming about 1900 choir-master at the Petrikirche in Hamburg and teacher at the Seminary. Has written masses, 2 Psalms for double chorus, motets, the choral work *Das Mädchen von Kola* (men's voices), piano-sonatas, etc. Among his pupils is the organist Sittard.

Kohout, Franz (Hostin, 1858). Bohemian composer, pupil of Skuhersky. Has written the short operas *Babinsky*, 1892, and *Stella*, 1896, the larger *Juan de Marana*, incidental music for several plays, organ- and piano-pieces.

Kohut, Adolf (Mindszent, 1847–1917, n. Berlin). Prolific Bohemian author, educated at

Breslau, Berlin, Vienna and Jena Universities (Ph.D. 1878), at first engaged in journalistic writing, in 1884–89 living at Dresden and after 1890 at Berlin. Author of over 100 books in historical and literary fields, including *Moses Mendelssohn u. seine Familie*, 1886, *Weber-Gedenkbuch*, 1887, *Das Dresdener Hoftheater*, 1888, *Die grössten deutschen Soubretten im 19. Jahrh.* 1890, *Bilder aus d. Musikwelt*, 1891, *Aus d. Zauberlande Polyhymnias*, 1892, *Dur- u. Moll-akkorde*, 1894, *Schiller in seinen Beziehungen zur Musik*, 1905, *Die Gesangskönigin nen d. letzten drei Jahrhunderte*, 1906, and biographies or appreciations of Wieck (1888), Meyerbeer (1890), Joachim (1891), Rossini (1892), Auber (1895) and Liszt (1911). He married the singer Elisabeth Mannstein, daughter of Heinrich Mannstein. In 1912 he was made Ph.D. by Klausenburg Univ.

Kolar, Victor (Pest, 1888). Bohemian-Hungarian violinist and composer, as a boy a protégé of Kubelik and graduating at the Prague Conservatory. In 1904 he migrated to America, at first playing as soloist with the Chicago Orchestra on tour, from 1905 with the Pittsburgh Orchestra and in 1907–19 with the New York Symphony Society (assistant-conductor from 1915). Since 1919 he has been deputy-conductor of the Detroit Orchestra. Has written a symphony (1916), the symphonic poems *Hiawatha*, 1908 (score later destroyed), and *A Fairy Tale*, 1913, the suites *Lyric* and *Americana*, 1914, and 2 string-quartets (1913). *A.*

Kolatchevsky, Michail Nikolaievitch (b. 1851). Russian composer, trained at the Leipzig Conservatory, writing a *Ukrainian Symphony*, a string-quartet and trio, a Requiem, *a cappella* canticles and songs.

Kolb, Karlmann (Köstlarn, 1703–1765, Munich). Bavarian priest and organist, publishing organ-pieces in 1733. *G.*

Kolbe, Oskar (Berlin, 1836–1878, do.). Prussian teacher, pupil of the Berlin Institut für Kirchenmusik and the Academie, from 1859 theory-teacher at the Stern Conservatory, gaining the title of royal director in 1872 and retiring in 1875. Wrote the oratorio *Johannes der Täufer*, 1872, an overture to *Wallensteins Tod*, songs and two harmony-manuals (1862, '73).

Kolberg, Oskar (n. Radom, 1814–1890, Warsaw). Polish composer, pupil of Rungenhagen. Wrote many Polish dances and songs, besides the opera *Le Retour de Jena*, 1854, and edited a unique and valuable collection of Polish folk-songs (22 vols. beginning in 1842).

Kolderup, Amunda (Hoel, 1846–1882, Christiania). Gifted Norwegian operatic singer, pupil of Leuhusen, R. Levy and Sangiovanni, from about 1870 a favorite in Norway and later appearing in Austria and Germany for a brief time.

Köler, David (? –1565). 16th C. *G.*

Kolff, J. van Santen (Rotterdam, 1848–1896, Berlin). Dutch writer of a vast number of essays on music and musicians in Dutch, German and French papers and magazines, especially about topics connected with Wagner's works.

Koller, Oswald (Brünn, 1852–1910, Klagenfurt). Professor in the Realschule at Kremsier and from 1893 at the Gewerbeschule in Vienna. Author of valuable historical articles on various topics (Klopstock's relation to music, the Montpellier Codex, etc.) and editor of sections in the *Denkmäler d. Tonkunst in Oesterreich* (vii, ix, xi).

Kollmann, August Friedrich Christoph (Engelbostel, 1756–1829, London). Hanoverian organist, from 1784 employed at the German Chapel (St. James) in London. Besides some compositions, author of various harmony-manuals (from 1796), analyses of trios and the beginning of a new edition of Bach's *Wohltemperiertes Clavier* (1799) and of a *Quarterly Musical Register* (1812). *G.*

Kömpel, August (Brückenau, 1831–1891, Weimar). Able Bavarian violinist, pupil of the Würzburg Conservatory and of Spohr, David and Joachim, from 1844 in the court-band at Kassel, in 1852–61 in that at Hanover, then touring widely until 1863, when he joined the Weimar orchestra, becoming concertmaster in 1867 and retiring in 1884. He is regarded as Spohr's best pupil. *G.*

König, Johann Balthazar (n. Gotha, 1691–1758, Frankfort). Saxon church-musician, trained as a choirboy at the Frankfort Cathedral, from 1718 assistant to Telemann at the Katharinenkirche and from 1727 city-director. Editor of *Harmonischer Lieder-Schatz*, 1738, the largest chorale-book of the 18th century (over 1900 melodies, including those of the Reformed Psalter). All the tunes are reduced to monotonous rhythmical uniformity. *G.*

Königslöw, Johann Wilhelm Cornelius von (Hamburg, 1745–1833, Lübeck). North German organist, from 1771 at the Marienkirche in Lübeck. Wrote many *Abendmusiken* or church-oratorios after Buxtehude's example.

Königslöw, Otto Friedrich von (Hamburg, 1824–1898, Bonn). Noted North German violinist, pupil of the Leipzig Conservatory, from 1846 for many years on concert-tours (often with Reinecke), and in 1858–81 concertmaster of the Gürzenich Orchestra at Cologne, besides teaching at the Conservatory, where he became vice-director and gained the title of royal professor. In 1884 he retired to Bonn.

Königsperger, Marianus (Roding, 1708–1769, n. Ratisbon). Bavarian organist, from 1734 at the Benedictine monastery at Prüfening (near Ratisbon), where he had high repute as player and composer. Wrote many masses, Psalms, canticles, motets, etc., various concerted instrumental works (sonatas, sinfonie), preludes and fugues for organ or clavier, and a clavier-method. *G.*

Koning, David (Rotterdam, 1820–1876, Amsterdam). Fine Dutch pianist, conductor and composer, pupil of Aloys Schmitt, from 1840

conductor of the Musæ (choral society) at Amsterdam and prominent in the affairs of the Cecilia and other societies, besides being a leading teacher. Wrote the comic opera *The Fishermaiden* (prize-work), the choral work *Elegy on an Artist's Death*, a motet with orchestra for the accession of William II (1840), many choruses, concert-scenas, chorals, a symphony, 4 overtures, several string-quartets, piano-sonatas, pieces and études, etc.

Konius, Georgy Eduardovitch (Moscow, 1862). Russian composer, trained at the Moscow Conservatory, in 1891–99 professor there and from 1902 at the Philharmonic Music School. Has written the symphonic poems *From the World of Illusion* and *La Forêt Bruisse*, the orchestral suite *Scènes Enfantines*, a cantata in memory of Alexander III, the ballet *Daita*, 1896, many piano-pieces and songs, besides a large manual on instrumentation. His brother **Julius** (b. 1869) is a violinist, long teaching at the Moscow Conservatory (medal, 1888) and writing a violin-concerto, pieces, etc. *G, A.*

Könnemann, Arthur (Baden-Baden, 1861). Badenese conductor and composer, pupil of his father, Krasselt and Deecke, at first theater-director at Brandenburg, Paderborn, Greifswald, Osnabrück, Wesel, Münster, etc., and since 1887 conductor of an orchestra at Mährisch-Ostrau and director of a music-school. Has written the operas *Gawrillo*, 1882, *Der Bravo*, 1886, *Vineta*, 1895, *Der tolle Eberstein*, 1898 (Belgian prize), and *Die Madonna mit den Mantel*, 1912, the overture *Der Herbst*, the suite *Indien*, the scherzo *Lichtelfentanz*, the interlude *Vision*, a *Sinfonisch-odisches Eröffnungsspiel*, a violin-concerto, and many lesser works.

Konta, Robert (Vienna, 1880). Austrian composer of the opera *Das kalte Herz*, 1908, the pantomime *Der bucklige Geiger*, 1909, the short *Jugunda*, 1922, a symphony and songs.

Kontski, Antoine de (Cracow, 1817–1899, n. Novgorod). Gifted Polish pianist, pupil of Field and the Vienna Conservatory, from before 1835 making many long tours, at first from Paris, from 1853 from Petrograd, from 1867 from London and in 1885 for a time from New York. When eighty years old he undertook a world-tour, ending at Warsaw and continued concerts two years more. His style was extremely brilliant, finished and delicate, though without much depth of conception. Wrote 2 piano-concertos and many showy pieces, the opera *Les Deux Distraits*, 1872, an operetta, an oratorio, orchestral and church-music. *G.*

Kontski, Apollinaire de (Warsaw, 1825–1879, do.), brother of the above. Noted Polish violinist, pupil of his brother Charles and Paganini, precociously developed and early beginning general tours, from 1853 chamber-musician at the Russian court and from 1861 founder and director of the Warsaw Conservatory. Other members of this talented family (all pianists) were **Charles** (1815–1867), **Stanislas** (1820– ?) and **Eugénie.** *G.*

Kopecky, Ottokar (n. Deutschbrod, 1850–1917, Hamburg). Able Bohemian violinist, trained at the Prague Conservatory, from 1870 playing in orchestras at Brünn, Vienna, Sondershausen and finally Hamburg, where he was concertmaster of the Philharmonic, conductor of the Schaeffer Orchestra and teacher in the Conservatory.

Kopfermann, Albert (Dortmund, 1846–1914, Berlin). Prussian librarian, educated at Bonn, Berlin and Halle Universities (Ph.D. 1872), from 1878 custodian of the music-section of the Berlin Library. He was severely wounded in the Franco-Prussian war.

Kopsch, Julius (Berlin, 1887). Prussian conductor, pupil of Klatte and Kleffel, now in charge of the orchestra and opera at Oldenburg. Has written a symphony (1920), the tone-poem *Komödianten* (1914), a piano-concerto (1917), a string-quartet (1916), a violin-sonata (1919) and many songs.

Koptiaiev, Alexander Petrovitch (Petrograd, 1868). Has written lives or critiques of Cui (1895), Glasunov (1897), Wagner (1897), d'Albert (1898) and Scriabin (1899), guides for the Wagnerian operas, the orchestral pieces *Cortége de la Vie*, *Poëme Élégiaque* and *Oriental Dances*, a piano-suite, Psalm 18, etc.

Kopylov, Alexander (Petrograd, 1854). Russian composer, trained in the Imperial Chapel at Petrograd and later vocal instructor there. Has written a symphony, an overture, an orchestral scherzo, 2 string-quartets, other quartet-works, many salon-pieces for piano, some études, choruses and songs.

Korbay, Francis Alexander (Pest, 1846–1913, London). Hungarian tenor and pianist, pupil of Moronyi, Volkmann, Roger and Liszt, in 1865–68 singing at the Pest Opera, then touring as pianist, from 1871 in New York as teacher (with many excellent song-recitals) and in 1894–1903 professor at the Royal Academy in London. Wrote a *Hungarian Overture*, 1912, the orchestral piece *Nuptiale*, transcriptions of Hungarian folk-songs and other piano-pieces, various solos and songs, including *Le Matin* (orchestrated by Liszt), settings of Lenau's *Schilflieder*, etc. *G, A.*

Korestchenko Arseni Nikolaievitch (Moscow, 1870). Gifted Russian composer, trained at the Moscow Conservatory, from 1891 teacher there and at the Synodal School. Has written the operas *Belshazzar's Feast*, 1891, *The Angel of Death* and *The Ice-Palace*, 1900, the ballet *The Magic Mirror*, 1902, music for Euripides' *Trojan Women* and *Iphigenia in Aulis*, the cantata *Don Juan*, settings of Armenian and Georgian songs and many other choral works, an *Armenian Suite* for orchestra, a *Symphonie Lyrique*, *Symphonic Pictures* and several other orchestral pieces, a string-quartet, violin-, 'cello- and piano-pieces, and some songs. *G.*

Korganov, Gennari Ossipovitch (in the Caucasus, 1858–1890, Rostov-on-Don). Short-lived Russian composer, pupil of the Leipzig and Petrograd Conservatories, writing about 40 works, including graceful piano-pieces.

Korn, Clara Anna, née Gerlach (Berlin, 1866). Prussian-American composer, brought up in Jersey City and pupil of the National Conservatory, New York, where she taught in 1893–98. Has written a symphony, a piano-concerto, some chamber-music, a piano-sonata, pieces for violin and for piano, and songs (some with orchestra), besides the opera *Our Last War*. *A.*

Kornauth, Egon (Olmütz, 1891). Moravian composer, trained at the Vienna Akademie and University (Ph.D. 1915), becoming in 1915–16 coach at the Opera and then active as teacher in either Vienna or Gratz. He is in request as accompanist and in 1910 visited America in that capacity. Has written music for Streicher's *Traumland* (1913), a *Sinfonie-Suite*, a *Festliche Vorspiel*, an orchestral *Ballade* with 'cello obbligato, a *Sinfonietta*, a *Rhapsodie* for violin and orchestra, a string-sextet, a string- and a piano-quartet, *Abendmusik* for string-quartet, sonatas for violin, for viola, for clarinet and for piano, a *Phantastisches Scherzo* for flute, a piano-fantasia, various songs, etc.

Körner, Gotthilf Wilhelm (n. Halle, 1809–1865, Erfurt). Saxon music-publisher, from 1838 established at Erfurt, issuing many organ-works and from 1844 the organ-journal *Urania*. In 1886 the business was merged with C. F. Peters of Leipzig.

Korngold, Erich Wolfgang (Brünn, 1897). Precocious Moravian composer, pupil of his father and the Vienna Conservatory, from his eleventh year producing significant orchestral and dramatic pieces, besides appearing as pianist. In 1919 he became conductor at the Hamburg Opera. Has written the short operas *Der Ring des Polykrates* and *Violanta*, both 1916, the larger *Der tote Stadt*, 1920, music for Shakespeare's *Much Ado about Nothing*, the pantomime *Der Schneemann*, 1910, a *Schauspiel-Ouvertüre*, 1911, a *Sinfonietta*, a string-sextet, a piano-trio, a violin-sonata, 2 piano-sonatas, *Märchenbilder* for piano, some songs, etc. At first his style, more or less modeled after Strauss, seemed turgid and crude, but his unquestioned ability has later displayed itself to better effect.

Kornmüller, Utto (Straubing, 1824–1907, Metten). Bavarian priest and (from 1858) Benedictine, long connected with the monastery at Metten, where he was choirmaster and finally prior. For years he was head of the Ratisbon branch of the Cäcilienverein. Wrote masses, motets and other church-music, and *Der katholische Kirchenchor*, 1868, a *Lexikon d.kirchlichen Tonkunst*, 1870 (2d ed. 2 vols. 1891–95), *Die Musik beim liturgischen Hochamt*, 1871, and articles in periodicals.

Korten, Ernst. Composer of the operas *Der Nachtwächter*, 1891, *Albrecht Roser, ein badischer Held*, 1896, *Der Blondin von Namur*, 1914, and *Z'widerwurz'n*, 1905 (' volksoper ').

Koschat, Thomas (n. Klagnenfurt, 1845–1914, Vienna). Gifted Carinthian singer and vocal composer, while a student of natural science at Vienna University singing in the chorus at the Opera, passing in 1874 to the Cathedral choir and in 1878 to the court-choir (retired in 1913). In 1875 he organized the Kärnthner Quintett, which became famous for its renderings of Carinthian and other folk-songs. As early as 1871 he began publishing harmonizations of Carinthian melodies and original songs in their style, for which he wrote the texts. Many of these were gathered in his ' liederspiel ' *Am Wörthersee*. Also wrote the singspiele *Die Rosenthaler Nachtigall* and *Die Bürgermeister von St. Anna*, 1893. See works by O. Schmid, 1887, Morold, 1895, and Krobath, 1912.

Köselitz, Heinrich. See Gast, Peter.

Kosleck, Julius (Neugard, 1825–1905, Berlin). Noted Pomeranian trumpeter, cornettist and trombonist, in the royal band at Berlin and from 1873 teacher at the Hochschule. He organized the famous Kaiser-Cornett-Quartett, which in 1890 was enlarged into the Patriotischer Bläserbund. Wrote many wind-arrangements and a method for trumpet and cornet.

Kossmaly, Carl (Breslau, 1812–1893, Stettin). Silesian conductor and author, pupil of Berger, Zelter and Klein, from 1830 opera-director at Wiesbaden, Mayence, Amsterdam (from 1838), Bremen (from 1841), Detmold and Stettin (1846–49), and then teacher and concert-conductor at Stettin. Author of a *Schlesisches Tonkünstler-Lexikon*, 1846–47, *Mozarts Opern*, 1848 (after Oulibichev), on program-music (1858) and *Ueber Rich. Wagner*, 1874 (hostile), besides many detached articles. Also wrote instrumental and vocal pieces.

Köster, Luise, née Schlegel (Lübeck, 1823–1905, Schwerin). Able North German operatic soprano, from 1838 appearing at Leipzig and Berlin, in 1841–44 at Schwerin, then at Breslau and in 1847–62 at the Berlin Opera, where she became an honorary associate.

Köstlin, Heinrich Adolf (Tübingen, 1846–1907, Cannstatt). Würtemberger church-musician and theologian, the son of the noted Tübingen professor Christian Reinhold Köstlin and the song-composer Josephine Lang, educated as both clergyman and musician, in 1870 army chaplain, in 1871–73 lecturer at Tübingen, then holding charges at Sulz, Maulbronn, Friedrichshafen and Stuttgart, from 1883 professor at the Friedberg Theological Seminary, from 1891 district-superintendent at Darmstadt and in 1895–1900 professor of theology at Giessen University. From 1875 he was active in forming choir-associations, which in 1877 became the Evangelical Kirchengesangverein for Würtemberg and in 1883 for all Germany (now numbering over 2000 choirs). Of this he was at first vice-president and from 1903 president. He conducted most of its earlier festivals, as well as an oratorio society at Friedrichshafen. Author of *Gesch.d.Musik im Umriss*, 1873 (6th ed. 1910, edited by Nagel), *Einführung in d.Aesthetik d. Musik*, 1878, a sketch of his mother (1881), *Luther als Vater d. evangel. Kirchenliedes*, 1882, *Gesch. d. christlichen Gottesdienstes*, 1886, and

Das deutsche Tonkunst, 1898 (in Meyer's *Das deutsche Volkstum*), besides important articles and book-reviews.

Köstlin, Karl Reinhold (Urach, 1819–1894, Tübingen). From 1857 professor of æsthetics at Tübingen University, writing *Aesthetik*, 2 vols. 1863–69 (with some treatment of music), the section on music in Vischer's *Aesthetik* (1858) and a brochure on Wagner.

Kotchetov, Nikolai Razumnikovitch (Oranienbaum, 1864). Russian composer and critic, chiefly self-taught while studying law at Moscow, where he has also been conductor and writer for several papers and from 1906 lecturer on music-history at the University. Has written the opera *The Terrible Revenge*, 1897 (1903?), a symphony (1895), an *Arabian Suite* for orchestra, a serenade for strings, many piano-pieces, including *The Heart of Nature*, *Eastern Sketches*, etc., and songs. *G* (Kochetov).

Kothe, Bernhard (Gröbnig, 1821–1897, Breslau). Silesian church-musician, pupil of the Berlin Institut für Kirchenmusik and of Marx, from 1851 director and school-teacher at Oppeln and in 1869–96 in the Teachers' Seminary at Breslau (succeeding his younger brother Aloys). He started a branch of the Cäcilienverein. Wrote motets, sacred part-songs, organ-pieces, a method for school-singing, *Die Musik in d. kathol. Kirche*, 1862, and *Abriss d. Musikgeschichte*, 1874 (8th ed. 1908, edited by Procházka), besides editing the 4th ed. of Seidel's *Die Orgel* (1887) and (with Forchhammer) a *Führer durch d. Orgelliteratur*, 1890 (2d ed. 1909, edited by Burkert).

Kothen, Karl Axel (Frederikshamn, 1871). Finnish singing-teacher, pupil of the Helsingfors Conservatory, with much further study at Petrograd, Vienna, Rome and Paris, besides later work under Thuille and Courvoisier, in 1900–06 concert-singer at Helsingfors and since 1908 professor in the Conservatory there. Has written incidental music for Lindberg's *Kristina Vasa*, a Jubilee Cantata, 1911, other choral works, such as *Finland Namn* and *Till Musiken*, 1911, many songs and piano-pieces.

Kotilainen, Otto (Heinävesi, 1868). Finnish conductor and composer, trained at the Helsingfors Conservatory and the Philharmonic Orchestral School, with study also at Berlin. He has led many choral festivals and been critic for Helsingfors papers. Has written incidental music for several plays, an orchestral suite, a *Legende* for strings, the cantata *Cygneus*, violin-pieces, choruses and songs.

Kotte, Johann Gottlieb (n. Schandau, 1797–1857, Dresden). Saxon clarinettist, from 1817 drawn to Dresden at Weber's desire and soon playing in the opera-orchestra there. Weber and Reissiger wrote works for him, and he was a fruitful teacher.

Kotter, Hans (?1485–1542?). 16th C.

Köttlitz, Adolf (Treves, 1820–1860, in Siberia). Rhenish violinist, beginning public playing at ten, from about 1840 living at Cologne, from 1845 at Paris (patronized by Liszt), in 1848–56 opera-conductor at Königsberg and then, after extended tours in Russia and Siberia, director at Uralsk. Wrote 2 striking string-quartets.

Kotzebue, August Friedrich Ferdinand von (Weimar, 1761–1819, Mannheim). Eminent Saxon dramatist, author of several libretti, as of *Der Wildfang*, 1798, *Der Spiegelritter*, 1802, Himmel's *Fanchon*, 1804 (from the French of Bouilly) and Beethoven's *Ruinen von Athen*, 1811. In 1815 and '17 he issued an *Opern-Almanach*, and in his journal *Der Freimütige* included useful musical items.

Kotzolt, Heinrich (n. Neustadt, 1814–1881, Berlin). Silesian singer (bass) and choral conductor, pupil of Dehn and Rungenhagen, in 1838–42 engaged at the Danzig Opera and then, after tours, from 1843 leading bass in the Domchor at Berlin, in 1862 becoming vice-conductor. From 1849 he was founder and director of his own Gesangverein (for *a cappella* music), which still flourishes under his name. From 1876 he held the title of royal professor. He was noted as a vocal teacher and wrote a method for *a cappella* singing, besides several choruses.

Kotzschmar, Hermann (Finsterwalde, 1829–1909, Portland, Me.). Prussian organist and choral conductor, pupil of his father, Hayne and Jul. Otto, becoming expert on various instruments. After some years in the opera-orchestra and a leading band at Dresden, he came to America with the Saxonia Band in 1848, settling in Portland, Me., where from 1849 he was organist at the First Church (Unitarian) and from 1896 at the State Street Church, besides directing several choral societies. The municipal organ of Portland, given by C. H. K. Curtis of Philadelphia [whose middle names were taken from him], is his memorial. *A.*

Kovařovic, Karl (Prague, 1862–1920, do.). Noted Bohemian composer, pupil of Fibich and the Prague Conservatory, from 1899 director at the Bohemian Opera at Prague. composer of the operas *The Bridegrooms*, 1884, *Through the Window*, 1886, *The Night of Simon and Judas*, 1893, *Dog-Heads*, 1898, *On the Bleaching-Ground*, 1901, and *Fraquita*, 1902, 7 ballets (from 1884, partly under the name 'Charles Forgeron'), a piano-concerto, many choruses and songs.

Kowalski, Henri (Paris, 1841–1916, Bordeaux). Popular salon-pianist, pupil of Marmontel and Reber, becoming known in Germany, England and America. Wrote many pleasing pieces.

Koželuch, Johann Anton (Welwarn, 1738–1814, Prague), cousin of the following. Bohemian church-musician, pupil of Seegert, Gluck and Gassmann, from about 1760 active in several places in succession, in 1784 becoming choirmaster at Prague Cathedral. Wrote many masses, other church-music, 2 oratorios, 2 operas, etc. *G.*

Koželuch, Leopold Anton (Welwarn, 1752–1818, Vienna), cousin of the above. Bohemian pianist and composer, pupil of his cousin, from

1771 rising rapidly into great favor as player and extremely facile composer, from 1778 becoming teacher of the Archduchess Elisabeth at Vienna and in 1792 succeeding Mozart as court-composer. Wrote several operas (from 1780), an oratorio, cantatas, 30 symphonies, 13 piano-concertos, much chamber-music, etc., besides setting some of Thomson's Scottish songs. *G.*

Kožlowski, Josef Antonovitch (Warsaw, 1757–1831, Petrograd). Polish composer, from about 1770 tutor in the family of Count Oginski, in 1787–89 in military service and then invited to Petrograd by Count Potemkin as inspector of the theater-orchestras and the court-balls. Wrote incidental music for *Œdipus in Athens* (1804), Ozerov's *Fingal* (1805), Zhukovsky's *Deborah* (1810), Grusinzov's *King Œdipus* (1811) and Racine's *Esther* (1816), several masses, a Requiem (1798, for funeral of Stanislaus II, also at that of Alexander I in 1826), a Te Deum for double chorus, many choruses and songs, besides polonaises that were long popular (one of them served for a time as the Russian national hymn).

Krabbe, Wilhelm (n. Solingen, 1882). Rhenish historian and librarian, educated at Bonn and Berlin Universities (Ph.D. 1910), becoming assistant in the Berlin Library and now librarian. Author of various studies in the history of German song in the 16–17th centuries (1910–22).

Krafft-Lortzing, Karl. Composer of the operas *Die Löwenbraut*, 1886, *Die drei Wahrzeichen*, 1891, *Der Goldschuh*, 1905, and *Frau Hitt*, 1909 ('volksoper'). He was a nephew of Albert Lortzing. He died at Munich in 1923.

Kraft, Anton (n. Pilsen, 1752–1820, Vienna). Bohemian 'cellist, pupil of Werner and Haydn, from 1778 in Prince Esterházy's band, from 1790 in that of Prince Grassalkovics, and from 1795 in that of Prince Lobkowitz. Wrote a 'cello-concerto, 6 'cello-sonatas, duets for 'celli or 'cello and violin, trios (with barytones), etc. *G.*

Kraft, Edwin Arthur (New Haven, Conn. 1883). American organist, pupil of his brother (below) and at the Yale School of Music, with later study in Berlin and Paris, in 1901–04 at St. Thomas' in Brooklyn, in 1905–07 at St. Matthew's in Wheeling, W. Va. (also organizing a choral society), from 1907 at the Cleveland Cathedral (P. E.), in 1914–16 city-organist at Atlanta, Ga., and since 1916 at Cleveland again. He has often appeared as recitalist. *A.*

Kraft, Nicolaus (Esterház, 1778–1853, Stuttgart). Bohemian-Hungarian 'cellist, pupil of his father (Anton above), played with Mozart at Dresden when but eleven, from 1790 was patronized at Vienna by Princes Lichnowsky and Lobkowitz (as protégé of the latter had studied in 1791 with Duport), in 1794–95 played in the famous Schuppanzigh Quartet, made long tours in Bohemia and Germany, from 1809 was in the court-orchestra at Vienna and from 1814 in that at Stuttgart (laid aside by an accident after 1834). Wrote 5 'cello-concertos, 'cello-dances with orchestra, a fantasia with string-quartet, duets and divertissements for two 'celli, and many solos. He had several able pupils. *G.*

Kraft, William Jacob (New Haven, Conn. 1872), brother of Edwin above. American organist, trained at Yale School of Music and as Mosenthal Fellow at Columbia University, in church and concert work from 1890, at first in New Haven, later in New York, where in 1905–15 he was organist at Columbia University Summer School, in 1909–13 taught in the public schools, from 1912 was associate-professor at Teachers College and has been teaching for the Univ. of California in Los Angeles. Has written an orchestral scherzo, anthems and songs, the music for the pageant *The Wayfarer* (1919) and (with Farnsworth) *The Tonal Phrase-Book*, 1915. *A.*

Kramer, Arthur Walter (New York, 1890). American composer, largely self-taught, but with violin-study under his father, Hauser and Arnold, since 1910 on the staff of *Musical America*. Has written 4 orchestral *Sketches*, a *Rhapsody* for violin with orchestra, a suite for strings, a string-quartet, an *Elegy* for quartet, several violin-pieces, a *Concert-Prelude* and other pieces for organ, piano-pieces, the choral scene *The Hour of Prayer* and many effective songs. In 1916 he contributed a section on ' The Modern Italians ' to *The Art of Music*. *A.*

Kramm, Georg (Kassel, 1856–1910, Düsseldorf) Hessian violinist, pupil of Dilcher, Kaletsch and Rundnagel, playing in orchestras at Kassel, Stettin and Hamburg, from 1880 at Düsseldorf (adding study with Tausch), where from 1896 he led men's choruses and taught at the Conservatory and the Luise School. Wrote the opera *Leonore*, 1903, the cantata *Der Felsenstrom*, orchestral and piano-pieces.

Krantz, Eugen (Dresden, 1844–1898, Königstein). Saxon pianist, trained at the Dresden Conservatory, from 1865 private music-master in Pomerania, in 1869–84 chorusmaster at the Dresden Opera and also teacher at the Conservatory, where he undertook ensemble-singing and operatic rôles from 1877, the chief choral work from 1884 and in 1890 became director (and also owner) of the institution. From 1862 he was noted as accompanist for concerts of the highest class. He served as critic for the *Presse* and the *Nachrichten* for brief periods. From 1882 he held the title of professor and from 1896 that of councillor. Wrote some songs and a piano-method (1882).

Kranz, Johann Friedrich (Weimar, 1754–1807, Stuttgart). Saxon violinist, from about 1775 playing in the Weimar court-band (twice sent by the Grand-duke to Italy for study) and in 1789 becoming concertmaster. In 1803 he followed Zumsteeg as court-director at Stuttgart.

Krasselt, Alfred (Glauchau, 1872–1908, Eisenach). Saxon violinist, pupil of his father, Petri and Brodsky, from 1893 concertmaster of the Kaim Orchestra in Munich and from 1896 of the Weimar court-orchestra.

Kraus, Adrienne, née Osborne [Eisbein] (Buffalo, N. Y. 1873). American operatic contralto,

pupil of Augusta Götze and Felix von Kraus (below), whom she married in 1899. Like her husband, she confines herself to Wagnerian rôles. *A.*

Kraus, Alessandro (Frankfort, 1820–1904, Florence). Eminent patron and collector of instruments, one of the promoters of the Musical Fund Society at Frankfort and of the Società del Quartetto in Florence. His remarkable collection of instruments became part of the Heyer Museum at Cologne.

Kraus, Alessandro (Florence, 1853), son of the above. Author of *Le Quattro Scale Moderna Tonalità*, 1874, *Catalogue des Instruments du Musée Kraus*, 1878, *La Musique au Japon*, 1878, *Catalogo della sua Collezione Etnografica Musicale*, 1901, *Appunti sulla Musica dei Popoli Nordici*, 1907. He is also a good pianist and has written elementary piano-exercises (1873).

Kraus, Ernst (Erlangen, 1863). Eminent Bavarian operatic tenor, pupil of Galliera and Mme. Schimon-Regan, from 1893 appearing in both concert and opera, at once engaged at Mannheim and since 1896 at the Berlin Opera, though with many visits to other stages and to foreign countries (in America from about 1895). He is noted as a Wagnerian interpreter (at Bayreuth in 1901).

Kraus, Felix von (Vienna, 1870). Eminent Austrian operatic bass, trained in musicology at Vienna University (Ph.D. 1894), but mostly self-taught in singing (some lessons from Stockhausen). He became known from 1895 in song-recitals and oratorio, but from 1899 has appeared steadily at the Bayreuth festivals, as well as more or less on other stages (always in Wagnerian rôles). Since 1908 he has been professor at the Munich Conservatory and artistic director at the Opera. In 1899 he married the contralto Adrienne Osborne (see above).

Kraus, Joseph Martin (n. Mayence, 1756–1792, Stockholm). Rhenish conductor and composer, pupil of Vogler, from 1778 chorus-master at the Stockholm Opera, in 1781 being advanced to the directorship. From 1788, after wide travels as royal protégé, he was court-director. Wrote the operas *Alzira*, 1777, *Proserpina*, 1780, *Soliman II*, 1788, and *Aeneas in Carthago*, 1790, music for the funeral of Gustavus III (1792), orchestral and chamber-pieces, etc. His autobiography is in the Berlin Library.

Krause, Anton (n. Chemnitz, 1834–1907, Dresden). Able Saxon pianist and conductor, pupil of Wieck, Reissiger, Spindler and the Leipzig Conservatory, appearing first as a boy of twelve, from 1853 teacher in Leipzig and from 1856 director of the Liedertafel, and after 1859 conductor of the Singverein at Barmen and also of the Concert Society, retiring in 1897. Wrote some choral and solo music, with many elementary piano-études and pieces, and edited collections of sonatinas and music for two pianos.

Krause, Christian Gottfried (n. Glogau, 1719–1770, Berlin). Silesian lawyer, from about 1750 in a leading post at Berlin. He was musically cultured and became a leading spirit in the growth of interest in the song, writing odes, a singspiel, etc., and aiding in the issue of Birnstiel's *Oden mit Melodien* (1753–55). Author of *Von d.musikal.Poesie*, 1753, etc. See sketch by Schering, 1907 (*Zeitschr. für Aesthetik*).

Krause, Eduard (Swinemünde, 1837–1892, Berlin). Pomeranian pianist, pupil of Kroll and Hauptmann, from 1862 teaching in Stettin, then for a time at the Geneva Conservatory and finally retired in Berlin. Wrote a piano-sonata and various other pieces, motets, choruses and a text-book in composition (not published).

Krause, Emil (Hamburg, 1840–1916, do.). North German pianist, trained at the Leipzig Conservatory, from 1860 teaching at Hamburg (after 1885 at the Conservatory), besides in 1864–1907 acting as critic for the *Fremdenblatt*. Author of able pedagogical works on piano-technique, including a method (1892), a *Neue Gradus* (100 études), etc. a text-book in harmony (1869, 8th ed. 1908), the choral work *Den Heimgegangenen*, 3 cantatas, an Ave Maria (6-part), chamber-music and many piano-pieces.

Krause, Karl Christian Friedrich (Eisenberg, 1781–1832, Munich). Saxon writer on philosophy, among whose many works are *Darstellung aus d. Gesch. d. Musik*, 1827 (new ed. 1911, edited by Wünsche), *Anfangsgründe d. allgem. Theorie d. Musik*, 1838, *System d. Aesthetik* (1882, edited by Hohlfeld and Wünsche) and a manual of piano-technique (1808).

Krause, Martin (n. Leipzig, 1853–1918, n. Deggendorf). Eminent Saxon piano-teacher, pupil of his father and the Leipzig Conservatory, from 1876 private teacher at Montreux and Bremen, in 1878–80 concertizing with success, but then laid aside by ill-health. From 1882 he was intimate with Liszt, making a close study of his method as a player, and in 1885 established a Lisztverein at Leipzig whose annual concerts (under his oversight) continued influential till given up in 1900. In 1900–01 he taught at the Dresden Conservatory, from 1901 at that in Munich and from 1904 at the Stern Conservatory in Berlin. While at Leipzig he wrote much as critic. From 1892 he held the title of professor. Author of a *Wagner-Kalendar*, 1908.

Krause, Paul (Klingenthal, 1880). Saxon organist, trained at the Leipzig and Dresden Conservatories, becoming professor at the latter. Has written an organ-sonata, a suite, chorale-studies and many smaller organ-works, some of which are ultra-modern in style.

Krause, Theodor (Halle, 1833–1910, Berlin). Saxon church-musician, until 1898 in the Lutheran ministry, musically trained by Hauptmann, Grell, Mantius and Blumner. In 1880 he organized the united choirs of the Nikolai- and Marienkirchen in Berlin, took charge of the Seiffert *a cappella* chorus and became critic for various papers. From 1895 he also taught at the Institut für Kirchenmusik. In choral instruction he used a system analogous to Tonic Sol-Fa (with

movable *do*). Wrote about 100 choruses, etc., *Die Wandernote*, 1888, *Deutsche Singeschule*, 1888 (both with later editions), and lectures *Ueber Musik u. Musiker*, 1900.

Kraushaar, Otto (Kassel, 1812–1866, do.). Hessian theorist, pupil of Hauptmann, whose theory of major and minor he set forth in 1852 in advance of the latter's *Natur der Harmonik*. Author also of a work on equal temperament (1838) and many articles in periodicals.

Krauss, Marie Gabrielle (Vienna, 1842–1906, Paris). Eminent Austrian operatic soprano, trained at the Vienna Conservatory and by Mme. Marchesi, appearing in concert at Vienna from 1858 and in opera from 1859, continuing at the Opera there till 1867, in 1867–71 at the Italiens, Paris, then as guest on various stages, and in 1875–88 at the Paris Opéra. In 1880 she was named officer of the Académie. Among the premières at which she sang were Grandval's *Piccolino* (1869), Petrella's *Manfredo* (1872) and *Bianca Orsini* (1874), Mermet's *Jeanne d'Arc* (1876), Gounod's *Polyeucte* (1878) and *Tribut de Zamora* (1881), Saint-Saëns' *Henri VIII* (1883) and Paladilhe's *Patrie* (1886). She retired in 1888. See Charnace, *Les Étoiles du Chant*, 1868–69. *G.*

Krebs, Johann Ludwig (n. Weimar, 1713–1780, Altenburg). Noted Thuringian organist, pupil of J. S. Bach (by him considered the best), from 1737 at Zwickau, from 1744 at Zeitz and from 1750 at Altenburg, where he was succeeded as court-organist by his son and grandson. Wrote about 50 organ-pieces (complete edition issued by Heinrichshofen), a clavier-concerto, trio-sonatas for flute, violin and bass, flute-sonatas, suites and preludes for clavier, clavier-exercises (1743–49), etc. *G.*

Krebs, Carl (Hanseberg, 1857). Würtemberger critic and historian, trained at Rostock University (Ph.D. 1895) and the Berlin Hochschule, long critic at Berlin for the *Vossische Zeitung*, *Deutsche Rundschau*, *Tag* and *Moderne Kunst*, and since 1898 professor of music-history at the Hochschule. Author of a thesis on Diruta's *Transilvana* (1892), a life of Dittersdorf (1900, with thematic catalogue), *Die Frauen in d. Musik*, 1895, *Schaffen u. Nachschaffen in d. Musik*, 1902, *Haydn, Mozart, Beethoven*, 1906 (2d ed. 1913), *Meister d. Taktstocks*, 1920, and important articles in several magazines.

Krebs [Miedke], Karl August (Nuremberg, 1804–1880, Dresden). Bavarian pianist and conductor, pupil of J. B. Krebs (who adopted him) and Seyfried, in 1825 concertizing with much success, in 1826–27 third conductor at the Vienna Opera, from 1827 director at the Hamburg Opera and in 1850–72 at the Dresden Opera. Wrote the operas *Silva*, 1830, and *Agnes Bernauer*, 1835 (revised in 1858), church-music, notably popular songs and piano-pieces. In 1850 he married the operatic singer Aloysia Michalesi. Their daughter **Mary** (1851–1900) was a precocious and brilliant pianist, first appearing in 1863 and touring steadily through Europe and America (1870–72) till her marriage to Herr Brenning (about 1885). From about 1870 she was pianist to the court at Dresden. *G.*

Krehbiel, Henry Edward (Ann Arbor, Mich. 1854–1923, New York). Distinguished American critic and author, originally educated for the law and always connected with journalism, from 1874 on the staff of the Cincinnati *Gazette* and from 1880 on that of the New York *Tribune*, besides for a time editing the *Musical Review*. He was long the Nestor among American critics, exerting a wide influence through his culture, sanity and acumen. Author of *Notes on the Cultivation of Choral Music*, 1884 (concerning the New York Oratorio Society), *Review of the New York Musical Season*, 5 vols. 1885–90, *Studies in the Wagnerian Drama*, 1891, *The Philharmonic Society of New York*, 1892, *How to Listen to Music*, 1896, *Annotated Bibliography of Fine Art*, 1897 (with Sturgis), *Music and Manners in the 18th Century*, 1898, *Chapters of Opera*, 1908 (2d ed. 1911), *A Book of Operas*, 1909, *The Pianoforte and its Music*, 1911, *Afro-American Folk-Songs*, 1914, *A Second Book of Operas*, 1917, *More Chapters of Opera*, 1919, and an English version of *Parsifal* (1919), besides assisting in the preparation of *The Music of the Modern World* (1895–97), serving as American editor on the 2d edition of Grove's *Dictionary* (1904–10) and translating, revising and completing Thayer's great life of Beethoven (3 vols. 1921). He often acted as judge at competitions, notably at the Paris Exposition in 1900. From 1901 he was a member of the Légion d'Honneur. *G, A.*

Krehl, Stephan (Leipzig, 1864). Able Saxon composer, trained at the Leipzig and Dresden Conservatories, from 1889 teacher in the Karlsruhe Conservatory and since 1902 in that at Leipzig. Has written a symphonic prelude to *Hannele*, a piano-quintet, a string-quartet, sonatas for violin and for 'cello, many piano-pieces, including *Phantastische Skizzen*, *Slovenische Tänze* (4-hands), etc., and various songs. Author of 5 text-books in composition (1902–21).

Kreisig, Martin Hermann (n. Pirna, 1856). Since 1904 school-superintendent at Zwickau and from 1910 head of the Schumann Museum there. In 1914 he edited the 5th edition of Schumann's works.

Kreisler, Fritz (Vienna, 1875). Distinguished Austrian violinist, pupil of his father and the Vienna and Paris Conservatories (first prize though only twelve), at fourteen making a tour in the United States with Rosenthal. In 1889–99 he turned aside to study medicine and art, besides becoming during his military service an Uhlan officer. From 1899 he resumed his musical career with brilliant and even amazing success, soon becoming everywhere known in Europe and America. His recognized place among the finest players of the time was signalized in 1904 by the gift of a medal from the London Philharmonic. In 1914, when the

World War began, he returned to military service and was wounded at Lemberg. Mustered out, he recovered health and soon resumed his place on the American concert-stage. In 1917–18 he naturally had to intermit public activity. Has written the comic opera *The Marriage-Knot*, 1919, a string-quartet (1919), many violin-pieces and arrangements and *Four Weeks in the Trenches*, 1915. He owns the famous del Gesù (1737) formerly used by Wilhelmj and also one of the finest Stradivaris. *G, A.*

Kreissele, von Hellborn, Heinrich (Vienna, 1812–1869, do.). Austrian lawyer and civil official in Vienna, author of a sketch of Schubert (1861) and also a full biography (1865), both inspired by an intense regard for the master. *G.*

Krejči, Josef (Milostin, 1822–1881, Prague). Noted Bohemian organist, pupil of Witásek and Proksch, from 1844 organist at the Kreuzherrenkirche in Prague, from 1848 choirmaster at the Minoritenkirche, from 1853 choirmaster at the former church, from 1858 director of the Organ School and from 1865 head of the Conservatory (where he had taught since 1849). Wrote several masses and other church-music, an oratorio, organ-sonatas and many pieces, some works for orchestra and songs. He exercised a notable influence both as church-musician and as a leader in musical education.

Krempelsetzer, Georg (n. Landshut, 1827–1871, do.). Bavarian conductor, pupil of Fr. Lachner, from 1865 theater-director at Munich, Görlitz and Königsberg. Wrote the opera *Der Onkel aus der Lombardei*, 1861, and a series of popular operettas (from 1863).

Kremser, Eduard (Vienna, 1838–1914, do.). Austrian choral conductor, in 1869–99 leader of the Vienna Männergesangverein (later honorary leader) and in 1878–80 conductor of the Gesellschaft Concerts. Wrote several operettas (from 1874), a singspiel (1891), 4 effective cantatas for men's voices, men's choruses with orchestra, many part-songs (especially settings of old Netherland folk-songs), some songs and many fine piano-pieces.

Krenek, Ernst (Vienna, 1900). Austrian composer, pupil of Schreker, writing 2 symphonies (the first in one movement), a concerto grosso, a nonet, 2 string-quartets, a serenade for clarinet and string-trio, sonatas for violin and for piano, etc.

Krenn, Franz (Dross, 1816–1897, n. Salzburg). Able Austrian church-musician, pupil of Seyfried, from 1844 active in Vienna churches and from 1862 director at the Michaeliskirche (the court-church) and also from 1869 professor at the Conservatory. Wrote 15 masses, 3 Requiems, much other church-music, 2 oratorios, choruses, part-songs, a symphony, quartets, an organ-method, text-books in harmony and singing, etc.

Kretschmann [Krečman], Theobald (n. Prague, 1850). Bohemian 'cellist, from 1881, after work at Salzburg and Breslau, soloist at the Vienna Opera and conductor of chamber-concerts, besides organizing his own Quartet, in 1889–1902 director at the Votivkirche and in 1907–14 conductor at the Volksoper. Has written the opera *Die Brautschau*, 1895, a burlesque on *Salome* (1906) and *Tempi Passati*, 2 vols. 1910–13.

Kretschmer, Edmund (Ostritz, 1830–1908, Dresden). Eminent Saxon organist and composer, pupil of Jul. Otto and Joh. Schneider, with independent study, from 1854 at the Hofkirche (R. C.) at Dresden and in 1863–1901 court-organist. In 1850–70 he directed two or three choral societies, including the Cäcilia, and in 1872–97 was instructor in the court choir-school. In 1892 he received the title of royal professor. Wrote the operas *Die Folkunger*, 1874, *Heinrich der Löwe*, 1887 (original text), and *Schön Rotraut*, 1887, the operetta *Der Flüchtling*, 1881, the choral works *Die Geisterschlacht*, 1865 (prize at the first Sängerfest), *Pilgerfahrt* and *Sieg in Gesang*, a choral *Festgesang* and *Dramatisches Tongedicht*, several masses (one taking the Brussels Academy prize in 1868), the orchestral *Musikalische Dorfgeschichten*, *Festmarsch* and *Hochzeitsmusik* (suite), etc. He also published poems (1904). Sketch by Otto Schmid, 1890. *G.*

Kretzschmar, August Ferdinand Hermann (Olbernhau, 1848). Eminent Saxon conductor and critic, pupil of the Dresden Kreuzschule, the Leipzig Conservatory and University (Ph.D. 1871), from 1871 continuing as teacher at the Conservatory and as conductor of choral societies in Leipzig (Ossian, Singakademie, Bach-Verein and Euterpe), in 1876–77 opera-director at Metz, from 1877 music-director at Rostock University and from 1880 town-director there, in 1887–97 music-director at Leipzig University and also in 1888–97 conductor of the Riedelverein (succeeding Riedel), besides in 1890 starting the Academical Orchestral Concerts. In 1904 he became the first full professor of music at Berlin University (retired in 1921) and also in 1907–22 director of the Institut für Kirchenmusik, and in 1909-20 director of the Hochschule. He gained the title of royal professor in 1890 and that of imperial councilor in 1908. As critic he has written for the *Musikal. Wochenblatt*, the *Grenzboten*, etc. and contributed often to various larger periodicals. In addition to his distinction in all these ways he has been known as an organist of high rank. His compositions include only some organ-pieces, sacred and secular choruses and part-songs, and some songs. Author of lectures on choral music, a study of Cornelius (1880, in Waldersee's *Sammlung*), a widely-known *Führer durch d. Konzertsaal*, 3 parts, 1887–90 (late editions of all, 1918–20), *Ueber d. musikal. Teil unserer Agende*, 1894, *Musikalische Zeitfragen*, 1903, *J. S. Bachs Handschrift*, 1911 (final volume of the standard edition of Bach's works), *Gesammelte Aufsätze*, 1911, and *Gesch. d. neuen deutschen Liedes*, 1912 (one vol. only), besides editing a new edition of Lobe's *Komposition* (4 vols. 1884–87) and vols.

viii and ix of the *Denkmäler deutscher Tonkunst*. In celebration of his seventieth birthday (1918) Peters issued a *Festschrift* (65 essays). *G.*

Kreubé, Charles Frédéric (Lunéville, 1777–1846, n. St. Denis). French conductor and composer, pupil of Rod. Kreutzer, in 1816–28 conductor at the Opéra-Comique, Paris. Wrote 16 comic operas (1813–28, some with Kreutzer or Pradher) and many violin-pieces.

Kreutzer, Jean Nicolas Auguste (Versailles, 1778–1832, Paris), brother of Rodolphe below. French violinist, pupil of his brother, from 1798 playing in the Opéra-Comique orchestra, in 1802–23 in that of the Opéra and in 1804–30 in the court-orchestra as well, and in 1826 his brother's successor as teacher at the Conservatory. Wrote 2 concertos, 3 sonatas, 2 duets and many solos for his instrument.

Kreutzer, Konradin (Messkirch, 1780–1849, Riga). Badenese composer, pupil of Rieger, Weihrauch and Albrechtsberger, producing his first operetta at Freiburg, then lived at Constance, in 1807–11 was at Vienna, in 1811–12 toured as pianist, from 1812 was court-director at Stuttgart, in 1816–22 held the same post at Donaueschingen, from 1822 was again at Vienna, becoming in 1822–27, '29–32 and '37–40 director at the Kärthnerthortheater and in 1833–37 at the Josephstädtertheater, in 1840–46 was town-director at Cologne (in 1841 conducting the Lower Rhine Festival there), and then returned to Vienna once more. In 1827 and '46 he visited Paris. Some of his dramatic works, though not rising to great power, have enjoyed a wide and in certain circles a lasting popularity. Wrote over 30 operas, including especially *Jery und Bätely*, 1810, *Das Nachtlager von Granada*, 1834, and *Der Verschwender*, 1836 (fairy-opera), the oratorio *Die Sendung Mosis*, 1814, 11 masses and much other church-music, notably fine choruses for men's voices, songs, chamber-music and some piano-pieces. See Riehl, *Musikal. Charakterköpfe*, 1879. *G.*

Kreutzer, Léon Charles François (Paris, 1817–1868, Vichy), son of Auguste above. Able French critic and composer, pupil of Benoist, writing for the *Revue et Gazette Musicale*, the *Revue Contemporaine*, *La Quotidienne*, *L' Union*, etc., including series on the opera and on Meyerbeer, and author also of an *Essai sur l'Art Lyrique au Théâtre*, 1845 (as far as Meyerbeer), besides a text-book in modulation. Wrote 2 operas (not given), 2 symphonies, a prelude to *The Tempest*, a string-quartet, a trio, piano-sonatas and songs. Memoir by Pougin, 1868. *G.*

Kreutzer, Rodolphe (Versailles, 1766–1831, Geneva), brother of Auguste above. Distinguished French violinist and composer, pupil of his father and Anton Stamitz, appearing at thirteen with an original concerto, and in 1782 entering the court-orchestra and in 1790 becoming soloist at the Italiens. From 1795 he was professor at the new Conservatory and in 1796 made a brilliant tour in Italy, Germany and Holland. From 1801 he followed Rode as soloist at the Opéra, where from 1816 he was assistant-conductor and from 1817 chief. From 1802 he was also musician at the court. From 1790 he had been bringing out a constant stream of operas. But in 1810 he broke an arm and had to cease work as a soloist. In 1825 he retired at the Conservatory and in 1826 from all public activity. Wrote in all over 40 operas, including *Lodoïska*, 1791, *Astyanax*, 1801, and *La Camp de Sobieski*, 1813, 19 violin-concertos, 3 double concertos, 15 string-quartets, 15 string-trios, violin-duets, sonatas, variations, études, etc., including his famous 40 *Études ou Caprices* for violin solo. With Rode and Baillot he prepared the violin method adopted by the Conservatory. To him Beethoven dedicated his sonata in A (op. 47), 1803, which is known by his name, though he probably did not play it. *G.*

Kreuz, Emil (Elberfeld, 1867). Rhenish violinist, pupil of Japha and the Royal College, London, since 1888 favorably known in England as soloist and member of the Gompertz Quartet (till 1903). Has written a viola-concerto, a quintet for horn and strings, a piano-trio, etc. *G.*

Krieger, Adam (1634–1666). 17th C. *G.*
Krieger, Johann (1652–1735). 17th C. *G.*
Krieger, Johann Philipp (1649–1725). 17th C. *G.*

Kriens, Christiaan Pieter Willem (Amsterdam, 1881). Precocious Dutch violinist and composer, trained at the Hague Conservatory, at fourteen appearing as both violinist and pianist in Beethoven concertos and conducting his own 2d Symphony, from 1896 toured as soloist in the Low Countries and France, from 1899 taught at the Hague Conservatory, in 1906 came to America as conductor with the French Opera Company, soon settling in New York, where in 1911 he started a Quartet and in 1912 a Symphony Club (to train young players). Has written 2 symphonies, the symphonic poem *Les Rois en Exile*, the suite *In Holland* for small orchestra, a string-quartet, 2 violin-sonatas, and many other pieces, a flute-sonata, piano-pieces and songs. *A.*

Kroeger, Ernest Richard (St. Louis, 1862). Able American pianist, organist and composer, trained by various teachers in St. Louis, including C. Kunkel, Spiering and L. Mayer, from 1883 organist at different churches in St. Louis, teacher at the Forest Park Seminary and more and more in favor as recitalist, also from 1893 leader of choral societies, from 1887 music-director at Forest Park University and since 1904 head of his own music-school. He has given notable series of piano-recitals in St. Louis and elsewhere (as at Cornell Univ. and the Univ. of California) and in 1915 was one of the organists at the Panama-Pacific Exposition. He has also been prominent in the Missouri and the National Teachers' Associations. In 1904 he became a member of the French Académie and in 1915 of the Nat. Institute of Arts and Letters. Has written the overtures *Endymion*,

Thanatopsis, *Hiawatha*, *Sardanapalus*, *Atala* and *Pittoresque*, the orchestral suite *Lalla Rookh*, an orchestral scherzo and 2 marches, a piano-quintet (1890), a string-quartet (1914), a piano-quartet (1889), a piano-trio (1891), a violin-sonata (1908), pieces for violin and for 'cello, a piano-sonata, a piano-suite, concert-études, variations and almost 200 other piano-pieces, choruses and nearly 100 songs. *A.*

Krogulski, Joseph (Tarnów, 1815–1842, Warsaw). Galician church-musician, pupil of Elsner, writing a Passion, 10 masses, a Requiem, cantatas and other sacred music, besides a string-quartet, etc.

Krohn, Ilmari Henrik Reinhold (Helsingfors, 1867). Finnish composer and specialist in folk-music, pupil of Faltin, the Leipzig Conservatory and Bausznern, besides study at Helsingfors University (Ph.D. 1899), from 1900 lecturer at the University on musical science, also on history at the Conservatory in 1900–01, '05–07 and from '14, and at the Orchestral School in 1900–01 and '04–14, in 1894–1905 organist at Tammerfors and since 1914 at Helsingfors, in 1906 founder of the periodical *Säveletär*, in 1910 of the Finnish section of the I. M. G. and in 1916 of the Finnish Society of Musical Science. Since 1886 he has traveled through Finland and Sweden in pursuit of folk-song material and has lectured widely on the subject, including papers at many international musical congresses since 1891. In 1906 he invented an 'acoustic harmonium' for scientific demonstration, which he described in a pamphlet. In 1903 and '15 he received state prizes for composition. Author of the comprehensive collection of Finnish melodies *Suomen Kansan*, from 1893 (about 3700 examples), a series of essays on great composers (1899), the section on Finnish runic melodies in the collection *Orna Maa* (1908), a work on pure intonation (1911), a treatise on composition (from 1914), the articles on music in the encyclopedia *Tietosanakirja*, and numerous contributions to periodicals in various countries, especially to the *I. M. G. Sammelbde.* Has written the opera *Tuhotulva* (text by his second wife, the writer Hilja Haahti), the oratorio *Ikiaartehet*, 1914, a cantata for St. John's Day (1908), various Psalms (some with kantele), motets, secular choruses, a suite for strings, a piano-sonata, sacred and secular songs, etc.

Kroll, Franz (Bromberg, 1820–1877, Berlin). Prussian piano-teacher, pupil of Liszt, from 1849 settled in Berlin. Edited the *Wohltemperiertes Clavier* for the standard Bach edition (1864) and other important works for Peters. *G.*

Krolop, Franz (Troja, 1839–1897, Berlin). Bohemian operatic bass, pupil of Rich. Levy, from 1863 in favor at Troppau, Linz, Bremen and Leipzig, and from 1872 at the Berlin Opera.

Krommer, Franz (Kamenitz, 1760–1831, Vienna). Gifted Moravian violinist and fertile composer, pupil of his uncle (choirmaster at Turas, Hungary), in 1776–84 organist at Turas, then violinist to Count Styrum at Simontornya and later to Prince Grassalkovics at Vienna, where in 1818 he followed Koželuch as court-director. Wrote 5 symphonies, other orchestral music, 5 violin-concertos, 18 string-quintets, 69 string-quartets, much other effective chamber-music, a mass, etc. For a time his music was popular in Vienna. See Riehl, *Musikal. Charakterköpfe*, 1879. *G.*

Kromolički, Josef (Posen, 1882). Polish-Prussian church-musician, educated at the Ratisbon Music School, the Stern Conservatory, Berlin, the Institut für Kirchenmusik and Berlin University (Ph.D. 1909), from 1905 choirmaster at the Michaeliskirche in Berlin and since 1910 head of his own church-music school. Has written masses and other church-music and edited works of Franck, J. E. Bach and Görner for the *Denkmäler deutscher Tonkunst* (from 1911).

Kronke, Emil (Danzig, 1865). Prussian pianist and composer, trained at the Leipzig and Dresden Conservatories, settling in Dresden as recitalist and teacher. He has specialized in Liszt's works. Has written *Symphonische Variationen*, a *Karnevalsuite*, an orchestral ballade, a piano-concerto, horn-quartets, suites for violin, for 'cello and for flute, concert-variations for piano, many instructive piano-pieces, etc., and edited an edition of Chopin.

Kronold, Hans (Cracow, 1872). Gifted Polish 'cellist, pupil of Kiesling, Vollrath, Rasch and Hekking, coming to America in 1886, at first touring with Emma Juch, Patti and other artists, then in the orchestras of the Metropolitan Opera House and the New York Symphony Society, and since 1898 mainly as concertist and teacher. Has written 'cello- and piano-pieces and songs. *A.*

Kroyer, Theodor (Munich, 1873). Bavarian musicologist trained at the Munich Conservatory and University (Ph.D. 1897), from 1897 critic for the Munich *Allgem. Zeitung*, in 1900–02 teacher of history at Kaim's Institute, and since 1902 lecturer or professor of musical science at the University. Author of articles in various magazines and in Herder's *Konversationslexikon*, editor of works by Senfl and Aichinger for the *Denkmäler d. Tonkunst in Bayern* (from 1903) and composer of 2 symphonies, string-quartets and lesser works. Among his later writings are a study of Rheinberger (1916, in Weinmann's *Kirchenmusik*), *A Cappella und Concerto*, 1918 (in the Kretzschmar *Festschrift*), and *Die Musica Speculativa d. Erasmus Heritius*, 1918 (in the Sandberger *Festschrift*).

Krückl, Franz (Edlspitz, 1841–1899, Strasburg). Moravian operatic baritone, pupil of Dessoff, from 1868 appearing at Brünn, Kassel, Augsburg, Hamburg, Cologne and in 1876–84 again at Hamburg, then becoming teacher at the Hoch Conservatory at Frankfort, and from 1892 director of the Strasburg Opera. Author of two works on opera-management and criticism.

Krug, Arnold (Hamburg, 1849–1904, do.). North German composer, pupil of his father,

Gurlitt, the Leipzig Conservatory (Mozart Scholar), Kiel and Ed. Frank, in 1872–77 teacher at the Stern Conservatory, Berlin, then (as Meyerbeer Scholar) in France and Italy, after 1878 at Hamburg, where he organized a choral society and from 1885 taught at the Conservatory, besides leading the Altona Singakademie. Wrote a symphony, the suite *Aus der Wanderzeit*, a prelude for *Othello*, *Romanische Tänze* for orchestra, *Italienische Reiseskizzen*, *Liebesnovelle* and a *Serenade* for strings (with solo violin or flute), a violin-concerto, a string-sextet, a string-quartet, a piano-quartet, a piano-trio, romances for violin and for 'cello, various piano-pieces, the choral works *La Régine Avrillouse*, *Nomadenzug*, *Sigurd*, *Altrömisches Frühlingslied*, *An der Morgensonne*, *Fingal*, *Herr Olaf*, *Chor der wilden Jagd*, *Aus allen Zonen*, *Hymne an Germania*, *Der Künste Lobgesang*, etc.

Krug, Friedrich (Kassel, 1812–1892, Karlsruhe). Hessian baritone, singing on various stages till 1849 and then for a time court-director at Karlsruhe. Wrote the operas *Die Marquise*, 1843, *Meister Martin*, 1845, and *Der Nachtwächter*, 1846.

Krug, Wenzel Joseph (Waldsee, 1858–1915, Magdeburg). Able Swabian conductor and composer, pupil of the Stuttgart Conservatory, from 1882 leader of a Stuttgart choral society, from 1889 chorusmaster at the Hamburg Opera, from 1892 theater-director at Brünn, Nuremberg, Augsburg and Nuremberg again (Privatkapelle), and from 1901 conductor of the Magdeburg Symphonie and Gesellschaft concerts and the Lehrergesangverein. He held the title of royal professor from 1913. Wrote the operas *Der Procurador von San Juan*, 1893, *Astorre*, 1896, and *Der Rotmantel*, 1898, the dramatic Christmas-tale *Heinzelmännchen*, 1889, a ballet, the secular oratorio *König Rother*, the choral works *Harald*, *Dornröschen*, *Hochzeitslied*, *Der Geiger zu Gmund*, *Seebilder*, 1894, *Das begrabene Lied* and *Ikarus*, a symphony, the symphonic poem *Des Meeres und der Liebe Wellen*, a concert-overture, a string-quartet, a piano-trio, a violin-suite, part-songs, songs, etc. He was often called Krug-Waldsee.

Krüger, Eduard (Lüneburg, 1807–1885, Göttingen). Learned North German critic and theorist, from 1861 professor of music at Göttingen University. For several years he edited the *Neue Zeitung* at Hanover and after going to Göttingen contributed able articles to Berlin musical journals. In 1876 he was co-founder (with Herold and Schöberlein) of the church-music periodical *Siona*. Author of a thesis on Greek music in Pindar's time (1830), *Grundriss d. Metrik*, 1838, *Beiträge für Leben u. Wissenschaft d. Tonkunst*, 1847, and *System d. Tonkunst*, 1866.

Krüger, Felix E. (Posen, 1874). Able Prussian music-psychologist, trained at Strasburg, Berlin and Munich Universities (Ph.D. 1897), from 1899 connected with the Psychological Institutes in Leipzig and Kiel, from 1903 lecturer at Leipzig University, in 1906–08 professor at Buenos Aires, from 1910 professor at Halle University (in 1912–13 exchange-professor at Columbia University, New York), and since 1918 Wundt's successor as head of the Leipzig Psychological Institute. Author of *Beobachtungen an Zweiklängen*, 1900, *Zur Theorie d. Kombinationstöne*, 1901 (both in *Philos. Studien*). *Ueber d. Bewusstsein d. Konsonanz*, 1903, *Differenztöne u. Konsonanz* (*Archiv d. ges. Psychologie*), *Beziehungen d. experimentellen Phonetik zur Psychologie*, 1907, *Die Theorie d. Konsonanz*, 1908–10 (in Wundt's *Psycholog. Studien*), etc.

Kruis, M. H. van't (Oudewater, 1861). Dutch organist, pupil of his father and Nicolai, from 1881 organist at Winterswyk and since 1884 teacher at the Rotterdam Music School. In 1886 he founded the musical journal *Het Orgel*. Has written the opera *De Bloem van Island*, 3 symphonies, 8 overtures, many organ- and piano-pieces, choruses and a summary of music-history (1892).

Krumpholtz, Johann Baptist (n. Prague, ?1745–1790, Paris), son of a bandmaster in the French army. Eminent Bohemian harpist, pupil of his father and Haydn, appearing in Vienna in 1772 and till 1776 a member of Prince Esterházy's orchestra, then toured extensively in Germany, married a young Frl. Stekler at Metz, who had been his pupil, and with her gave brilliant concerts in Paris, especially after he invented a harp with a damper-mechanism controlled by two pedals. He also suggested to Érard the pedal-system now used, as well as a project for a 'pianoforte contrebasse'. His wife's elopement to England led him to drown himself. Wrote 6 harp-concertos, a symphony for harp, violins, flute, horns and bass, a quartet for harp and strings, a duet for two harps, over 50 sonatas, variations, etc. Many of these are artistically valuable. *G.*

Krumpholtz, Wenzel (?1750–1817, Vienna), brother of the above. A violinist, from 1796 in the orchestra of the Vienna Opera, who was intimate with Beethoven. The latter wrote his *Gesang der Mönche* in memory of him, and Czerny dedicated his op. 1 to him. Wrote violin-solos under the titles *Abendunterhaltung* and *Eine Viertelstunde für eine Violine*. *G.*

Kruse, Georg Richard (Greiffenberg, 1856). Silesian conductor and critic, educated at Bern University, with musical study at Leipzig, from about 1808 theater-director in various places in Germany and at Milwaukee, Wis., where he was also critic for the *Herald*, in 1894–96 in charge of a troupe giving Humperdinck's *Hänsel und Gretel*, then theater-director at Bern, St. Gall and Ulm, and since 1900 active in Berlin, in 1900–09 as editor for the Dramatic Association, as editor of musical and dramatic works for the Reclam Library, and especially (from 1908) as founder and director of the Lessing Museum and associated institutions. He is also a contributor to various periodicals and a lecturer on music-history. Author of a life of Lortzing (1899), a collection of Lortzing's letters

(1901, enlarged 1913), a new edition of Lortzing's works, biographies of Goetz and Nicolai (1911), the libretto for Weigmann's *Der Klarinettenmacher* (1913), etc. He has made many adaptations, as of the music of Schubert's *Rosamunde* to Shakespeare's *As You Like It*. He has brought to light several forgotten works of Nicolai (see *Allgem. Musikal. Zeitung*, 1908, and *I. M. G. Sammelbde.* xii), besides editing his *Gesammelte Aufsätze* (1913).

Kruse, Johann Secundus (Melbourne, 1859). German-Australian violinist, pupil of Joachim, from 1882 concertmaster of the Berlin Philharmonic and head of his own Quartet, from 1885 (after a visit to Australia) teacher at the Hochschule, from 1892 concertmaster of the Bremen Philharmonic, in 1892–97 also second violin in the Joachim Quartet (as well as leading one of his own), and in 1897 removed to London, where he again established a Quartet, took charge of two popular concert-series and from time to time has arranged more pretentious symphony-series, including Beethoven Festivals in 1903–04. *G.*

Krygell, Johan Adam (Naestved, 1835). Danish organist and composer, originally a painter, then pupil of the Copenhagen Conservatory, with further study in Germany on the Ancker scholarship, since 1880 organist at St. Matthew's in Copenhagen, gaining the title of royal professor in 1893. He is noted as an improvisator. Has written the opera *Saul*, an oratorio, a mass, many and fine organ-works (including a set of preludes and fugues in all keys, a prelude, fugato and postlude on G-A-D-E, a toccata, a *Sonata Appassionata*, preludes and postludes, etc.), symphonies, overtures, a septet, 24 string-quartets, etc.

Krylow, Paul Dmitrievitch (Tver, 1886). Russian composer, pupil of the Philharmonic Conservatory in Moscow, writing an opera, a symphony, the symphonic poem *Spring*, a string-quartet, 3 piano-sonatas and many *a cappella* choruses. He is professor in the Moscow Conservatory.

Kryzhanovsky, Ignacy [Johann] (Kiev, 1867). Russian physician (since 1909 professor at the Medical Institute and the Military Academy at Petrograd) and also composer, pupil of Sevčik and Rimsky-Korsakov. Has written a violin-concerto, a violin-sonata, a 'cello-suite, violin- and piano-pieces, and songs, besides articles in musical periodicals.

Kubelik, Johann [Jan] (n. Prague, 1880). Brilliant Bohemian violinist, pupil of his father and Sevčik, gaining experience in playing and conducting while but a boy of eight and making his formal début at Prague and Vienna in 1898, followed by tours in Europe and America (from 1901) that gave him international fame. In 1903 he married the Countess Szell and became a Hungarian citizen. He has tended to emphasize extreme dexterity and also popular sentimental appeal, though a competent interpreter of the most serious works. *G.*

Kucharcz, Johann Baptist (Chotecz, 1751–1829, Prague). Bohemian organist and conductor, trained at Jesuit schools and by Seegert, from about 1775 organist at the Heinrichskirche in Prague and from 1790 at the Strahow Monastery, besides in 1791–1800 being conductor at the Opera. Wrote 3 organ-concertos and much other organ-music, piano-sonatas, 3 cantatas and some stage-pieces. He was expert on the piano, the mandolin and the harmonica.

Kücken, Friedrich Wilhelm (n. Lüneburg, 1810–1882, Schwerin). Hanoverian vocal composer, pupil of the organist Lührss, Birnbach, Sechter, Halévy and Bordogni, in 1851–61 court-director at Stuttgart (till 1856 with Lindpaintner) and then living at Schwerin. He was proficient on many instruments and essayed ambitious composition, but is best known by his many popular songs and part-songs in folk-like style. Wrote also the operas *Die Flucht nach der Schweiz*, 1839, and *Der Prätendent*, 1847, sonatas for violin and for 'cello, etc. In 1863 he was on a jury with Abt and Berlioz at a competition at Strasburg, evoking great enthusiasm. *G.*

Kuczinski, Paul (Berlin, 1846–1897, do.). Prussian banker and vocal composer, musically trained by Von Bülow and Kiel and intimate with Jensen. Wrote the choral works *Die Bergpredigt*, *Ariadne*, Psalm 130, *Des Rodensteiners Ritt zum Mond*, *Fahrt zum Licht*, *Schicksal*, *Gesang des Turmwächters* (from the opera *Margrita*), *Gesang an der Ruhe*, *Totenklage*, *Geschenke der Genien*, *Neujahrsgesang*, etc., mostly to his own poems, and various piano-pieces. Author of *Aus Briefen Jensens*, 1879, and *Erlebnisse u. Gedanken*, 1898 (poems for musical setting), which is inspired by admiration for Wagner.

Kudelski, Karl Matthias (Berlin, 1805–1877, Baden-Baden). Prussian violinist, pupil of Lafont, Ritz and Urban, from about 1825 in a Berlin theater-orchestra, from 1830 playing in quartet at Dorpat, from 1839 musician to a Russian nobleman and in 1841–51 concertmaster or conductor at the Petrograd Opera, retiring on pension. Wrote concertos for violin and for 'cello, piano-trios, violin- and 'cello-sonatas, etc.

Kufferath, Ferdinand Hubert (Mülheim-an-der-Ruhr, 1818–1896, Brussels), the last of eight brothers, all musicians (see Johann and Louis below). Rhenish pianist and violinist, pupil of his brothers, Hartmann, Mendelssohn and David, from 1841 leader of the Cologne Männergesangverein (with some tours as virtuoso) and after 1844 at Brussels, where for a time he led a choral society, with Léonard and Servais organized chamber-concerts, taught in the royal family and from 1871 was professor at the Conservatory. Wrote a symphony, a piano-concerto, a piano-quartet, a trio, many piano-pieces and songs, besides a *Praktische Chorschule*, 1896. *G.*

Kufferath, Johann Hermann (Mülheim, 1797–1864, Wiesbaden), brother of Hubert and Louis. Rhenish violinist, pupil of Spohr and Hauptmann,

from 1823 town-musician at Bielefeld and from 1830 in a similar post at Utrecht, where he taught in the Music School and directed choral societies, retiring to Wiesbaden in 1862. Wrote several cantatas, motets, overtures and a singing-method for schools (Maatschappij prize).

Kufferath, Louis (Mülheim, 1811–1882, n. Brussels), brother of Hubert and Johann. Rhenish pianist and teacher, pupil of his brother Johann and Frdr. Schneider, from 1836 director of the Leeuwarden Music School and leader of three musical societies, and after 1850 teaching in Ghent and Brussels. Wrote the cantata *Artevelde*, a mass with orchestra, many piano-works, 250 canons, part-songs and songs.

Kufferath, Maurice (Brussels, 1852–1919, do.), son of Hubert above. Eminent Belgian journalist, author and opera-manager, pupil of his father and F. Servais (on the 'cello), educated in law and art-history at Brussels and Leipzig Universities, from 1875 on the staff of the *Indépendance Belge*, later editor and proprietor of the *Guide Musicale* and correspondent of the *Frankfurter Zeitung*, and from 1900 director of the Théâtre de la Monnaie at Brussels (jointly with Guillaume Guidé). Besides extensive writing on non-musical subjects, author of *Berlioz und Schumann*, 1879, a report on instruments at the Brussels Exposition of 1880, a life of Vieuxtemps (1883), *Le Théâtre de Wagner*, 6 vols. 1891–98 (and later editions), *Musiciens et Philosophes*, 1897, *L'Art de Diriger l'Orchestre*, 2d ed. 1901, *La Salome de Rich. Strauss*, 1908, *Fidelio de Beethoven*, 1912, etc., besides many translations into French of books by various authors and the libretti of several operas (with careful historical notes). Under his management many operas of the first order were introduced in Brussels. He was one of the promoters of the Ysaÿe concerts, a member of important artistic associations and received notable decorations. *G.*

Küffner, Joseph (Würzburg, 1776–1856, do.). Facile Bavarian composer of much music for military band or orchestra, for chamber-ensemble and for individual instruments, besides 2 operas. He was long in the court-band at Würzburg (mostly as violinist). Author of an oboe-method (reprinted in 1894).

Kügele, Richard (Loslau, 1850). Silesian vocal composer, pupil of the Berlin Institut für Kirchenmusik, from about 1870 teacher at schools in Silesian towns and latterly living at Görlitz. Has written about 300 popular choruses and songs, the sacred play *Maria Virgo* and several text-books in harmony, singing, piano-playing, etc.

Kugelmann, Hans (? –1542). 16th C. *G.*

Kuhač, Franz Xaver (Escheck, 1834–1911, Agram). Croatian student of Slavic music, pupil of the Pest and Leipzig Conservatories and of Liszt and Hanslick. Author of a collection of Slavic folk-songs (4 vols), various monographs on Slavic notation, tonal system and instruments and an essay on the Turkish element in Croatian, Serbian and Bulgarian music (1900, *Mittheilungen aus Bosnien, u. s. w.*). In 1880 he argued for the Croatian derivation of Haydn, as also for that of Tartini.

Kuhe, Wilhelm (Prague, 1823–1912, London). Bohemian pianist, pupil of Tomaschek, Proksch and Thalberg, emigrating to England in 1845, where he gained popularity as player and teacher at London and Brighton, organized annual festivals in 1870–82 and in 1886–1904 taught at the Royal Academy. Wrote graceful salon-music and *My Musical Recollections*, 1897. *G.*

Kuhlau, Friedrich (Uelzen, 1786–1832, n. Copenhagen). Noted Hanoverian composer, pupil of Schwenke, in 1810 escaping from army-conscription by going to Copenhagen, where from 1813 he became flutist in the court-orchestra, soon started producing popular operas and from 1818 was court-composer, receiving the title of professor in 1828. In 1825 he visited Vienna and had an amusing experience with Beethoven. Wrote the operas *Röverborgen*, 1814, *Trylleharpen*, 1816, *Elisa*, 1819, *Lulu*, 1824, and *Hugo og Adelheid*, 1827, music for Boye's *Shakespeare* (1826) and Heiberg's *Elverhöi* (1828), 2 piano-concertos, 3 piano-quartets, 3 quintets for flute and strings, a flute-quartet, flute-trios and duets, various sonatas for flute, for violin and for piano, etc., with many part-songs and songs. Memoir by Thrane, 1886 (also see his *Danske Komponister*, 1875). *G.*

Kühmstedt, Friedrich (n. Weimar, 1809–1858, Eisenach). Able Thuringian teacher and composer, pupil of Rinck and aspiring to be an organist, but checked by partial paralysis of his right hand, from 1831 teaching at Darmstadt and after 1836 at the seminary at Eisenach, ultimately gaining the title of professor. Wrote excellent works for organ, including a *Gradus ad Parnassum* (designed to prepare for Bach-study), *Kunst des Vorspiels*, a *Fantasia Eroica*, fugues, preludes and postludes, a text-book in harmony (1838), and various piano-works, besides an opera, 2 oratorios, a mass, motets, choral ballads, symphonies and overtures. *G.*

Kuhnau, Johann (1660–1722). 17th C. *G.*

Kühner, Vassili Vassilievitch (Stuttgart, 1840–1911, Vilna). Russian-Würtemberger composer, trained at the Stuttgart Conservatory and by Massart and Henselt, in 1870–78 director of the Tiflis Music School and then at Petrograd, where in 1892 he started his own school. Wrote the opera *Tarass Bulba*, 1880, 2 symphonies, a string-quintet, 2 string-quartets, suites for 'cello and for piano, etc.

Kühns, Emil (Prague, 1866). Bohemian violinist, trained at the Prague and Paris Conservatories, from about 1885 on tour, then concertmaster in the Sondershausen court-band, from 1891 in like work at Linz, for a time co-director of the Freudenberg Conservatory at Wiesbaden and later head of the Königsberg Conservatory. Has written for violin, piano and chorus.

Kuiler, Kor (Alblasserdam, 1877). Dutch conductor, pupil of R. F. Bokelman and the Amsterdam Conservatory, from about 1900 director of the Groningen Music School and conductor of several societies, and since 1910 director of the Harmonie at Arnhem. Has written a violin-sonata, large choral works and songs.

Kulenkampf, Gustav (Bremen, 1849–1921, Berlin). North German pianist and composer, trained by Reinthaler, Barth and Bargiel, from 1882 conductor of his own women's chorus in Berlin, often appearing as pianist and for a time director of the Schwantzer Conservatory. Wrote the operas *Der Page*, 1890, *Der Mohrenfürst*, 1892, *Die Braut von Cypern*, 1897, *König Drosselbart*, 1899, and *Annemarie*, 1903, etc.

Kulke, Eduard. Author of *Ueber d. Umbildung d. Melodie*, 1884, *Wagners Anhänger u. Gegner*, 1884, *Wagner u. Nietzsche*, 1890, and *Kritik d. Philosophie d. Schönen*, 1906.

Kullak, Adolf (Meseritz, 1823–1862, Berlin), brother of Theodor below. Prussian theorist and critic, educated in philosophy at Berlin University (Ph.D.), musically a pupil of Agthe and Marx, then teaching in the Kullak Academy. Author of *Das Musikalisch-Schöne*, 1858, and *Aesthetik d. Klavierspiels*, 1861 (4th ed. by Niemann, 1906, 5th ed. 1916), and articles in periodicals. *G.*

Kullak, Franz (Berlin, 1844–1913, do.), son of the following. Prussian teacher, pupil of his father, Wieprecht and Liszt, from 1867 teaching in the Kullak Academy, succeeding his father as director in 1882 and suddenly discontinuing it in 1890. He held the title of royal professor from 1883. Wrote the opera *Ines de Castro*, 1877, an overture, much instructive piano-music and songs, besides an essay on *Der Vortrag in d. Musik*, 1898.

Kullak, Theodor (Krotoschin, 1818–1882, Berlin). Eminent Prussian pianist and teacher, pupil (at first as protégé of Prince Radziwill) of Agthe, Dehn, Czerny, Sechter and Nicolai, from 1843 touring in Austria and then coming to Berlin, where in 1846 he became teacher in the royal family, in 1850 (with Stern and Marx) founded the Berlin Conservatory (later called Stern), whence he withdrew in 1855 to start his own Neue Akademie, which till 1890 had notable success. Wrote the famous pedagogical works *Schule d. Oktavenspiels* (with études added later), *Materialien für d. Elementarunterricht* and the practical part of Moscheles and Fétis' method, with a great variety of piano-pieces and paraphrases, often either graceful or brilliant, including a concerto, a trio, duets with violin, etc. He taught a host of remarkable pupils. See sketch of the Kullak Academy by Reinsdorf, 1870, and memoir by Bischoff, 1883. *G.*

Kummer, Friedrich August (Meiningen, 1797–1879, Dresden). Eminent Saxon 'cellist, pupil of Dotzauer, from 1814 oboist and from 1817 'cellist in the Dresden court-orchestra, retiring in 1864. He made some tours, mostly in Germany and Italy, and was an able teacher. Wrote concertos, a concertino, variations, fantasias, etc., for his instrument, a 'cello-method, pieces for oboe, clarinet, horn and trumpet, and about 200 entr'actes for the Dresden Opera. *G.*

Kummer, Kaspar (Erlau, 1795–1870, Coburg). Able Saxon flutist, from 1813 in the Coburg court-band and ultimately court-director. Wrote much flute-music, including concertos, quintets and quartets with strings, trios, duets, etc., and a method.

Kümmerle, Salomon (n. Stuttgart, 1839–1896, Samaden). Würtemberger church-musician, from 1853 teaching at Tempelhof, Nice, Ludwigsburg and in 1874–90 in the schools of Samaden (Switzerland). Author of various collections of sacred choral music and an *Encyclopädie d. evangel. Kirchenmusik*, 4 vols. 1888–95, with a new edition of André's *Handlexikon*(1875).

Kunits, Luigi von (Vienna, 1870). Austrian violinist, trained at Vienna University and Conservatory, in 1893 coming to America with the Austrian Orchestra (Chicago Exposition) and continuing in Chicago as teacher and leader of a Quartet, in 1896–1910 concertmaster of the Pittsburgh Orchestra, with many appearances as soloist and with quartet, besides much teaching, in 1910–12 in Vienna, and since 1912 at Toronto as professor at the Canadian Academy, leader of its quartet and in 1915 founder of the *Canadian Journal of Music*. Has written 2 violin-concertos, a string-quartet, violin-pieces and études, choruses and songs, besides an appreciation of Beethoven (1913). *A.*

Kunkel, Franz Joseph (n. Darmstadt, 1808–1880, Frankfort). Hessian theorist, in 1828–54 rector and music-master at the Bensheim Seminary. Wrote several books on harmony (1844–77), including an exposition of Weitzmann's system.

Künnecke, Eduard (Emmerich, 1885). Rhenish composer, pupil of the Berlin Hochschule. Has written the operas *Robins Ende*, 1909, and *Cœur As*, 1913, the festspiel *Die Circe*, 1912, and the singspiel *Dorf ohne Glock*, 1919, 5 operettas (1920–21), besides an orchestral suite and songs.

Kunsemüller, Ernst (Rehme, 1885–1918, Düsseldorf). Westphalian conductor, educated at Berlin and Bonn Universities (Ph.D. 1909), with musical training at the Cologne Conservatory, from 1910 leader of an *a cappella* chorus at Neuss, from 1912 conductor of two choruses at Kiel and from 1914 music-director at Kiel University, following Stange. Wrote 2 piano-sonatas and other pieces, a serenade for small orchestra, choruses and songs.

Kuntz, Karl (Treves, 1817–1883, Delitzsch). Rhenish organist and singing-teacher, trained at the Institut für Kirchenmusik, Berlin, from about 1840 organist at Pritzwalk and Aschersleben and from 1873 teacher in the Delitzsch Seminary. Wrote many taking comic men's choruses and part-songs, an operetta (1875), organ- and choir-pieces, and edited the 3d edition of Seidel's *Die Orgel u. ihr Bau* (1875).

Kunwald, Ernst (Vienna, 1868). Eminent Austrian conductor, a graduate in law at Vienna University, studying also with Leschetizky, Epstein and Grädener and at the Leipzig Conservatory, from 1895 theater-conductor in succession at Rostock, Sondershausen, Essen, Halle, Madrid, Frankfort, Berlin (Kroll's), and Nuremberg, from 1907 conductor of the Berlin Philharmonic, and in 1912–17 of the Cincinnati Orchestra, withdrawing for political reasons. His first visit to America was in 1906 as guest-conductor of the New York Philharmonic. Since 1920 he has conducted the Symphony Concerts in Königsberg, becoming general director in 1922, and in 1919 took charge of the periodical *Der Merker*. *A.*

Kunz, Konrad Max (Schwandorf, 1812–1875, Munich). Bavarian composer of popular men's part-songs and useful piano-canons. He helped found the Munich Liedertafel, becoming conductor, and from 1845 was chorusmaster at the Opera.

Kunzen, Adolph Karl (Wittenberg, 1720–1781, Lübeck), son of Johann below. Saxon composer, pupil of his father and Lustig, precociously developed as a harpsichordist (appearing in Holland and England at eight), from 1750 court-director at Schwerin and in 1757–71 his father's successor as organist at Lübeck. Wrote many church-oratorios, many concerted serenatas, concertos and sonatas for violin and for clavier, 3 sets of songs (1748–56), etc. *G.*

Kunzen, Friedrich Ludwig Aemilius (Lübeck, 1761–1817, Copenhagen), son of the above. North German composer, educated at Kiel University, from 1787 teacher at Copenhagen, in 1791–92 associated with Reichardt in Berlin in editing the latter's *Wochenblatt* and *Monatsschrift*, then for short periods conductor at Frankfort and Prague, and from 1795 court-director at Copenhagen, succeeding Schulz. Wrote 13 Danish and German operas, including *Holger Danske*, 1789, *Das Fest des Winzer*, 1795, other stage-music, oratorios, cantatas, odes and songs of historic value, overtures, other orchestral music, sonatas, etc. *G.*

Kunzen, Johann Paul (n. Leipzig, 1696–1757, Lübeck). Saxon composer, early active as singer and organist, in 1718 director at Zerbst, in 1719 at Wittenberg as concert-director, then at Dresden, in 1723–32 opera-composer at Hamburg (with some concert-tours), and from 1732 organist of the Marienkirche in Lübeck. Wrote several operas, an oratorio, cantatas, a Passion, overtures, etc. He gave series of concerts somewhat like Buxtehude's Abendmusiken. *G.*

Kupfer-Berger, Ludmilla (Vienna, 1850–1905, do.). Austrian operatic soprano, trained at the Vienna Conservatory, making her début in 1868 and soon engaged at the Berlin Opera (marrying the merchant Ernst Kupfer), from 1875 at the Vienna Opera in alternation with Materna, from 1885 touring in Italy, Spain and South America and after 1898 teaching in Vienna.

Kurpinski, Karl Kasimir (n. Fraustadt, 1785–1857, Warsaw). Polish-Prussian conductor and composer, from 1810 Elsner's assistant at the Warsaw Opera and in 1825–42 his successor as conductor. Wrote about 25 operas (from 1811), including *Jadwiga*, 1814 (revived in 1907), *Kalmora*, 1820, etc., a symphony, 4 overtures, cantatas, masses, other church-music, and 2 harmony text-books (1819–20).

Kurt, Melanie (Vienna, 1880). Eminent Austrian operatic soprano, trained at the Vienna Conservatory, and by Leschetizky and Fannie Mütter, appearing in 1897–1900 as concert-pianist, but from 1902 on the stage at Lübeck and Leipzig. After further study with the Lehmann sisters, from 1905 she was at the Brunswick Opera and in 1908–12 at the Berlin Opera, becoming a noted Wagnerian interpreter and from 1912 was engaged at the new opera-house at Charlottenburg, but with many appearances elsewhere. In 1915–17 she made a striking success at the Metropolitan in New York. Since 1910 she has been the wife of Prof. Max Deri of Berlin. *A.*

Kurth, Ernst (Vienna, 1886). Austrian theorist, trained at Vienna University (Ph.D. 1908), since 1912 lecturer at Bern University and leader of the Collegium Musicum. Author of *Der Stil d. Opera Seria von Gluck bis zum Orfeo*, 1909 (Adler's *Studien*), on Franco's *Cantus Mensurabilis* (1908, *Kirchenmusikal. Jahrbuch*), *Die Voraussetzungen d. theoret. Harmonik*, 1913, *Grundlagen d. linearen Kontrapunkts*, 1917, and *Romantische Harmonik u. ihre Krise in Wagners Tristan*, 1920.

Kurth, Martin Alexander Otto (Triebel, 1846). Prussian composer, pupil of Haupt, Löschhorn and Jul. Schneider, since 1871 music-master at the Teachers' Seminary at Lüneburg, gaining the title of royal director in 1885. Has written the operas *Königin Bertha*, 1892, *Das Gluck von Hohenstein* and *Wittekind*, an oratorio, an Advent-cantata, 3 symphonies, other orchestral pieces, a piano-quartet, trios, 2 violin-sonatas, choral settings of old Prussian war-songs, etc.

Kusser [Cousser], Johann Siegmund (1660–1727). 17th C. *G* (Cousser).

Kussewitzky, Sergei Alexandrovitch (Vishni Volochok). Eminent Russian double-bassist and conductor, trained at the Philharmonic Music School, Moscow, from 1900 professor there and from 1904 in the court-orchestra at Petrograd. In 1907 he organized a large orchestra of his own, giving concerts in Petrograd and Moscow, in 1909–14 also (by means of a special steamer) up and down the Volga. In 1816–17 he visited America and since 1921 has lived in Paris. He followed Monteux in 1924 as conductor of the Boston Symphony Orchestra.

Küster, Hermann (Templin, 1817–1878, Herford). Prussian organist, trained at the Institut für Kirchenmusik and the Akademie in Berlin, in 1845–52 director at Saarbrücken and from 1857 cathedral-organist at Berlin, following Grell. About 1855 he started the Berlin Tonkünstlerverein. From 1874 he held the title of royal professor. Author of *Ueber Hündels Israel*

in Aegypten, 1854, notable *Vorträge über Bildung u. Begründung eines musikal. Urteils*, 4 vols. 1870–77, *Ueber d. Formen in d. Musik*, 1872, text-books in singing and articles in periodicals, besides 7 oratorios, orchestral pieces, church- music, etc.

Kutscherra, Elise (Prague, 1874). Bohemian operatic soprano, pupil of Mmes. Viardot-Garcia and Padilla, from 1892 appearing in Berlin and later at the Monnaie in Brussels, with tours in the United States in 1895 and 1915 and several engagements at Paris.

Kutzschbach, Hermann Ludwig (Meissen, 1875). Saxon conductor, trained at the Dresden Conservatory, from 1895 chorusmaster or assistant-conductor at the Dresden Opera, but in 1906–09 court-director at Mannheim. In 1914 he became chief conductor at Dresden in conjunction with Reiner.

Kuula, Toivo (Vasa, 1883–1918, Viborg). Able Finnish composer, pupil of the Helsingfors Conservatory and of Bossi, Sitt and Labey, from 1910 conductor of the orchestra at Uleåborg, in 1913–14 assistant in the Helsingfors Philharmonic and then at Wüpuri. Has written a symphonic poem, 2 orchestral suites, a piano-trio, a violin-sonata, 3 cantatas, 2 *Legends* for voice and orchestra, *a cappella* choruses, songs and piano-pieces.

Kuyper, Elisabeth (b. 1877). Gifted Dutch composer, pupil of the Berlin Hochschule and from 1908 teacher there. In 1908 she founded a women's orchestra and also a singing-society which she conducted with skill. Has written an orchestral serenade, a violin-concerto, a violin-sonata, a ballade for 'cello, etc.

Küzdö, Victor (Pest, 1869). Hungarian violinist, graduated from the Pest Conservatory at thirteen and immediately beginning extensive tours throughout Europe and America (from 1884). After further study with Lotto and Auer, since 1887 concertist and teacher in America. Has written various violin-works.

Kuznietsov, Maria (Odessa, 1884). Russian operatic soprano, appearing from 1905 in Russia, Spain, France, England and (from 1915) America. She sang at the première of Strauss' *Josef-Legende* in 1914 (Paris).

Kwast, James (Nijkerk, 1852). Dutch pianist, pupil of the Leipzig Conservatory, Th. Kullak, Wüerst, Brassin and Gevaert, from 1874 at the Cologne Conservatory, from 1883 at the Hoch Conservatory, Frankfort, from 1903 at the Klindworth-Scharwenka Conservatory, Berlin, and then at the Stern Conservatory. Has written a piano-concerto, a piano-trio, piano-pieces and études, an overture, etc. His first wife was the daughter of Ferd. Hiller and his second the accomplished concert-player Frieda Hodapp (b. 1880).

L

Labarre, Théodore (Paris, 1805–1870, do.). Noted French harpist, pupil of Bochsa, Nadermann and the Paris Conservatory, from about 1825 touring widely while living at Paris and London alternately, in 1847–49 conductor at the Opéra-Comique, from 1851 director of the private band of Napoleon III and from 1867 professor at the Conservatory, following Prumier. Wrote much harp-music in varied forms, often with other instruments, and a method, besides 4 operas (1831–55), 5 ballets and effective songs.

Labatt, Leonard (Stockholm, 1838–1897, do.). Able Swedish operatic tenor, trained at the Stockholm Conservatory and by Masset, from 1866 appearing in Sweden, in 1869–83 engaged at the Vienna Opera and in 1888 making an American tour. He excelled in Wagnerian works. See Hedberg's *Svenska Opera-Sängare*, 1885.

Laber, Heinrich (Ellingen, 1880). Bavarian violinist, pupil of the Munich Conservatory, from about 1900 concertmaster at Munich, Bern, Augsburg, Baden-Baden and Stuttgart successively, in 1913 conductor of the Nuremberg Lehrergesangverein, in 1914–22 court-conductor at Gera and then in charge of opera at Plauen.

Labey, Marcel (n. Rodez, 1875). French conductor and composer, after taking his degree in law (1898) pupil of the Schola Cantorum, where he became teacher, inspector and conductor of the orchestral classes and (with d'Indy) of the public concerts. He is also secretary of the Société Nationale. Has written the opera *Bérangère*, 1912, 2 symphonies (1903, '08), a piano-quartet (1911), and orchestral fantasia, a viola-suite, sonatas for violin and for piano, piano-arrangements of some of d'Indy's orchestral works (including his 2d Symphony) and songs.

Labia, Maria (Verona, 1885). Able Italian operatic soprano, pupil of her mother, at first appearing in concert in Milan, Petrograd and Stockholm, in 1905 also in opera at Stockholm, from 1906 engaged at the Berlin Komische Oper, in 1908–10 a leading artist at the Manhattan, New York, and since 1911 at the Vienna Opera. She is highly gifted as an actress.

Labitzky, Joseph (n. Eger, 1802–1881, Karlsbad). Popular Bohemian violinist and dance-composer, pupil of Veit, from 1821 playing in the Karlsbad orchestra and in 1834–53 touring throughout northern Europe with his own orchestra. Wrote about 300 very effective dances. His son **August** (1832–1903) succeeded him as director of the Karlsbad Kurorchester. *G.*

Lablache, Luigi (Naples, 1794–1858, do.), son of a French father and an Irish mother. Eminent Italian operatic bass, pupil of Varesi, from 1812 appearing at Naples theaters in comic parts and from 1813 at Palermo in opera seria, from 1817 at Milan and Turin, in 1824 in Vienna and from 1830 in London and Paris, continuing with phenomenal success till 1856, including a trip to Petrograd in 1852. His voice had enormous sonority, but was capable of perfect adaptation to all emotions and situations, and he had great versatility in interpreting the most varied styles. As a boy in 1809 he sang the alto solos in Mozart's Requiem at a memorial service for Haydn and in 1827 he was one of the torch-bearers at Beethoven's funeral and sang the bass solos of Mozart's Requiem at the later service. To him Schubert dedicated three of his songs (1827). In his youth he was expert on violin and 'cello. His development as a stage-artist of the first rank was largely due to the influence of his wife, Teresa Pinotti, the daughter of a foremost Italian actor. *G.*

Labor, Josef (Horowitz, 1842). Gifted Bohemian pianist and organist (blind), pupil of the Vienna Conservatory, from 1863 making a strong impression as a touring virtuoso (piano) and becoming chamber-musician to the King of Hanover, from 1868 living in Vienna, where after 1879 he became known as one of the best organists in Austria. Has written 2 piano-quintets, a piano-quartet, a piano-trio, a violin-sonata, horn-variations, a *Konzertstück* for piano and orchestra, many other piano-pieces, organ-fantasias and pieces, some choral church-music, etc., besides editing Biber's violin-sonatas for the *Denkmäler d. Tonkunst in Oesterreich* (v, xii) and filling out the continuo for Cesti's *Pomo d'Oro* for the same (iii, iv).

Laborde, Jean Benjamin de (Paris, 1734–1794, do.). French courtier under Louis XV (at one time governor of the Louvre), becoming wealthy through connection with the tax-system of the Fermiers Généraux and increasingly active in music (as amateur). Wrote 11 comic operas (1758–72), a collection of songs (1773), an *Essai sur la Musique Ancienne et Moderne*, 4 vols, 1780 (with a supplement in 1781) and a monograph on Raoul de Coucy (1781). He was put to death during the Revolution. *G.*

Lach, Robert (Vienna, 1874). Eminent Austrian musicologist, poet and composer, educated at Vienna and Prague Universities (Ph.D. 1902), pupil of Fuchs at the Vienna Conservatory, for some years living in the South for his health, but in 1911–20 head of the music-division of the Vienna Library, then becoming professor at the University. Author of various monographs in the *I. M. G. Sammelbde.* (1903–04) and masterly *Studien zur Entwicklungsgesch. d. ornamentalen Melopöie*, 1913 (involving exhaustive use of ethnological data), besides libretti for various operas and ballets, a volume of lyrics and legends, and many articles in periodicals. Has written a symphony (1895), the

overtures *Don Juan*, *Totentanz* and *Narrentraum*, music for Schönherr's *Ein Königreich* (1909), 3 piano-quintets, 3 piano-quartets, 3 string-quartets, 3 piano-trios, 3 sonatas for viola d'amour, works for piano and wind, the choral work *Der Mönch von Heisterbach*, 3 masses, choruses, duets and songs, besides settings of his own dramatic poems (*König Hummelsang*, *Goldener*).

Lachmund, Carl Valentine (Booneville, Mo., 1857). American pianist, trained at the Cologne Conservatory and by Moszkowski, Kiel, the Scharwenkas and Liszt, from 1885 teacher at the Scharwenka Conservatory, Berlin, and since 1891 teaching in New York, where in 1896–1908 he conducted the Women's String Orchestra. In 1880 he toured the United States with Wilhelmj and in 1887 with Marianne Brandt. Has written 2 overtures (one called *Japanese*), an *Italian Suite* for orchestra, other orchestral pieces, a trio for harp, violin and 'cello, piano-pieces and a comic operetta (not yet given). *A.*

Lachner, Franz (n. Donauwörth, 1803–1890, Munich), brother of the two following. Eminent Bavarian conductor and composer, pupil of his father, Ett, Stadler, Sechter and Weigl (also intimate with Schubert), in 1822–24 organist at the Evangelical Church in Vienna, from 1827 conductor at the Kärnthnerthor Theater, in 1834–36 court-director at Mannheim and in 1836–68 court-director at Munich, where he exercised an increasingly powerful influence, though at the end he was disturbed at the growing interest in Wagner. Besides his heavy work as conductor of the court-opera, the court-choir and the concerts of the Conservatory, he was repeatedly called to direct large festivals (as at Munich in 1854 and '63, at Aix in 1861 and '70). Besides holding the title of general musical director from 1852, Munich University made him Ph.D. in 1872. Wrote the operas *Die Bürgschaft*, 1828, *Alidia*, 1839, *Caterina Cornaro*, 1841, and *Benvenuto Cellini*, 1849, incidental music for *Lanassa* (1832), the oratorio *Moses*, 1836, the cantata *Die vier Menschenalter*, 1831, a solemn mass and several others, a Requiem, 2 Stabat Maters, various Psalms, motets, etc., 8 symphonies (including the *Appassionata* in C min., which gained a prize from the Musikfreunde, and No. 6 in D, which Schumann eulogized), 7 orchestral suites, several overtures and serenades, the orchestration of Schubert's *Miriams Siegesgesang*, a festal march for brass, a wind-nonet, sextets, quintets, 5 quartets, trios, etc., for piano and strings, an elegy for 5 'cellos, a serenade for 4 do., 2 harp-concertos, violin-sonatas, organ-sonatas, fugues and other pieces, choruses, part-songs and songs. All his work was characterized by great contrapuntal and technical skill, often rising to much dignity and beauty. Memoirs by Kronseder, 1903 (in *Altbayr. Monatsschrift*, with catalogue of works), and Schwind, 1904. *G.*

Lachner, Ignaz (n. Donauwörth, 1807–1895, Hanover), brother of the above and the following. Able Bavarian conductor and composer, pupil of his father, Neugebauer, Keller and Witschka, early playing (with his brother Franz) in a Munich orchestra, in 1824–31 Franz's successor at the Evangelical Church in Vienna and also from 1825 assistant-conductor at the Opera, besides playing under his brother at the Kärnthnerthor Theater, from 1831 court-director at Stuttgart, returning in 1836 to Munich, where in 1842–53 he was his brother's assistant, from 1853 director at the Hamburg Opera, from 1858 court-director at Stockholm and in 1861–75 opera-conductor at Frankfort. Wrote the operas *Der Geisterturm*, 1837, *Die Regenbrüder*, 1839, and *Loreley*, 1846, several singspiele, ballets and other stage-music, symphonies, string-quartets, piano-trios, sonatas and other pieces, violin-works, masses and other church-music, etc. *G.*

Lachner, Vincenz (n. Donauwörth, 1811–1893, Karlsruhe), brother of the two foregoing. Able Bavarian conductor and composer, pupil of his father and brothers, succeeding Ignaz as organist at the Evangelical Church in Vienna in 1831–36 and then following Franz as court-director at Mannheim in 1836–73 (with absences as opera-conductor at London in 1842 and at Frankfort in 1848), and from 1873 living at Karlsruhe, where from 1884 he taught in the Conservatory. Wrote symphonies, overtures (notably *Turandot*, *Demetrius* and *Festouvertüre*), string-quartets, a piano-quartet, famous choruses and part-songs for men's voices, many songs, etc. *G.*

Lachnith, Ludwig Wenzel (Prague, 1746–1820, Paris). Bohemian hornist, pupil of Rudolph and Philidor, appearing as soloist in Paris from about 1775. Later, besides writing 4 operas (1785–98), 18 symphonies, 3 piano-concertos and a quantity of facile chamber-music, he made a temporary hit with a reckless rehash of Mozart's *Zauberflöte* (*Les Mystères d'Isis*, 1801) a compilation with Berton and others (*Le Laboureur Chinois*, 1813), the 'action-oratorios' *Saul* and *La Prise de Jéricho*, 1805 (both with Chr. Kalkbrenner), etc. *G.*

Lack, Théodore (Quimper, 1846–1921, Paris). Gifted French pianist, precociously developed (organist at Quimper in 1856–60), then pupil of the Paris Conservatory and from 1864 professor there. Since 1881 he had been officier in the Académie and since 1887 also de l'Instruction Publique. He wrote a large amount of polished salon-music.

Lackowitz, Walter (n. Berlin, 1837–1916, do.). Prussian editor, pupil of his father, Erk, Kullak and Dehn, in 1877–97 in charge of the *Deutsche Musikerzeitung*. Author of *Musikal. Skizzenblätter*, 1872, an *Opernführer*, 2 parts (6th ed. 1899) and an *Operettenführer*, 1898. He was also a practical botanist.

Lacombe, Louis Brouillon- (Bourges, 1818–1884, St.-Vaast-la-Hougue). Able French pianist and composer, trained at the Paris Conservatory and by Czerny, Fischhof, Seyfried, Sechter and Barbireau, in 1832–40 (at first with his sister) touring widely in Belgium, Germany and

Austria and then active in Paris as virtuoso and teacher, with increasing composition. Wrote the operas *La Madone*, 1860, *Winkelried*, 1892, *Le Tonellier*, 1897 (at first as *Meister Martin*), and *Korrigane*, 1901, the choral melodrama *Sapho*, 1878 (Exposition prize), music for Niboyet's *L'Amour* (1859), the dramatic symphonies with soli and chorus *Manfred*, 1847, and *Arva*, 1850, an orchestral *Epopée Lyrique*, an overture, the Hungarian fantasia *Lassan et Friss*, an elegy, *Au Tombeau d'un Héros*, for violin and orchestra, a quintet for piano, violin, 'cello, oboe and bassoon, 2 piano-trios, piano-nocturnes, études and many other graceful pieces, choruses *a cappella* or with organ, and songs. Author of *Philosophie et Musique*, 1895. Memoirs by Bourdin, 1882, Boyer, 1888, and Gallet, 1891. *G.*

Lacombe, Paul (Carcassone, 1837). Gifted French composer, mostly self-trained. Has written 3 symphonies, a symphonic overture, a *Suite Pastorale*, a serenade and other orchestral works, a suite for piano and orchestra, notable chamber-pieces, including a piano-trio, a serenade for flute, oboe and strings, 3 violin-sonatas, etc., a mass, a Requiem, songs, etc. In 1889 he was awarded the Prix Chartier.

Lacome [d'Estalenx], Paul Jean Jacques (n. Auch, 1838–1920, do.). French composer of many operettas (1870–1900), 3 orchestral suites, chamber-music, over 200 songs, piano-pieces, etc., and an *Introduction à la Vie Musicale*, 1911.

Lacoste. French composer of 5 operas (1705–32) and other stage-pieces for Paris or Versailles. In 1693–1708 he was a chorus-singer at the Opéra and later conductor. He lived till after 1757.

Lacy, Michael Rophino (Bilbao, 1795–1867, London). Irish (-Spanish) violinist, pupil of Kreutzer, from 1804–05 appearing in Paris and various British cities and from 1818, after being engaged as an actor, concertmaster at Liverpool and London. He was notable as the maker of clever (sometimes over-free) adaptations of well-known operas (as *Semiramide*, 1829, *Guillaume Tell*, 1830, *Fra Diavolo*, 1831, a pasticcio of *Mosè in Egitto* and *Israel in Egypt*, 1833, and *Der Freischütz*, 1839). He assisted Schœlcher in his *Life of Handel* (1857). *G.*

Ladegast, Friedrich (n. Leipzig, 1818–1905, Weissenfels). Saxon organ-maker, from 1846 established at Weissenfels, in 1855 completing the organ in Magdeburg Cathedral and in 1862 that in the Nikolaikirche at Leipzig, with many others (over 200).

Ladmirault, Paul Émile (Nantes, 1877). French composer, trained at the Nantes and Paris Conservatories, beginning works on a large scale in 1893. In 1900–02 he was critic for the *Courrier Musical* and for many years for *L'Ouest-Artiste* (Nantes), besides since 1913 contributing to the journal of the S. I. M. He is one of the executive committee of the Société Nationale. Has written the operas *Gilles de Retz* (1893) and *Myrdhin* (1909), the ballet-pantomime *La Prêtresse de Korydwen*, 1922, the symphonic poem *Tristan dans la Forêt de Morois*, a symphony (1910), *Les Sablaises* (1899) and *Marche de Gorsedd* (1910), both for military band, an offertoire for string-quartet and organ, a *Ballet Bohémien* for flute, oboe, double string-quartet and piano, a violin-sonata (1901), a suite for oboe and piano (1896), a *Chanson Grecque* for flute and piano (1900), a violin-fantasia, various piano-pieces (solo or 4-hands), the choral works *Les Berceaux*, 1898 (with string-quartet and piano), *Printemps*, 1902, *Chœurs des Âmes de la Forêt*, 1903 (both with orchestra), *L' Hymne National Breton*, 1910, *Chanson Bretonne*, 1910 (both with military band), *Les Dominicales*, 1911 (with piano), and a Tantum Ergo for tenor, chorus, organ, harp, violin and double-bass, many songs and collections of folk-songs from Brittany and Vendée, *Noëls Anciens*, etc. Several numbers from *Myrdhin* (for orchestra) have been published. See Séré, *Musiciens d' Aujourd'hui*, 1911.

Laduchin, Nikolai Michailovitch (Petrograd, 1860). Russian composer, pupil of Taneiev, writing *Variations Symphoniques*, a *Crépuscule* for strings, a *Petite Suite* for violin, the choral *Liturgy of St. John Slatoust*, piano-pieces, songs (many for children) and solfeggi.

Ladurner, Ignaz Anton Franz Xaver (Aldein, 1766–1839, n. Paris). Tyrolese pianist, from 1788 active in Paris as both player and teacher, ultimately on the Conservatory staff. Wrote 12 piano-sonatas (one also for 4 hands), variations, divertissements, etc., 9 violin-sonatas and 2 short operas (1793–96). Auber was among his pupils.

Lafage, Juste Adrien Lenoir de (Paris, 1801–1862, Charenton), grandson of the archæologist M. A. Lenoir. Learned French music-historian, pupil of Perne, Choron and Baini, with further study in Italy and travels in Germany, Spain and England (1851). In 1829–33 he was choir-master at St.-Étienne du Mont. In 1859 he started the periodical *Le Plain-Chant* and his labor upon it, added to previous overwork, led to insanity. Author of *Manuel Complet de Musique*, 6 vols. 1836–38 (in part based on notes by Choron), *Sémëiologie Musicale*, 1837 (also based on Choron's ideas), *De la Chanson considérée sous le rapport musicale*, 1840, *Miscellanées Musicales*, 1844 (sketches of various composers), many other detached sketches (1837–44), *Histoire Générale de la Musique*, 2 vols. 1844 (only the early portions of a gigantic plan), monographs on the history of plain-song (1853), *Cours Complet de Plain-Chant*, 2 vols. 1855–56, with a *Nouveau Traité* later (1859), *De l' Unité Tonique*, 1859, *Essais de Diphthérographie Musicale*, 2 vols. 1864, and *Extraits du Catalogue Critique et Raisonné d'une Petite Bibliothèque Musicale*, n. d. (only 100 copies printed). His valuable library (catalogue issued in 1862) was scattered after his death, but his papers and incomplete writings went to the Paris Library. Memoir by Denne-Baron, 1863. *G.*

Lafont, Charles Philippe (Paris, 1781–1839, n. Tarbes). Eminent French violinist, pupil of

Berthaume (his uncle), Kreutzer and Rode, appearing in Germany with Berthaume when but eleven and in 1801–08 touring steadily throughout the Continent, from 1808 soloist to the Emperor of Russia and from 1815 to Louis XVIII. In 1816 he competed with Paganini at Milan. From 1831 he was largely occupied with tours with Herz, on one of which he was killed in an accident. Wrote 7 violin-concertos and many pieces, about 200 songs and 2 small operas (from 1803). *G.*

La Forge, Frank (Rockford, Ill. 1879). Gifted American pianist, pupil of his sister, Wild, Leschetizky, Labor and Navrátil, from about 1900 becoming noted as accompanist for Mmes. Gadski, Sembrich, Alda, Matzenauer, Schumann-Heink and many others. He regularly accompanies without notes. Has written effective piano-pieces and songs. His home is in New York. *A.*

Lagkner, Daniel. 17th C.

Lagoanère, Oscar de (Bordeaux, 1853). French conductor and composer of light stage-music, pupil of the Paris Conservatory and since 1876 active at several Parisian theaters, producing before 1914 about 10 operettas and as many ballets, etc.

La Grange, Anna Caroline de (Paris, 1825– ?). French operatic soprano, pupil of Bordogni and Lamperti, from 1842 winning success in Italy, in 1848–49 at Vienna (where she married the rich Russian Stankovitch) and then (till 1869) traveling widely in Europe and America (New York in 1855).

Laguerre, Elizabeth Claude de, née Jacquet (1659–1729). 17th C.

La Harpe, Jean François de (Paris, 1739–1803, do.). French poet and critic, in 1777 among those arrayed against Gluck.

Lahee, Henry (London, 1826–1912, do.). English pianist and organist, pupil of W. S. Bennett, Goss and Potter, in 1847–74 organist at Holy Trinity (Brompton) and popular as pianist and teacher. Wrote the cantatas *The Building of the Ship*, 1869, *The Blessing of the Children*, 1870, *The Sleeping Beauty* (women's voices), etc., many striking part-songs and glees (several prizes) and some anthems. *G.*

Lahee, Henry Charles (London, 1856), son of the above. English writer, since about 1883 in Boston (U. S.), where in 1891–99 he was secretary of the New England Conservatory. Has written a series of useful popular handbooks about singers, violinists, pianists, organists, etc. (from 1898), and *Annals of Music in America*, 1923. *A.*

La Hèle, George de (? –1589). 16th C. *G.*

Lahoussaye, Pierre (Paris, 1735–1818, do.). French violinist and conductor, early employed by French and Italian noblemen, in 1770–75 director of the Italian Opera in London, from 1779 of the Concerts Spirituels in Paris, from 1781 of the Comédie Italienne and from 1790 of the Théâtre Feydeau, besides ultimately teaching at the Conservatory. *G.*

Laidlaw, Anna Robena (Bretton, 1819–1901, London). Gifted English pianist, pupil of Robert Müller and Herz, with study in Germany where she appeared in Berlin while still very young and in 1837 at the Gewandhaus in Leipzig, with tours in Austria and Russia. After 1840 she was active in London till her marriage to a Mr. Thomson in 1855. Schumann dedicated his *Fantasiestücke* to her in 1837 [he suggested the change of her given names, originally Robena Anna]. *G.*

Lajarte, Théodore Édouard Dufaure de (Bordeaux, 1826–1890, Paris). French critic and composer, pupil of Leborne, at first active in making light stage-music and pieces for military band, and from 1873 librarian at the Opéra. Author of *Bibliothèque Musicale . de l'Opéra*, 2 vols. 1876, *Curiosités de l'Opéra*, 1883, a large collection (9 series) of *Chefs-d'œuvre Classiques de l'Opéra Français*, another of *Airs à Danser*, and some text-books. *G.*

Laker, Karl (Gmünd, 1859). Carinthian specialist in throat- and ear-diseases at Gratz, writing several studies in tone-perception, notation and acoustical problems (from 1910).

Lalande, Désiré (Paris, 1867–1904, London). Able French oboist, pupil of the Paris Conservatory, from 1886 active in England in Hallé's orchestra at Manchester, from 1891 in the Scottish Orchestra (Henschel) and later in the Queen's Hall Orchestra in London. He was also expert on the English horn. *G.*

Lalande, Henriette Clémentine (Dunkirk, 1798–1867, Paris). French operatic singer, from 1814 heard in light opera in Naples and some French towns, then pupil of Garcia, Bonfichi and Banderali, winning applause in Italy in 1824–31 and finally visiting London and Paris. About 1823 she married the hornist Méric in Paris, and in 1833 retired. *G.*

Lalande, Michel Richard de (1657–1726). 17th C. *G.*

Lallouette, Jean François (1651–1728). 17th C.

Lalo, Charles (Périgueux, 1877). Professor of philosophy at the Bayonne Lycée, author of several works on musical æsthetics (1908–21).

Lalo, Édouard Victor Antoine (Lille, 1823–1892, Paris). Eminent French composer, trained at the Paris Conservatory (at first largely as violinist and violist), taking the second Prix de Rome in 1847, immediately entering upon varied forms of composition, but not securing much recognition until 1872, when his orchestral works began to appear, and 1874, when Sarasate played his violin-concerto. After this time his genius was generally acclaimed, especially in thematic originality and orchestration. In 1880 he became a member of the Légion d'Honneur and in 1890 officier. Wrote the operas *Fiesque* (1867, only the overture given) and especially *Le Roi d' Ys*, 1888 (begun in 1875), with portions of *Savonarola* and *La Jacquerie* (completed by Coquard and given in

1895), the pantomimes *Namouna*, 1882, and *Néron*, 1891, 3 symphonies, including that in G min. (1886), an orchestral *Divertissement*, 1872, *Allegro Symphonique*, 1875, *Rapsodie Norvégienne*, 1881, *Scherzo*, 1884, and some other pieces, concertos for violin (1872), for 'cello (1876) and for piano (1889), for violin and orchestra a *Symphonie Espagnole*, 1873, *Fantaisie Norvégienne*, 1880, *Romance-Sérénade*, 1880, and *Concerto Russe*, 1883, a string-quartet (revised, 1880), 3 piano-trios, sonatas for violin and for 'cello, several lesser works for violin or 'cello with piano, some choral church-music and 33 songs. These varied works established his place among the more gifted French composers of his period. In 1865 he married the fine contralto Mlle. Bernier de Maligny. Memoirs in biographical summaries by Imbert, 1892, Jullien, 1892, Lavignac, 1896, Servières, 1897, Bellaigue, 1898, Dufour, 1908, and Séré, 1911. *G.*

Laloy, Louis (Gray, 1874). Eminent French musicologist, graduate of the University of Paris in 1904 (Dr. ès Lettres) and pupil also of the Schola Cantorum, in 1905 founding (with Marnold) the *Mercure Musical*, which in 1907 he continued (with Écorcheville), as the organ of the French section of the I. M. G. He has been an influential critic for many other periodicals. In 1906–07 he took Rolland's place as lecturer on music-history at the University. Author of articles on the Greek enharmonic scales (1899, 1900), *Aristoxène et la Musique de l'Antiquité*, 1904, lives of Rameau (1904), Debussy (1909) and Chopin, *La Musique Chinoise*, 1910, and transcription of Chinese kin-music (in *S. I. M. Bulletin*), besides notes on Cambodian music (1907, at Basel Congress of the I. M. G.).

La Mara. See Lipsius.

Lambardi, Camillo and **Girolamo.** 17th C.

Lambert, Alexander (Warsaw, 1862). Polish pianist, pupil of his father, the Vienna Conservatory, Urban and Liszt, in 1881 visiting New York and then touring in Germany and Russia, since 1884 settled in New York, where in 1887–1905 he was director of the New York College of Music. Until 1892 he appeared widely as virtuoso. Has written several piano-works, a notable *Systematic Course of Studies*, 3 vols. 1907, and a short method. *A.*

Lambert, Johann Heinrich (Mülhausen, 1728–1777, Berlin). Alsatian government official, author of four articles on acoustics (1763–75, for the Berlin Akademie).

Lambert, Lucien (Paris, 1861). French composer, pupil of the Paris Conservatory (Prix Rossini, 1883). Has written the operas *Brocéliande*, 1893, *Le Spahi*, 1897, *La Marseillaise*, 1903, *Flamenca*, 1903, *Penticosa*, 1908 (prize at the Concours Astruc), and *La Sorcière*, the dramatic legend *Sire Olaf*, 1887, the ballet-pantomime *Russalka*, 1911, the cantata *Prométhée Enchaîné*, 1883, the symphonic poem, *Légende Roumaine*, the suite *Esquisses Créoles* (themes from Gottschalk), the Moorish rhapsody *Tanger le Soir*, a piano-concerto and an *Andante et Fantaisie Tzigane* for piano and orchestra, besides other piano-pieces. *G.*

Lambert, Michel (1610–1696). 17th C.

Lamberti, Giuseppe (Cuneo, ?1820–1894, Turin). Italian composer of the operas *Malek-Adel*, 1851, and *Leila di Granata*, 1857, with some church-music.

Lambeth, Henry Albert (n. Gosport, 1822–1895, Glasgow). English organist and conductor, pupil of Thos. Adams, from about 1853 city-organist at Glasgow and from 1859 conductor of the Choral Union there (till 1880), besides in 1874 forming a Select Choir (till 1878). He was later organist at St. Mary's and Park Church. Wrote 2 Psalms, piano-pieces and songs and (with Baptie) edited the *Scottish Book of Praise*, 1876. *G.*

Lambillotte, Louis (Charleroi, 1796–1855, Vaugirard). Belgian Jesuit and church-musician, in youth organist at Charleroi and Dinant, from 1822 connected with various monasteries. Wrote considerable church-music, including masses, motets, etc., and edited a *Musée des Organistes*, 2 vols. 1842–44. Author of a monograph on the famous St. Gall Antiphonary (1851), *Clef des Mélodies Grégoriennes*, 1851, and two other works on the practice of plain-song (1855, edited by Dufour, who added versions of the Gradual and Vesperal as illustrations). Memoirs by Dufour, 1857, Nisard, 1857, Monter, 1871, and in the Jesuit biography by Sommervogel.

Lambord, Benjamin (Portland, Me. 1879–1915, Lake Hopatcong, N. J.). Gifted, but short-lived, American composer, pupil of Arth. Whiting, MacDowell and Rybner (Mosenthal Fellow at Columbia Univ. 1905–06), from 1904 organist in New York churches and from 1912 founder and leader of the choral Society that in 1914 became the Modern Music Society. Wrote a part of the opera *Woodstock, Verses from Omar* for chorus and orchestra, an orchestral Introduction and Variations, a piano-trio, about 15 songs and some piano-pieces and studies, besides editing the orchestral division of *The Art of Music*. *A.*

Lambrino, Télémaque (Odessa, 1878). Greek-Russian pianist, trained at the Munich Conservatory and by Carreño, from 1900 touring or teaching from Leipzig as a center (1908–09 at the Moscow Conservatory) and also taking advanced classes in the Erfurt Music School and (from 1919) at the Klindworth-Scharwenka Conservatory in Berlin.

Lammers, Thorwald Amund (Modum, 1841). Norwegian bass-baritone, pupil of Arlberg and Lamperti, in 1874–77 engaged at the Christiania Opera and from 1879 founder and director of a choral society (from 1900 called the Cäcilienverein). Author of a *Store Musikere*, 1912, and harmonizations of Norwegian folk-songs.

Lamond, Frederick A. (Glasgow, 1868). Able Scottish pianist, pupil of his brother, H. C. Cooper, the Raff Conservatory (Frankfort), Von Bülow and Liszt, making his début at

Berlin in 1885, followed by many tours throughout Europe, usually with Berlin as center. He has been famous for his interpretation of Beethoven's later works. Has written a symphony (1889), the overture *Aus dem schottischen Hochlande* (1889), a piano-trio, a 'cello-sonata and other chamber-music, piano-pieces, etc. In 1909 he taught at the Sondershausen Conservatory and since 1917 has been professor at the Hague Conservatory. *G.*

Lamote de Grignon Bocquet, Juan (Barcelona, 1872). Spanish conductor of the Orchesta Sinfónica and Banda Municipal at Barcelona and also director of the Conservatorio del Liceo. Has written many orchestral pieces and songs.

Lamotte, Antoine Houdart de la (Paris, 1672–1731, do.). French poet, his many works including opera-libretti used by Campra, Destouches, Marais, Labarre and others.

Lamoureux, Charles (Bordeaux, 1834–1899, Paris). Eminent French violinist and conductor, trained mostly at the Paris Conservatory, from 1850 soloist in the Gymnase orchestra and then at the Opéra, in 1860 founded important chamber-music concerts (with Colonne, Adam and Rignault), in 1873 organized the Société de l'Harmonie Sacrée for choral music of the highest class, in 1872–77 was also assistant-conductor at the Conservatory Concerts, in 1876 held the same post at the Opéra, becoming in 1877–79 chief conductor, and in 1881 established the Concerts Lamoureux, which promptly became famous. He was often called to act as guest-conductor (as at the Boieldieu Festival at Rouen in 1875, and at London in 1881) and in 1896–99 took his orchestra several times to London. He was not only a consummate drill-master, but his programs were always strong and progressive. His vigorous advocacy of Wagner aroused violent protest, but he succeeded as champion of the new school of younger French composers. From 1897 he gradually transferred the leadership to his son-in-law Chevillard. In 1880 he was admitted to the Légion d'Honneur. *G.*

Lampadius, Wilhelm Adolf (1812–1892, Leipzig). Lutheran pastor, author of a life of Mendelssohn (1848, revised, 1886).

Lampe, Walther (Leipzig, 1872). Saxon composer, pupil of Knorr, Herzogenberg and Humperdinck, from about 1895 teaching at Munich, from 1920 at the Conservatory. Has written an orchestral *Tragisches Tongedicht*, a piano-trio, a violin-sonata, a serenade for 15 wood-winds, various piano-pieces, etc.

Lamperti, Francesco (Savona, 1811–1892, Como). Distinguished Italian singing-teacher, trained at the Milan Conservatory, but about 1840 in charge of the theater at Lodi and much sought for as teacher, in 1850–75 professor at the Milan Conservatory, there continuing to form a long list of famous singers. Author of several manuals and practical exercises. *G.*

Lamperti, Giovanni Battista (?Milan, 1839–1910, Berlin), son of the above. Italian singing-teacher, pupil of his father and equally influential at Milan, Paris, Dresden and Berlin in succession. Author of *Die Technik des Bel Canto*, 1905, *Scuola di Canto* (solfeggi, etc.), and other practical handbooks.

Lampugnani, Giovanni Battista (Milan, 1706–1781, do.). Italian conductor and composer, at first a teacher at Milan, in 1743–70? conductor of the Italian Opera, London, following Galuppi, and later cembalist at La Scala, Milan. Wrote about 50 operas (from 1737), including many pasticcios (some with Hasse), and considerable instrumental music. *G.*

Land, Jan Pieter Nicolaus (Delft, 1834–1897, Arnhem). From 1864 professor of Oriental languages at Amsterdam University and in 1872–94 at Leyden University, writing various important musicological monographs on Arabian and Javanese music (1884–92), on the works of Huygens (1882), on music in the 17th century (1889), etc.

Landi, Camilla (Geneva, 1866). Italian-Swiss soprano, pupil of her parents (both singers) and Buonamici, at first appearing in concert at Florence (1884) and in France (from 1886), but also once in 1888 and again in 1890 in opera at Paris. In 1892–97 she was active in England, especially in concert and festivals, then in Germany and throughout the Continent, returning in 1904–05 to England and then living at Geneva. To a beautiful voice she adds a high degree of musicianship and of personal magnetism. *G.*

Landi, Stefano (?1590–1655?). 17th C.

Landino, Francesco (?1325–1397). 14th C.

Landormy, Paul Charles René (Paris, 1869). French student of philosophy, musically trained by Sbriglia and Plançon, since 1902 active in Paris as lecturer on music-history, student of acoustics and writer for various journals. Author of a *Histoire de la Musique*, 1910 (3d ed. 1913), and a life of Brahms (1919) and a study of Gounod's *Faust*.

Landowska, Wanda (Warsaw, 1877). Polish pianist, pupil of the Warsaw Conservatory and of Moszkowski and Urban, in 1900–13 teaching at the Schola Cantorum, Paris (with concert-tours from 1906), but gradually devoting herself to music for the harpsichord with such success as to be made professor in 1913–19 at the Berlin Hochschule. Author of *Bach et ses Interprètes*, 1906, *La Musique Ancienne*, 1908, and *Les Allemands et la Musique Française au XVIII^e Siècle*, 1911, besides some works for orchestra, piano or voice.

Landshoff, Ludwig (Stettin, 1874). Pomeranian musicologist, trained at Berlin and Munich Universities (Ph.D. 1900), living then near Munich, in Italy and for a time opera-conductor at Kiel, Würzburg, etc., and since 1918 leader of the Munich Bach-Verein. Author of a study of Zumsteeg (1902), an edition of Bach's sacred songs (1905), a collection of *Alte Meister des Bel Canto*, 2 vols. 1912–15, and a monograph on the transcription of the basso continuo (1919, in the Sandberger *Festschrift*).

Lang, Benjamin Johnson (Salem, Mass. 1837–1909, Boston). Eminent American pianist, organist and conductor, pupil of his father, F. G. Hill, Jaëll, Satter and Liszt, from 1852 organist at various Boston churches (from 1865 at the South Church [Unitarian] and from 1885 at King's Chapel), also in 1859–95 for the Handel and Haydn Society, from 1862 gradually coming into prominence as conductor, in 1871–1901 leading the new Apollo Club, in 1874–1907 the new Cecilia Club, in 1895–97 succeeding Zerrahn in the Handel and Haydn Society and in concerts of his own. During this period he was also active as soloist and in much ensemble-playing (as with the Mendelssohn Quintett Club), with constant teaching. Wrote the oratorio *David*, orchestral and chamber-music, church-works, songs, etc., mostly remaining unpublished. *G, A.*

Lang, Heinrich (Laichingen, 1858–1919, Stuttgart). Würtemberger organist, trained at the Stuttgart Conservatory, in 1884–97 teacher at the Stuttgart Mittelschule and organist for the Classical Music Union, from 1894 organist at the Stiftskirche (following Faiszt) and from 1897 professor at the Conservatory, of which from 1910 he was vice-director. In 1907 he became head of the Organists' Union for Würtemberg and was also in request as an organ-virtuoso. Wrote an organ-sonata, an Introduction and Double Fugue, a Festival Prelude, chorale-preludes, etc., many *a cappella* motets, choruses, part-songs and songs (notably for children), and assisted in editing the Würtemberg *Choralbuch* in 1903 and '12.

Lang, Henry Albert (New Orleans, La. 1854). German-American pianist and composer, trained at the Stuttgart Conservatory and by V. Lachner, at first, after touring with Remenyi, teacher at the Karlsruhe Conservatory and in Riga and Königsberg, in 1890 returning to America, where, after a year at Galveston, in 1891 he settled in Philadelphia. Since 1913 he has taught at the Philadelphia Conservatory (Mus. D. 1911). Has written 2 symphonies (1914–15), the suite *Fantastic Dances*, a violin-concerto, a piano-quintet, 2 string-quartets, 2 piano-trios, a 'cello-sonata, piano-pieces and songs. Many of his larger works have won prizes. *A.*

Lang, Hermann (n. Freiberg, 1872). Saxon violinist and composer, pupil of the Dresden Conservatory, in 1893–95 playing in the court-orchestra there and since 1895 teaching at the Conservatory. Has written a sextet for strings, clarinet and bassoon, a quintet for wind and piano, trios, violin-pieces and songs.

Lang, Josephine (Munich, 1815–1880, Tübingen). Gifted Bavarian song-composer, pupil of her mother (Regina Hitzelberger), Frau Berlinghof-Wagner and Mendelssohn (who greatly admired her genius), from about 1835 teaching in Munich, from 1842 wife of the Tübingen professor C. R. Köstlin (d. 1856) and from 1856 again in Munich. Wrote many songs and piano-pieces. Memoir by H. A. Köstlin (her son), 1881 (in Waldersee's *Sammlung*). *G.*

Lang, Margaret Ruthven (Boston, 1867), daughter of Benjamin above. Able American composer, pupil of her father, L. Schmidt, Drechsler, Abel, Gluth, Chadwick and MacDowell. Has written the overtures *Witichis*, 1893, *Dramatic*, 1893, and *Totila*, an orchestral *Ballade*, 1901, the solos with orchestra *Sappho's Prayer to Aphrodite*, 1895, *Armida*, 1896, and *Phœbus*, the cantata *The Wild Huntsman*, a Te Deum, the *a cappella* chorus *Wind* (8-part), *The Heavenly Noël* (women's voices, with harp, organ, etc.), other choruses and part-songs, about 100 effective songs and many piano-pieces. *G, A.*

Langbecker, Emanuel Christian Gottlieb (Berlin, 1792–1843, do.). Prussian businessman, ultimately secretary to Prince Waldemar at Berlin. His avocation was the history of chorale-music. Author of *Das deutsch-evangel. Kirchenlied*, 1830, *Crügers Choral-Melodien*, 1835, *Gesangblätter aus d. 16. Jahrh.* 1838, and a life of Gerhardt (1841).

Langdon, Richard (Exeter, ?1729–1803, do.). English organist at the cathedrals of Exeter (from 1753), Ely (1777), Bristol (from 1778) and Armagh (1782–94). Wrote Psalms, anthems, glees, songs and 2 cantatas. *G.*

Lange, Daniel de (Rotterdam, 1841–1918, Point Loma, Cal.), brother of Samuel below. Dutch conductor and composer, pupil of M. Ganz, Servais, Verhulst, Damcke and Mme. Dubois, in 1860–63 teacher at the Lemberg Music School, for a time organist in a suburb of Paris, from 1870 teacher and secretary at the Amsterdam Conservatory (at first while it was still the Maatschappij Music School) and in 1895–1913 its director, following Coenen. He was long Coenen's assistant in the leadership of the Mannenkoor and also of the A Cappella Choir which in 1888–94 toured in England and Germany. He was for years critic for the *Niews*. His last years were spent in California. Wrote the opera *De Val van Kuilenburg*, music for *Ernani*, an *a cappella* mass, a Requiem, several cantatas, 2 symphonies, the overture *Willem van Holland*, a 'cello-concerto, sonatas for 'cello and for piano, etc., besides a text-book in theory (1908). *G, A.*

Lange, Gustav (n. Erfurt, 1830–1889, Wernigerode). Saxon pianist, pupil of A. W. Bach, Grell and Löschhorn, from 1860 active in Berlin as player and composer of over 400 salon-pieces, often of much effectiveness.

Lange, Hieronymus Gregor (? –1587). 16th C. *G.*

Lange, Konrad von (Göttingen, 1855–1915, Tübingen. From 1894 professor of the science of fine art at Tübingen University (from 1905 rector). He emphasized the part played by *illusion* in art-appreciation, especially in *Die bewusste Selbsttäuschung*, 1895, *Das Wesen d. Kunst*, 2 vols. 1901–02 (2d ed. 1907), *Das Wesen d. künstlerischen Erziehung*, 1902, and *Der Zweck d. Kunst*, 1912.

Lange, Samuel de (Rotterdam, 1840–1911, Stuttgart), brother of Daniel above. Eminent

Dutch organist, conductor and composer, pupil of his father, Verhulst, Winterberger, Damcke and Mikuli, in 1858–59 touring in Galicia and then living in Lemberg, from 1863 organist at Rotterdam and teacher in the Music School, with some tours in various countries, in 1874–76 teacher at the Basel Music School, from 1876 teacher at the Cologne Conservatory and conductor of the chorus for the Gürzenich concerts and of a men's chorus, in 1885–93 conductor of the Oratorio Society and other societies at The Hague, from 1894 teacher at the Stuttgart Conservatory and vice-director (director from 1900), besides directing choral and orchestral organizations, retiring in 1908. Wrote 3 symphonies (from 1879), a violin-concerto, a 'cello-concerto, a piano-concertino, a serenade for small orchestra, a *Konzertstück* for 'cello with orchestra, a piano-quintet, 4 string-quartets, a serenade for string-quartet and piano, 2 piano-trios, 4 violin sonatas, 2 'cello-sonatas, 8 great organ-sonatas, (no. 2 based on *Ein'feste Burg*), many preludes and fugues, a *Konzertstück* for organ, etc., the oratorio *Moses*, 1889, the cantatas *De Opstanding*, *Die Totenklage* and *Eines Königs Tränen*, 3 choruses for men's voices with orchestra, etc. He also edited Muffat's *Apparatus* (1888). *G.*

Lange-Müller, Peter Erasmus (n. Copenhagen, 1850). Eminent Danish composer, trained at the Copenhagen Conservatory and in 1879 holder of the Ancker Scholarship. In 1877–82 he held minor posts as leader of local societies. He has devoted himself almost wholly to composition, usually with a decided national flavor. Has written the operas *Tove*, 1878 (original text), *Spanish Students*, 1883, *Frau Jeanna*, 1891, and *Vikingeblod*, 1900, incidental music to about a dozen plays (including Drachmann's *Es war einmal*), 2 symphonies, the orchestral suites *Alhambra* and *Weyerburg*, the tone-picture *Sommernat ved Sundet*, a violin-concerto, a piano-trio, various violin-pieces, many cantatas and *a cappella* choruses, and about 200 songs, including many that have acquired almost the hold of folk-songs.

Langenus, Gustave (Mechlin, 1883). Able Belgian clarinettist, pupil of the Brussels Conservatory, from about 1905 playing in the Queen's Hall Orchestra, London, and also in that at Eastbourne, and in 1909 going to New York to join the Symphony Society and teach at the Institute of Musical Art. In 1914 he was one of the founders of the Chamber Music Society (with Carolyn Beebe), conducting it till 1916, when he became leader of the city band-concerts. Has written a method (1916), études, etc. *A.*

Langer, Eduard (Moscow, 1835). Russian (German) pianist and organist, trained at the Leipzig Conservatory, from about 1855 organist at Protestant churches in Moscow and from 1866 professor at the Conservatory. Has written a string-quartet, a string-trio, 2 violin-sonatas and many piano-pieces, including notable 2-piano arrangements of Russian operas and orchestral works.

Langer, Ferdinand (n. Heidelberg, 1839–1905, Kirneck). Badenese 'cellist, self-taught, from about 1865 in the Mannheim opera-orchestra, becoming assistant-conductor. He helped Heckel in the promotion of the Wagner-Verein (from 1883). Wrote 5 operas (1868–94) that had local popularity at Mannheim, and revised Weber's *Silvana* for its revival in 1885.

Langer, Hermann (n. Tharandt, 1819–1889, Dresden). Saxon organist and conductor, trained at Leipzig University and by K. F. Becker, from 1843 organist to the University and leader of the Pauliner (student-chorus), soon becoming teacher there of church-music and in 1857 music-director (Ph.D. 1859), besides from 1855 conducting the Euterpe (till 1860) and other choral societies. From 1882 he held the title of professor. In 1887 he became royal organ-inspector at Dresden. Published a collection of men's choruses, a text-book in singing and the periodical *Die musikal. Gartenlaube.*

Langer, Victor (Pest, 1842–1902, do.). Hungarian vocal composer, pupil of Volkmann and the Leipzig Conservatory, from about 1865 active at Pest as theater-conductor, critic and teacher. Wrote (under the name 'Aladár Tisza') many effective songs, choruses, dances, etc., with a strong national flavor.

Langert, Johann August Adolf (Coburg, 1836–1920, do.). Saxon composer, in 1860–68 theater-conductor at Coburg, Mannheim, Basel and Triest, then living at Paris and Berlin, in 1872–73 teacher at the Geneva Conservatory, and in 1873–97 court-director at Gotha, then retiring to Coburg. Wrote the operas *Die Jungfrau von Orleans*, 1861, *Des Sängers Fluch*, 1863, *Die Fabier*, 1866, *Doña Maria*, 1866, *Dornröschen*, 1871, and *Jean Cavalier*, 1880 (revised as *Die Camisarden*, 1887).

Langey, Otto (Frankfort-on-Oder, 1851–1922, New York). Prussian 'cellist, pupil of Specht, Ullrich, Cabisius and Fritze, from 1877 playing under Hallé and Richter in London and from 1889 in America, teaching in New York and in 1909 becoming arranger of orchestral works for the publisher Schirmer. Author of a series of *Tutors* for nearly 30 instruments. Has also written many light, but effective, orchestral pieces.

Langgaard, Siegfred (1852–1914, Copenhagen). Able Danish pianist, pupil of the Copenhagen Conservatory, Neruda, Neupert and Liszt, from about 1875 known as a striking interpreter, especially of Rubinstein and Liszt, and from 1881 teacher at the Copenhagen Conservatory. Wrote brilliant piano-pieces and songs. His wife was also a fine pianist and his son **Rudolf Immanuel** (b. 1893) has written for orchestra, organ and piano.

Langhans, Friedrich Wilhelm (Hamburg, 1832–1892, Berlin). Able North German violinist and music-historian, pupil of the Leipzig Conservatory and of Alard, from 1852 playing in the Gewandhaus and other Leipzig orchestras, in 1857–60 concertmaster at Düsseldorf, then living at Hamburg, Paris, Heidelberg (Ph.D.

1870) and Berlin (from 1871), where from 1874 he taught history at the Kullak Academy and from 1881 at the new Scharwenka Conservatory. In 1858–74 his wife was the pianist Louisa Japha. Author of *Das musikal. Urteil*, 1872 (2d ed. 1886), a history of the Berlin Hochschule (1873), *Musikgeschichte in 12 Vorträgen*, 1878, *Die Gesch. d. Musik d. 17., 18. u. 19. Jahrh.* 2 vols. 1882–86 (supplementing Ambros), and *Der Endreim in d. Musik*, 1891, besides a German translation of Niecks' life of Chopin (1889). Also wrote a symphony, the overture *Spartacus*, a string-quartet (1864), various violin-pieces and songs. He was elected to the Florence Academy in 1878 and to that at Rome in 1887. *G.*

Langlé, Honoré François Marie (Monaco, 1741–1807, n. Paris). French theorist, pupil of Caffaro, from 1764 conductor at Genoa, after 1768 in Paris, where he taught at the École Royale in 1784–91 and at the new Conservatory in 1795–1802, then continuing as librarian. Author of a *Traité d'Harmonie*, 1793 (2d ed. 1797), *Traité de la Fugue*, 1805, and other textbooks, besides assisting on Cherubini's singing-method. Also wrote several operas (from 1783) and some symphonies.

Lanier, Sidney (Macon, Ga. 1842–1881, Lynn, N. C.). The gifted American poet, who was also a fine flutist in the Peabody Orchestra at Baltimore (from 1873) and author of *The Science of English Verse*, 1881 (dealing with the musical aspects of versification). His poems contain remarkable passages on musical themes. *A.*

Lanière, Nicholas (1588–1666). 17th C. *G.*

Lankow, Anna (Bonn, 1850–1908, do.). Rhenish contralto and singing-teacher, trained at Cologne, Leipzig and Dresden, from 1877 appearing for a time in concert and opera (at Weimar), but soon gave up the latter. From 1885 she was soloist and teacher in New York. Author of *Die Wissenschaft d. Kunstgesangs*, 1899 (4th ed. 1905). *A.*

Lanner, Joseph Franz Karl (n. Vienna, 1801–1843, do.). Famous Austrian violinist and dance-composer, self-taught, from 1823 leading a Quartet (Joh. Strauss the violist) and presently an orchestra that was in much demand. Later he and Strauss alternated as leaders at the court-balls and he was named bandmaster of a crack regiment. He established the modern waltz as distinct from the earlier and simpler form. Wrote almost 200 dances, including waltzes (over 100), galops, ländler, mazurkas, polkas, quadrilles, etc., an overture and some other extended works (complete edition, 8 vols., edited by Kremser, 1889). Memoirs by H. Sachs, 1889, Rebay and Keller, 1901, and F. Lange, 1904. *G.*

Lannoy, Eduard, Freiherr von (Brussels, 1787–1853, Vienna). Austrian-Belgian nobleman, highly educated at Gratz and Paris, from 1813 active in Vienna as conductor of the Concerts Spirituels, promoter of the Gesellschaft der Musikfreunde and in 1830–35 on the directorate of the Conservatory. Wrote 3 operas (1814–19), singspiele, orchestral, chamber- and piano-music, etc.

Lans, Michael J. A. (Haarlem, 1845). Dutch R. C. priest, from 1869 teacher at Voorhout Seminary (n. Leyden) and from 1887 pastor at Schiedam. Author of a life of Palestrina (1882) and a text-book in counterpoint (1889). In 1876 he founded the periodical *Gregoriusblad* and in 1878 a Gregorius-Verein.

Lanzetti, Salvatore (Naples, ?1710–1780?, Turin). One of the earliest to emphasize the superiority of the 'cello over the viola da gamba. Wrote sonatas (1736), trios, etc., and a method. About 1748–56 he was active in London.

Lapicida, Erasmus. 15th C. *G.*

Laparra, Raoul (Bordeaux, 1876). French composer of the operas *Peau d'Âne*, 1899, *La Habanera*, 1908, and *La Jota*, 1911.

Laporte, Joseph de (Béfort, 1713–1779, Paris). French Jesuit (abbé), author of several dramatic annals, etc., including *Anecdotes*, 4 vols. 1775, a *Dictionnaire*, 3 vols. 1776, and an annual *Almanach* (from 1750, 48 vols. in all, those after 1779 by Duchesne and others).

La Pouplinière, Alexandre Jean Joseph Le Riche de (Paris, 1692–1762, do.). Contractor for the taxes under Louis XV (from 1718), becoming very wealthy. He was a pupil of Rameau and the latter not only lived at his house, but tested his works in his patron's private theater (from about 1730). In this theater frequent soirées were held, in which from 1751 Gossec was conductor and in 1754–55 Joh. Stamitz appeared. It was in his orchestra that various wind-instruments (including apparently clarinets) were first regularly introduced. See monograph by Cucuel, 1913.

Lappi, Pietro. 17th C.

Laroche, Hermann Augustovitch (Petrograd, 1845–1904, do.). Eminent Russian critic, pupil of A. Rubinstein and Zaremba, long intimate with Tchaikovsky, in 1867–70 teaching at the Moscow Conservatory and in 1872–79 at the Petrograd Conservatory, then living mostly at Petrograd (1883–86 at Moscow). He wrote abundantly for various Russian periodicals, usually with a conservative trend and always with much zeal for Tchaikovsky. Author of a life of Glinka (1868), a volume of collected essays (1894) and contributions to Kashkin's *Reminiscences* (1896) and Modeste Tchaikovsky's *Life* (1900–02) of Tchaikovsky, besides a translation of Hanslick's *Vom Musikalisch-Schönen* (1895), with a valuable preface. Also wrote the overture *Karmosina*, an orchestral Allegro and some songs. *G.*

L'Arronge, Adolf (Hamburg, 1838–1908, Berlin). North German conductor and composer, pupil of Genée and the Leipzig Conservatory, from 1854 theater-conductor at Cologne, Danzig, Königsberg, Würzburg, Stuttgart, Pest, Berlin (from 1866), Breslau (1874–78) and then Berlin again. Wrote many light operas and other stage-pieces, etc.

La Rue, Pierre de (? –1518). 16th C. *G.*

Laurette, Jean Louise (Toulouse, 1731–1792, do.). French actor and composer of several early comic operas (1753–72).

Láska, Gustav (Prague, 1847). Bohemian double-bassist and composer, trained at the Prague Conservatory, in 1867–68 touring as virtuoso, then (till 1875) in the court-orchestras at Kassel and Sondershausen, and since 1878 in that at Schwerin. Has written 2 symphonies, 2 overtures, a double-bass concerto and many pieces, the opera *Der Kaisersoldat*, the choral work *Deutsches Aufgebot*, etc.

Lassalle, Jean Louis (Lyons, 1847–1909, Paris). Eminent French operatic baritone, pupil mainly of Novelli, from 1869 appearing at Liège, The Hague, Lille and Toulouse, in 1872–93 steadily engaged at the Paris Opéra, where he succeeded to the place long held by Faure, and from 1903 professor at the Conservatory. At intervals he visited all parts of Europe and America (from 1892), everywhere with great success. He sang at the premières of Joncières' *Dimitri* (1876), Massenet's *Roi de Lahore* (1877). Gounod's *Polyeucte* (1878) and *Tribut de Zamora* (1881), A. Thomas' *Françoise de Rimini* (1882), Saint-Saëns' *Henri VIII* (1883) and *Ascanio* (1890), Reyer's *Sigurd* (1885), Paladilhe's *Patrie* (1886), A. G. Thomas' *Esmeralda* (1890), etc. *G.*

Lassen, Eduard (Copenhagen, 1830–1904, Weimar). Eminent Danish conductor and composer, brought up in Brussels and pupil of the Conservatory there (many honors, including Prix de Rome, 1851), in 1851–58 traveling in Germany and Italy, with long residence at Rome, in 1858 opera-conductor at Weimar and in 1861 full court-director in succession to Liszt, continuing with distinction till 1895. A notable achievement was the giving of *Tristan* in 1874 (preceded only by the first renderings at Munich). In 1881 he received the Leopold Order and later a Ph.D. from Jena Univ. Wrote the operas *Landgraf Ludwigs Brautfahrt*, 1857 (Weimar, under Liszt), *Frauenlob*, 1860, and *Le Captif*, 1865, incidental music for Hebbel's *Nibelungen*, Sophocles' *Œdipus at Colonus* (1874), Goethe's *Faust* (1878), Calderon's *Circe* (Devrient's version), and Goethe's *Pandora* (1886), the ballet *Diana*, the cantata *Der Künstler* and one or two more, the choral *Biblische Bilder*, a Te Deum, a scena for soprano, 2 symphonies, several overtures, a violin-concerto, an orchestral polonaise, a *Phantasiestück* for 'cello and orchestra, many effective songs, etc. *G.*

Lasserre, Jules (Tarbes, 1838–1906, do.). Able French 'cellist, trained at the Paris Conservatory, from about 1855 playing at the new Pasdeloup Concerts and on tour, from 1859 court-musician at Madrid and from 1869 for some years active in England under Costa and Ella. Wrote 'cello- and violin-pieces and a 'cello-method. *G.*

Lassus, Ferdinand [2] (d. 1609, 1636). 16th C.

Lassus, Orlandus (1530–1594). 16th C. *G.*

Lassus, Rudolf (d. 1625). 16th C.

Latilla, Gaetano (Bari, 1711–1791, Naples). Italian composer, pupil of Gizzi, from 1732 producing operas at Naples, Rome and Venice, in 1739–41 assistant-maestro at S. Maria Maggiore in Rome, from 1756 teacher at the Conservatorio della Pietà at Naples and in 1762–72 second maestro at St. Mark's in Venice. Wrote about 50 operas (1732–75), including *Demofoonte*, 1738, *Orazio*, 1738, etc., an oratorio, masses, motets and cantatas. *G.*

La Tombelle, Fernand de (Paris, 1854). French organist and composer, trained at the Paris Conservatory and winner of various prizes (including the Prix Chartier), in 1885–98 Dubois' assistant as organist at the Madeleine, since about 1900 professor at the Schola Cantorum and active in connection with Orphéonistes contests. He is Officier de l'Instruction Publique and holder of several orders. Has written the symphonic poem *Antar*, the suites *Impressions Matinales*, *Livres d'Images*, *Tableaux Musicaux* and *Féodale*, the ballets *La Muse Fleurie* and *La Roche aux Fées*, incidental music for *La Magdaléenne*, *Yannic* and *Conte Bleu*, the cantatas *Ste.-Cécile* and *Ste.-Anne*, the operettas *Un Bon Numéro* and *Un Rêve au Pays du Bleu*, 1892, considerable chamber-music (including quartets, trios, violin-sonatas, etc.), organ-works, choruses and songs. Author (with others) of a tribute to Guilmant's memory (1911).

Latrobe, Christian Ignatius (Fulneck, n. Leeds, 1757–1836, n. Manchester). English Moravian minister, from 1795 in charge of the English branch of the United Brethren. Edited a *Selection of Sacred Music*, 6 vols. 1806–25, through which much fine church-music became accessible in England. Also wrote sonatas (3 dedicated to Haydn), anthems and some songs, and edited the first English collection of Moravian tunes. His son **John Antes** (1799–1878) wrote *The Music of the Church*, 1831. *G* (with contents of *Sacred Music*).

Laub, Ferdinand (Prague, 1832–1875, Gries). Eminent Bohemian violinist, pupil of Mildner, appearing at Prague when but eleven, then protégé of the Grand-duke Stephan at Vienna, from 1850 touring in Germany and England, in 1853–55 Joachim's successor as concertmaster at Weimar, from 1855 prominent at Berlin, at first teaching at the Stern Conservatory, from 1856 concertmaster in the court-band and head of a noted Quartet, but from 1864 either touring or (from 1866) teaching at the Moscow Conservatory, through hampered by increasing ill-health. Wrote various violin-pieces and an opera. *G.*

Laub, Thomas Linnemann (n. Nyborg, 1852). Danish organist, pupil of the Copenhagen Conservatory. He has collected and discussed Protestant church-music and Danish folk-songs (from 1887). Author of *Vor Musikunderwisning og den Musikalske Dannelse*, 1880.

Lauber, Joseph (n. Lucerne, 1864). Swiss composer, pupil of Gust. Weber, Rheinberger

and Massenet, living long at Neuchâtel, then at Zurich and Geneva, where, after two years as conductor of opera, he became professor at the Conservatory. Has written 3 symphonies, the symphonic poems *Sur l'Alpe*, *Chant du Soir* and *Le Vent et la Vague*, overtures, orchestral suites, 2 violin-concertos, 2 piano-concertos, a piano-quintet, 2 string-quartets, a piano-trio, 3 violin-sonatas, the choral works *Wellen und Wogen*, *Weltendämmerung*, *En Mer*, *Ode Patriotique* and *Sapho*, music for the festspiel *Neuchâtel Suisse*, 1898, the opera *Die Hexe*, etc.

Laucella, Nicola (n. Montella, 1882). Italian flutist, educated in New York, playing in the Pittsburgh Orchestra in 1904–07 and since about 1910 in the New York Philharmonic. Has written several orchestral works, including *Consaleo*, 1911, *Sunday at the Village*, 1914, *Prelude and Temple Dance*, 1915, and *Impressions of Norfolk*, 1917, a string-quartet (1910), a wind-trio, etc., besides the opera *Mochanà*. *A.*

Launis, Armas Emanuel (Hämeenlinna, 1884). Finnish composer, pupil of Sibelius, I. Krohn, Klatte, and Bausznern (also Ph.D. of Helsingfors Univ). He has specialized in Finnish folksongs, publishing collections (1908, '10) and a thesis (1910). Has also written the operas *Seven Brothers*, 1913, and *Kullervo*, 1920, 2 festival cantatas (1906, '10), a piano-quintet (1907), a string-quartet (1904), piano-pieces and songs.

Laurencie, Lionel de la (Nantes, 1861). Able French critic and musicologist, originally trained for governmental service and so employed in 1883–98, meanwhile pupil of Weingartner, Reynier and Bourgault-Ducoudray, since 1898 lecturing at the École des Hautes Études Sociales and writing for various periodicals. Author of *La Légende de Parsifal et le Drame Musical de Wagner*, 1888–94, *España*, 1890, *Le Goût Musical en France*, 1905, *L'Académie de Musique et le Concert de Nantes*, 1906, *Quelques Documents sur Rameau*, 1907, a life of Rameau (1908), articles on Blavet and Dauvergne (1912), Campra (1913), the French symphony about 1750 (1912), *L'École Française de Violon*, 1922, etc., besides contributing to Lavignac's *Encyclopédie* (on early French instrumental music).

Laurencin [d'Armond], Ferdinand Peter, Count (Kremsier, 1819–1890, Vienna). Moravian essayist at Vienna, author of a history of church-music (1856), a study of Schumann's *Paradies und die Peri* (1859), a defence of Hanslick's *Vom Musikalisch-Schönen* (1859), *Die Harmonik d. Neuzeit*, 1861, and articles in the *Neue Zeitschrift*. Memoir by Schucht, 1890 (in the latter).

Lauska, Franz Seraphinus Ignatius (Brünn, 1764–1825, Berlin). Gifted Moravian pianist, pupil of Albrechtsberger, from about 1785 attached to wealthy patrons in Vienna, Rome and Munich, from 1794 teacher at Copenhagen and from 1798 in court-service at Berlin (Meyerbeer was his pupil as a boy). Wrote many elegant piano-sonatas, rondos, polonaises, variations, etc., and a 'cello-sonata, besides a piano-method.

Lauterbach, Johann Christoph (Kulmbach, 1832–1918, Dresden). Eminent Bavarian violinist, pupil of the Würzburg Music School and of De Bériot and Fétis, in 1852 acting as Léonard's assistant, from 1853 concertmaster at Munich and teacher at the Conservatory and from 1861 in like positions at Dresden, continuing at the Conservatory till 1877 and in the orchestra till 1889. He made many tours, as to England in 1864–65 and to Paris in 1870. His skill secured him many prizes and decorations. In 1876 he was badly injured in Switzerland, but made a complete recovery. Wrote many violin-pieces, including some with orchestra. *G.*

Lavallée, Calixa (Verchères, Que. 1842–1891, Boston). Canadian pianist, pupil of his father and the Paris Conservatory, first appearing as a boy and again from 1860, especially on tours in the United States (as with Gerster in 1881), where he was an early advocate of American composers. In 1887 he was president of the Music Teachers' National Association. After unsuccessful efforts to establish a conservatory at Quebec he settled in Boston. Wrote a symphony, 2 suites, overtures, 2 string-quartets, a piano-trio, a violin-sonata, a 'cello-suite, many piano-pieces and études, an oratorio, a cantata, an offertory (with orchestra) and 2 operas. *A.*

Lavigna, Vincenzo (Naples, 1777–1837, Milan). Italian singing-teacher and composer, trained at the Conservatorio della Pietà, Naples, from 1809 accompanist and coach at La Scala, Milan, and from 1823 teacher at the Conservatory there. Wrote about 10 operas, beginning with *La Muta per Amore*, 1802, and 2 ballets. Verdi was one of his pupils.

Lavignac, Alexandre Jean Albert (Paris, 1846–1916, do.). Eminent French teacher and writer, trained at the Paris Conservatory, from 1882 professor there and later dean of the faculty. His pedagogical works include a *Cours Complet Théorique de Dictée Musicale*, 6 books, 1882 (additional exercises, 1900), *Solfèges Manuscrits*, 6 books, *50 Leçons d'Harmonie* and *École de la Pedale* (with 12 etudes). The first of these promoted the adoption of dictation as a regular study in numerous conservatories. Author also of *La Musique et les Musiciens*, 1895, *Le Voyage Artistique à Bayreuth*, 1897, *Les Gaietés du Conservatoire*, 1900, *L'Éducation Musicale*, 1902, and *Notions Scolaires de Musique*, 1905. He was editor of the great *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, with a large corps of contributors, published upon governmental subvention (from 1913). *G, A.*

Lavigne, Antoine Joseph (Besançon, 1816–1886, Manchester). French oboist, pupil of the Paris Conservatory, from 1837 playing at the Italiens in Paris, from 1841 soloist at the Promenade Concerts at Drury Lane (London) and after 1855 in Hallé's orchestra at Manchester. He sought to apply Böhm's ring-keys to the oboe. *G.*

Lavigne, Jacques Émile (Pau, 1782–1855, do.). French operatic tenor, in 1809–25 very

popular at the Paris Opéra, though somewhat overshadowed by the elder Nourrit. His vocal power was extraordinary, so that he was called the 'Hercules of song'.

Lavoix, Henri Marie François (Paris, 1846–1897, do.), often called Lavoix fils to distinguish him from his father, the numismatician. Eminent French librarian, graduate of Paris University, from 1865 in charge of the National Library and later of the Ste. Geneviève Library. Author of *Les Traducteurs de Shakespeare en Musique*, 1869, *La Musique dans la Nature*, 1873, *La Musique dans l'Imagerie du Moyen-Âge*, 1875, (in Didron's *Annales*), *Histoire de l'Instrumentation*, 1878 (prize from the Académie), *Les Principes et l'Histoire du Chant*, 1878–81 (with Lemaire), *L'Histoire de la Musique*, 1883, *La Musique au Siècle de St. Louis*, 1884 (in Raynaud's *Recueil de Motets*), and periodical articles. *G.*

Lavrovskaja, Elisabeth Andrejevna (Kashin, 1845). Russian operatic soprano, pupil of Fenzi and Mme. Nissen-Saloman, with further study at Paris and London, appearing from 1867, in 1868–72 at the Petrograd Opera and again, after tours abroad, in 1878–1902. In 1871 she married Prince Zeretelev. Her repertory included most of the older and many new Russian operas. *G.*

Lawes, Henry (1595–1662), and **William** (1582–1645). 17th C. *G.*

Layolle, François. 16th C. *G.*

Lays [Lay], François (in Gascony, 1758–1831, n. Angers). French operatic tenor, in 1779–1822 almost steadily engaged at the Paris Opéra, besides teaching at the new Conservatory in 1795–99 and at the École Royale de Chant in 1819–26. He also sang in Napoleon's private choir in 1801–15. During the Revolution he was an eager popular partisan. *G.*

Lazare, Martin (Brussels, 1829–1897, do.). Belgian pianist, pupil of Van der Does and Zimmerman, from about 1850 concertizing in London, on the Continent and in America, then living at Brussels. Wrote the opera *Le Roi de Bohème*, 1852, an operetta (1878), chamber-music and various piano-pieces and études.

Lazarus, Gustav (Cologne, 1861). Rhenish pianist and composer, trained at the Cologne Conservatory, from 1887 professor at the Stern Conservatory in Berlin and since 1899 director of the Breslauer Music School there. Has written the operas *Mandanika*, 1899, and *Das Nest der Zaunkönige*, the choral works *Das begrabene Lied*, *Der starke Hakon*, *Nächtliche Rheinfahrt*, *Am Strande* and *Die gefangenen Frauen*, an orchestral suite, a piano-trio, a 'cello-sonata, a flute-suite, *Fantasiestücke* for violin, many suites, characteristic pieces and études for piano, choruses and songs.

Lazarus, Henry (London, 1815–1895, do.). Able English clarinettist, pupil of Blizard and the older Godfrey, from 1838 Willman's associate in the concerts of the Sacred Harmonic Society in London and after 1840 his successor as the leading player of the city, besides playing often at festivals, etc., elsewhere. From 1854 he taught at the Royal Academy, retiring in 1891. *G.*

Lazzari, Raffaello. Italian composer of the operas *Urgella*, 1898, and *La Contessa d'Egmont*, 1902.

Lazzari, Sylvio (Bozen, 1858). Tyrolese critic and composer, pupil of the Paris Conservatory, from about 1885 active in Parisian journals on behalf of the Wagner-Verein and since 1894 absorbed in composition. Has written the operas *Amor*, 1898, *L'Ensorcelé*, 1903, *La Lépreuse*, 1912 (as *Die Aussätzige*, 1913), and *Le Sauteriot*, 1918, the pantomime *Lulu*, 1887, the symphonic poems *Ophelia* and *Effet de Nuit*, the suite *Impressions*, the orchestral *Rapsodie Espagnole* and *Marche pour une Fête Joyeuse*, a *Konzertstück* for piano and orchestra, a *Phantasie* for violin and orchestra, a wood-wind octet, a string-quartet, a trio, a violin-sonata and *Romance*, characteristic piano-pieces, choruses and duets for women's voices, and many songs. In style he belongs to the impressionists.

Le Bé, Guillaume. 16th C.

Le Beau, Luise Adolpha (Rastatt, 1850). Gifted Badenese pianist and composer, pupil of Kalliwoda, Mme. Schumann, M. E. Sachs, Rheinberger and Fr. Lachner, from 1885 active in concert and teaching at Wiesbaden, from 1890 in Berlin and since 1893 at Baden-Baden, with tours throughout Germany and Austria. Has written the opera *Der verzauberte Kalif*, the dramatic cantatas *Ruth* and *Hadumoth*, 1894, 2 piano-concertos, a piano-fantasia with orchestra, 2 violin-sonatas, a 'cello-sonata, a piano-sonata, variations and many fine pieces, part-songs and songs. Autobiography, 1910.

Le Bègue, Nicolas Antoine (1630–1702). 17th C. *G.*

Lebert [Levy], Siegmund (Ludwigsburg, 1822–1884, Stuttgart). Noted Würtemberger piano-pedagogue, pupil of Tomaschek, D. Weber, Tedesco and Proksch, from about 1845 teacher in Munich and in 1856 one of the founders of the Stuttgart Conservatory. Author (with Stark) of a *Grosse Klavierschule*, 1859 (latest editions by Max Pauer and Ruthardt, 1904), a *Systematische Elementar-Singschule*, 1859, and a *Jugendalbum*, besides a collection of classical pieces (with Faiszt, Von Bülow, etc.), an edition of Clementi's *Gradus*, etc. In 1873 he was made royal professor and also Ph.D. of Tübingen Univ. *G.*

Lebeuf, Jean (Auxerre, 1687–1760, do.). French ecclesiastic (abbé), long canon at Auxerre Cathedral. From 1740 he was a member of the Paris Académie. Author of a *Traité Historique et Pratique sur le Chant Ecclésiastique*, 1741, and many articles on plain-song in the *Mercure de France* (1725–37), besides much about music in his general historical works (1738–45).

Leblond [Gaspard Michel] (Caen, 1783–1809, Aigle). Librarian of the Bibliothèque Mazarin in

Paris, member of the Académie and editor of a collection of the pamphlets and articles regarding the Gluck-Piccinni controversy (1781).

Leborne, Aimé Ambroise Simon (Brussels, 1797–1866, Paris). Noted French teacher, trained at the Paris Conservatory (Prix de Rome, 1820), beginning to teach there while a student and from 1836 Reicha's successor as professor of composition, besides from 1834 being librarian at the Opéra and later at the royal chapel. He issued a new edition of Catel's *Harmonie*. Wrote 4 operas (1827–38).

Le Borne, Fernand (Paris, 1862). Gifted French critic and composer, pupil of the Paris Conservatory. In 1901 he won the Prix Chartier. He is on the staff of *Le Monde Artiste*. Has written the operas *Daphnis et Chloé*, 1885, *Hedda*, 1898, *Mudarra*, 1899, *Les Girondins*, 1905, *La Catalane*, 1907, and *Cléopâtre*, 1914, the orchestral pieces *Temps de Guerre*, *Symphonie Dramatique*, *Scènes de Ballet*, *Fête Bretonne*, 4 suites and 2 overtures (*Symphonique* and *Guerrière*), a double concerto (piano, violin and orchestra), a string-quartet, a piano-trio, a violin-sonata, a 'cello-sonata, violin-pieces, piano-works, the choral work *Amour Trahi*, a short mass, motets, etc. *G.*

Lebouc, Charles Joseph (Besançon, 1822–1893, Hyères). Able French 'cellist, trained at the Paris Conservatory (prizes, 1842, '44), in 1844–48 playing at the Opéra and also prominent in the Société des Concerts (secretary, 1856–60), besides founding the Soirées de Musique Classique. Wrote a piano-trio, many 'cello-pieces and a method, besides songs with 'cello.

Lebrun, Jean (Lyons, 1759–1809, Paris). French hornist, in 1786–92 playing at the Paris Opéra, from 1792 at the Berlin court-opera and after 1806 living at Paris. He had phenomenal dexterity as a player and wrote concertos that only he could perform.

Lebrun, Louis Sébastien (Paris, 1764–1829, do.). French tenor and composer, not specially successful in opera, but from 1803 a coach at the Opéra and from 1807 singer in the court-choir, in 1810 becoming its leader. Wrote about 15 operas (1780–1818), 2 masses, a Te Deum and a book of songs.

Lebrun, Ludwig August (Mannheim, 1746–1790, Berlin). Famous Badenese oboist, probably the best of his century, from 1764 playing in the Mannheim orchestra and in 1778 continuing with it at Munich, besides making extensive tours, especially after 1775, when he married Franciska Danzi (1756–1791), a gifted soprano (*G*). Wrote 7 oboe-concertos, trios for oboe, violin and 'cello, etc. His wife, besides being court-singer at Mannheim and Munich and joining her husband on concert-tours, wrote many sonatas for violin and piano. They visited London in 1781, Paris in 1784 and Berlin in 1789.

Lebrun, Paul Henri Joseph (Ghent, 1861). Belgian composer, trained at the Ghent Conservatory (Prix de Rome, 1901, and later also a prize from the Brussels Académie), from 1890 Miry's successor as theory-professor there, besides directing the Orphéon at Cambrai and from 1895 also the Cercle Artistique at Ghent. He is officier in the Légion d'Honneur. Has written the opera *La Fiancée d'Abydos*, 1897, the cantata *Andromeda*, 1891, a symphony and other orchestral works, choruses, etc.

Lechner, Leonhard (?1550–1606). 16th C. *G.*

Leclair, Jean Marie (Lyons, 1697–1764, Paris). Eminent French violinist, originally a dancer and ballet-master, pupil of Somis and Chéron, from 1729–35 playing at the Paris Opéra and from 1831 for a time in the court-orchestra, then turning to teaching. Later in life he visited Holland to meet Locatelli. He died by a mysterious assassination. His public renown as player was limited, though his ability was remarkable, but his works for the violin are important both for technical difficulty and for original power. Wrote the opera *Glaucus et Scylla*, 1747, the ballet *Apollon et Climène*, 1750, 48 violin-sonatas, concerti grossi for 3 violins, viola, 'cello and organ, 6 trios, duets, etc. *G.*

Lecocq, Alexandre Charles (Paris, 1832–1918, do.). Famous French composer of light operas, pupil of the Paris Conservatory (two prizes), though (with Bizet) taking the Offenbach prize for an opéra bouffe in 1856, did not gain the public ear until about 1870, when *Fleur de Thé* and *La Fille de Mme. Angot* established him as a rival of Offenbach and soon his superior in piquancy of melody and cleverness of scoring. From 1894 he was a member of the Légion d'Honneur. His stage-works include

Le Docteur Miracle, 1857 (with Bizet), *Huis-Clos*, 1859, *Le Baiser à la Porte*, 1864, *Liline et Valentin*, 1864, *Les Ondines de Champagne*, 1865, *Le Myosotis*, 1866, *Le Cabaret de Ramponneau*, 1867, *L'Amour et son Carquois*, 1868, *Fleur de Thé*, 1868, *Les Jumeaux de Bergame*, 1868, *Le Carnaval d'un Merle*, 1868, *Gandolfo*, 1869, *Deux Portières pour un Cordon*, 1869 (with Hervé and Legouix), *Le Rajah de Mysore*, 1870, *Le Beau Dunois*, 1870, *Le Testament de M. de Crac*, 1871, *Le Barbier de Trouville*, 1872, *Sauvons la Caisse*, 1872, *Les Cent Vierges*, 1872, *La Fille de Mme. Angot*, 1872, *Giroflé-Girofla*, 1874, *Les Prés St. Gervais*, 1875, *Le Pompon*, 1875, *La Petite Mariée* (*Graziella*), 1876, *Kosiki*, 1877, *La Marjolaine*, 1877, *Le Petit Duc*, 1878, *Camargo*, 1879, *La Petite Demoiselle*, 1879, *Le Grand Casimir*, 1880, *Le Jolie Persane*, 1880, *Le Marquis de Windsor*, 1881, *Janot*, 1881, *La Roussotte*, 1882, *Le Jour et la Nuit*, 1882, *Le Cœur et la Main*, 1882, *La Princesse des Canaries*, 1883, *L'Oiseau Bleu*, 1884, *La Vie Mondaine*, 1885, *Plutus*, 1886, *Les Grenadiers de Mont-Cornette*, 1887, *Ali Baba*, 1887, *La Volière*, 1888, *L'Égyptienne*, 1890, *Nos Bons Chasseurs*, 1894, *Ninette*, 1896, *Ruse d'Amour*, 1898, *La Belle au Bois Dormant*, 1900, *Yetta*, 1903, *Rose-Mousse*, 1904, *La Salutiste*, 1905, *Le Trahison de Pan*, 1910, with a few others not given.

Also the ballets *Barbe Bleue*, *Le Cygne* and *Les Fantoccini* (pantomime).

Also sacred and secular songs, including *La Chappelle au Couvent*, 1865, and various piano-pieces.

He prepared a piano-score of Rameau's *Castor et Pollux* (1877). *G.*

Le Couppey, Félix (Paris, 1811–1887, do.). French piano-teacher, pupil of Dourlen, from 1828 assistant at the Paris Conservatory, from 1837 professor and in 1843 Dourlen's successor

in harmony and in 1848 Herz' substitute in piano. Author of several instruction-books. *G.*

Ledebur, Karl, Freiherr von (n. Bielefeld, 1806–1872, Stolp). Westphalian cavalry-officer (resigned in 1852), till 1862 living at Berlin. Author of a careful *Tonkünstlerlexikon Berlins*, 1860–61, and a sketch of the court-music under Frederick the Great (1878).

Lederer, Viktor (Prague, 1881). Bohemian violinist, critic and historical student, educated at Prague University (law degree, 1904), pupil of Ševčik, diverted from a concert-career by ill-health, then critic for the Prague *Tageblatt*, from 1904 for the Leipzig *Nachrichten* and *Signale*, and since 1907 editor of the *Musikliterarische Blätter* at Vienna. Author of the striking study *Ueber Heimat u. Ursprung d. mehrstimmigen Tonkunst*, vol. i. 1906 (emphasizing the influence of Celtic elements in musical development from the 15th century).

Leduc, Alphonse (Nantes, 1804–1868, Paris). French publisher (see below) and popular composer, pupil of the Paris Conservatory and of Rhein, becoming expert on the flute, bassoon and guitar, from about 1830 active in Paris. Wrote about 1300 dances, pieces, études, etc., for piano or other instruments, and many songs, besides a piano-method.

Leduc, Simon (Paris, 1748–1777, do.). French violinist, pupil of Gaviniés, noted as an early follower of the style of Stamitz. Wrote symphonies, violin-concertos and sonatas. His brother **Pierre** (1755–1816), was also a violinist, from about 1775 music-publisher at Paris, succeeding La Chevardière and being followed by his son-in-law G. J. Sieber (1775–1834).

Leduc. A publishing-firm in Paris, founded in 1841 by Alphonse Leduc (see above), who in 1868 was followed by his son Alphonse (d. 1892), then by his widow (née Ravina) and in 1904 by Émile Leduc and P. Bertrand. Besides numerous educational works, they have issued the important collection *Les Maîtres Musiciens de la Renaissance Française* (edited by Expert), many works by the younger French and Russian composers, in 1860–95 the periodical *L'Art Musical* (finally merged in the *Guide Musical*) and *L'Orgue Moderne* (edited by Guilmant and Widor). *G.*

Lee, Ernest Markham (Cambridge, 1874). English organist and pianist, educated at Cambridge University (Emmanuel College) and serving more or less as organist there, in 1896–1911 organist at Woodford Green (suburb of London), where he instituted chamber-concerts, and then professor at the Guildhall School, London. Mus.D. of Cambridge Univ. Author of lives of Tchaikovsky (1904), Grieg (1908) and Brahms (1916), *The Story of Opera*, 1909, program-books for the London Symphony Orchestra, analyses of Puccini's operas (in *Nights at the Opera*), etc. Has also written church-music and songs.

Lee, Louis (Hamburg, 1819–1896, Lübeck). Fine North German 'cellist, pupil of Prell, first appearing at twelve, from about 1840 at the Hamburg Opera, then some years in Paris, returning to Hamburg and establishing chamber-concerts (first with Hafner, then with Böie), besides playing in the Philharmonic and teaching at the Conservatory (till 1884). Wrote symphonies (one given by Spohr), overtures, 2 string-quartets, a piano-quartet, a piano-trio, a sonata and sonatina for 'cello, also do. for violin, other 'cello- and piano-pieces, music for Schiller's *Jungfrau von Orleans* and *Wilhelm Tell*, etc. His elder brother **Sebastian** (1805–1887), also a fine 'cellist, in 1837–68 was soloist at the Paris Opéra, then returning to Hamburg. He wrote 'cello-pieces and a method.

Lefébure-Wély, Louis James Alfred (Paris, 1817–1869, do.). Distinguished French organist, pupil of his father and the Paris Conservatory, besides lessons from Adam and L. Séjan, organist at St.-Roch from 1831, in 1847–58 at the Madeleine and from 1863 Séjan's successor at St.-Sulpice. He was accomplished as improvisator and in registration. He devoted much time to developing the latent possibilities of the perfected harmonium. Wrote the opera *Les Recruteurs*, 1861, the cantata *Après la Victoire*, 1863, 3 masses (one with orchestra), other church-music, brilliant organ-offertoires, 3 symphonies, a string-quintet, a string-quartet, much salon-music and many études for piano, harmonium-pieces, etc. From 1850 he was a member of the Légion d'Honneur. *G.*

Lefebvre, Charles Édouard (Paris, 1843–1917, Aix-les-Bains). Gifted French composer, trained at the Paris Conservatory (Prix de Rome, 1870), after residence at Rome and a tour in the Orient, from 1873 in Paris, where in 1895 he followed Godard as professor of ensemble at the Conservatory. He took the Prix Chartier in 1884 and '91. Wrote the operas *Le Trésor*, 1883, *Zaïre*, 1887, *Djelma*, 1894, *Singoalla* and *Lucrèce* (not given), the legend *Melka*, the choral works *Le Jugement de Dieu*, 1870, *Judith*, 1879, *Eloa*, *La Messe du Fantôme*, *Dalila*, *Ste. Cécile*, etc., the overture *Toggenburg*, 1904, an orchestral serenade, quartets, trios, suites, etc., for various instrumental combinations. *G.*

Lefèvre, Jean Xavier (Lausanne, 1763–1829, Paris). Noted Swiss clarinettist, pupil of Yost, appearing from 1787 in Paris, in 1791–1817 in the orchestra at the Opéra, in 1795–1825 professor at the new Conservatory, and from 1807 also in the court-orchestra. He added the sixth key to his instrument. Wrote 6 concertos, sonatas, trios, duets and other ensemble-pieces, besides the clarinet-method of the Conservatory (1802).

Leffler-Burckard, Martha (Berlin, ?1870). Prussian operatic soprano, pupil of Anna von Meichsner, from 1890 appearing at Strasburg, Breslau and Cologne, from 1894 at Bremen, from 1898 at Weimar, in 1900–02 at Wiesbaden, then at various places as guest (Bayreuth in 1906 and the Metropolitan, New York, in 1908), and from 1912 at the Berlin Opera. At first

essaying mostly coloratura parts, she rapidly advanced to the most exacting Wagnerian rôles. She holds various decorations and honors.

Leflem, Paul (Lézardieux, 1881). French composer of Breton descent, pupil of the Paris Conservatory and the Schola Cantorum, writing a symphony (1908), the ' tryptichon ' *Pour les Morts, Danse* and *Invocation*, the symphonic sketch *La Voix du Large*, 1912, a piano-quintet, a violin-sonata, a fantasia for piano and orchestra, the singspiel *Aucassin et Nicolette*, choruses, songs and piano-pieces.

Leginska [Leggins], Ethel (Hull, 1883). Brilliant English pianist, pupil of the Hoch Conservatory, Frankfort, and of Leschetizky, from about 1905 touring throughout Europe and from 1913 in the United States. Her first appearance in public was in 1892.

Legouix, Isidore Édouard (Paris, 1834). French composer of 4 operas (1863–74) and several operettas (from 1866).

Legrenzi, Giovanni (?1625–1690). 17th C. *G.*

Lehár, Franz (Komorn, 1870). Famous Hungarian composer, pupil of his father, the Prague Conservatory and Fibich, at first (1888–89) violinist in the Elberfeld orchestra, then bandmaster in the Austrian army and in 1902 for a time conductor at the Theater an der Wien at Vienna. Here the success of his first light opera led him to devote himself to that form, with steadily increasing renown, especially after the production of *Die lustige Witwe* in 1905. He has marked gifts both of invention and of workmanship. His works include

Opera—*Kukuška*, 1896 (revised as *Tatjana* in 1905).
Operettas—*Wiener Frauen*, 1902 (or *Der Klavierstimmer*, also revised as *Der Schlüssel zum Paradiese* in 1906), *Der Rastelbinder*, 1902, *Die Juxheirat*, 1904, *Der Göttergatte*, 1904, *Die lustige Witwe*, 1905, *Peter und Paul reisen ins Schlaraffenland*, 1906, *Mitislav, der Moderne*, 1907, *Edelweiss und Rosenstock*, 1907, *Der Mann mit den drei Frauen*, 1908, *Das Fürstenkind*, 1909, *Der Graf von Luxemburg*, 1909, *Zigeunerliebe*, 1910, *Eva*, 1911, *Die ideale Gattin*, 1913, *Endlich allein*, 1914, *Der Sterngucker*, 1917, *Wo die Lerche singt*, 1918, *Die blaue Mazur*, 1920, *Frühling*, 1922.
Orchestral works—the symphonic poems *Il Guado* and *Fieber* (1916); the overtures *Huldigung* and *Eine Vision*; *Ein Märchen aus 1001 Nacht*; *Ungarische Fantasie* (violin and small orchestra); about 100 marches and dances.
Various songs.

Le Heurteur, Guillaume. 16th C. *G.*

Lehmann, George (New York, 1865). American violinist, pupil of the Leipzig Conservatory and of Joachim (Helbig prize, 1883), in 1884–93 touring in America or Europe (1889–92) as soloist and as head of his own Quartet, besides in 1886–89 leading an orchestra in Cleveland, from 1893 in New York as soloist, teacher and critic for *Musical America*, from 1907 in Berlin and since 1916 head of his own violin-school in New York. Author of *True Principles of the Art of Violin-Playing*, 1899, *The Violinist's Lexicon*,1917, besides translating De Bériot's method. *A.*

Lehmann, Lilli (Würzburg, 1848). Distinguished Bavarian operatic soprano, pupil of her mother (singer and harpist, from 1853 at Prague), from 1865 appearing at Prague, Danzig, Leipzig and (from 1870) Berlin, making her first reputation as a coloratura-singer. In 1875 she studied under Wagner and in 1876 sang at the premières of the *Ring* dramas at Bayreuth. Meanwhile she was engaged at the Berlin Opera on a life-contract and was made royal ' Kammersänger ', but with leave at intervals for appearances elsewhere (London from 1880, New York in 1885–89 and '91–92). In 1889–91 she was debarred from German stages because she had overstayed her leave, but her status was restored at the instance of the Emperor. During this interval she became famous in song-recitals. Later she was frequently heard on all the leading European stages (in 1896 she sang the three Brünnhilde rôles at Bayreuth), continuing her active operatic career till 1910. Since 1901 she has been prominent in the annual Mozart Festivals at Salzburg and since 1905 their chief manager. In 1888 she married the tenor Paul Kalisch at New York and they have often appeared together. Her repertory includes about 175 rôles in about 115 operas old and new, serious and comic, all important oratorios and choral works, and hundreds of lieder. In all these not only her supreme technical facility, but her exalted intelligence and interpretative power have been so displayed as to set her among the finest dramatic artists. In recent years, also, she has been a fruitful teacher of a long line of eminent pupils. Author of *Meine Gesangskunst*, 1902, *Studie zu Fidelio*, 1904, and the autobiography *Mein Weg*, 1913, besides a translation of Maurel's *Dix Ans de Carrière* (1899). Sketch by Andro, 1907, and see Wagenmann, *Lilli Lehmanns Geheimniss d. Stimmbänder*, 1905. *G, A.*

Lehmann, Liza [Elizabetta Nina Mary Frederika] (London, 1862–1918, do.). Eminent English soprano and composer, pupil of her mother, Randegger, Raunkilde, Freudenberg and MacCunn, in 1885–94 singing with much success throughout England and in Germany, then retiring from concert-work because of her marriage to the painter and composer Herbert Bedford. In 1910 she made a very successful tour in the United States. From 1913 she was professor at the Guildhall School, London. Wrote the operas *Sergeant Brue*, 1904, *The Vicar of Wakefield*, 1906, and *Everyman*, 1915, the cantatas *Once upon a Time* and *The Golden Threshold*, the choral work *Young Lochinvar*, the scena *Endymion* for soprano, the striking song-cycles *In a Persian Garden* (from Omar Khayyám) for solo-quartet, *The Daisy-Chain* (child-songs), *More Daisies, Prairie-Pictures, In Memoriam* (from Tennyson), *Nonsense-Songs* (from *Alice in Wonderland*), etc., various choruses and single songs, a *Romantic Suite* for violin, and piano-pieces. *G.*

Lehmann, Marie (Würzburg, 1851), sister of Lilli above, and also a fine operatic soprano, making her début in 1867 at Leipzig, in 1876 assisting at the *Ring* premières at Bayreuth and

in 1881–1902 engaged at the Vienna Opera, then becoming a teacher at Berlin. *G.*

Lehmann, Robert (Schweidnitz, 1841). Silesian 'cellist, pupil of König and Oswald, since 1875 settled in Stettin as organist at the Johanniskirche and the Synagogue, leader of the Liedertafel and teacher at the Polytechnic School. Has written orchestral waltzes (*Briefe aus Wien*), pieces for 'cello and other instruments, church-music and *Erinnerungen eines Künstlers*, 1895.

Leibrock, Joseph Adolf (Brunswick, 1808–1886, Berlin). North German 'cellist, pupil of Maucourt and Gödeke, from about 1825 playing in the Brunswick court-orchestra (in 1830 opera-conductor at Ratisbon). Wrote music for Schiller's *Räuber*, melodramas, overtures, quartets, 'cello-arrangements, etc., a history of the Brunswick court-music (1865–66, in the *Braunschweiger Magazin*) and an *Akkordenlehre*, 1875.

Leichtentritt, Hugo (Pleschen, 1874). Prussian composer and musicologist, educated at Harvard University (Cambridge, Mass.), the Berlin Hochschule and University (Ph.D. 1901), from about 1905 teacher for some time at the Klindworth-Scharwenka Conservatory, Berlin, and then devoting himself to writing. Author of lives of Chopin (1905, 2d. ed. 1913), Lendvai (1912) and Busoni (1916), *Gesch. d. Musik*, 1905, *Gesch. d. Motette*, 1908, *Musikal. Formenlehre*, 1911 (2d ed. 1920), a selection from Beethoven's letters (1912), analyses of Chopin's piano-works (1920), new editions of Bussler's works on harmony, counterpoint and form, additions to Ambros' *Geschichte*, vol. iv (especially on the rise of the monodic style), a collection of *Deutsche Hausmusik aus vier Jahrh.* 1906, various contributions to the *Denkmäler deutscher Tonkunst* (works by Praetorius and Hammerschmidt), the *Edition Peters* (Monteverdi's madrigals), and other scholarly series, besides many articles in periodicals. Has also written a symphony, the symphonic poem *Hero und Leander*, a violin-concerto, a string-quintet, a piano-quintet, a string-quartet, a 'cello-suite, a viola-sonata, *Ein Sommertag* (women's voices and small orchestra), about 50 songs (texts from old German, Goethe, Hölderlin, Dehmel, etc.), and the dance-play *Der Sizilianer* (1920).

Leighton, William. 17th C. *G.*

Leite, Antonio da Silva (Oporto, 1759–1833, do.). Portuguese composer, from 1814 choirmaster at Oporto Cathedral. Wrote 2 operas (1807), much church-music (including a Hymn for the coronation of John VI and a careful resetting of the Burial Service), 6 sonatas for guitar, violin and trumpets, a guitar-method, songs and duets.

Leitert, Johann Georg (Dresden, 1852–1901, n. do.). Fine Saxon pianist, pupil of Kragen, Reichel, Rischbieter and Liszt, making his début in 1865 at Dresden and gradually extending his tours throughout Europe. In 1879–81 he taught at the Horák School in Vienna. Besides characteristic piano-pieces he wrote many transcriptions, especially from Wagner.

Leitzmann, Albert (Magdeburg, 1867). Lecturer on literature at Jena University, among his many works being selections from the letters of Beethoven (1909, 2d ed. 1912) and Mozart (1910), studies of their personality (1914, '18) and contemporary notices on Beethoven (1921, 2 vols.).

Le Jeune, Claudin (1528–1602). 16th C. *G.*

Lekeu, Guillaume (n. Verviers, 1870–1894, Angers). Gifted, but short-lived, French composer, pupil of Vallin, Franck and d'Indy. Wrote 2 *Études Symphoniques* (no. 1, *Chant de Triomphale Délivrance*, no. 2, *Sur Hamlet* and *Sur Faust*), a *Fantaisie Symphonique* (on two Angevin songs), an Adagio for quartet and orchestra, a piano-quartet (completed by d'Indy), a piano-trio, a violin-sonata, a 'cello-sonata (completed by d'Indy), a piano-sonata and a few pieces, 6 songs, the cantata *Andromède* (2d Prix de Rome, Brussels, 1891) and sketches for the comedy *Barberine*. Memoirs by Tissier, 1906, and Séré, 1911 (in *Musiciens d'Aujourd'hui*). *G.*

Lem, Peder Mandrup (Copenhagen, 1754–1826, do.). The first important Danish violinist, pupil of the elder Joh. Hartmann, with study abroad, from 1783 playing in the court-orchestra at Copenhagen and in 1793 following Hartmann as concertmaster.

Le Maistre, Mattheus (? –1577). 16th C. *G.*

Lemare, Edwin Henry (Ventnor, Isle of Wight, 1865). Eminent English organist, trained at the Royal Academy, London (Goss Scholar), from 1882 holding positions in various churches, notably at Sheffield from 1886, at Holy Trinity (Sloane St., London) from 1892 and at St. Margaret's (Westminster) from 1897. From 1884 he became increasingly famous as recitalist, displaying such versatile ability in both pure organ music and orchestral transcriptions as to be considered the leading English player. In 1900 he made a tour in America with much success and in 1902–05 was city-organist at Pittsburgh. For over ten years thereafter he toured throughout the world (twice visiting Australia). In 1917 he became city-organist at San Francisco, and since 1920 has held a similar position at Portland, Me. Has written 2 organ-symphonies, overtures, 2 concert-fantasias, 2 marches, many lesser pieces and about 50 transcriptions of importance, besides an Easter cantata, a Communion Service, canticles and anthems. *G, A.*

Lemba, Arthur (Reval, 1885). Russian (Esthonian) pianist and composer, trained at the Petrograd Conservatory (gold medal and Rubinstein prize), where he taught from 1910, in 1920 removing to Reval and in 1921–22 teaching at Helsingfors. Has written an opera, the cantata *Queen of the Sea*, a symphony, concertos for violin (*Poëme d'Amour*) and for piano, piano-fugues and songs.

Lemlin, Laurentius. 16th C. *G.*

Lemmens, Nicolas Jacques (n. Diest, 1823–1881, n. Mechlin). Eminent Belgian organist, pupil of his father, Van der Broeck, the Brussels Conservatory (several prizes), and of Hesse (with whom he studied on a stipend from the government), from 1849 professor at the Brussels Conservatory, but after 1857, when he married the English soprano Helene Sherrington, living more or less in England. In 1879 he started a school for organists and choirmasters at Mechlin. He was the leading Belgian player of his time, besides being an able teacher. Wrote a large amount of excellent organ-music (much published posthumously), a monumental *École d'Orgue*, masses, motets and other choir-music, 2 symphonies and piano-pieces. His wife (1834–1906), a pupil of Verhulst and the Brussels Conservatory, made her début in concert in 1856 and in opera in 1860, becoming a favorite in England and later in Italy. From 1891 she taught at the Royal Academy, London. *G.*

Lemoine, Henri (Paris, 1786–1854, do.). French pianist, pupil of the Paris Conservatory and of Reicha, from about 1810 well-known as a teacher and after 1817 taking up the publishing business founded by his father. Wrote sonatas, variations, dances, etc., and methods for piano, singing and harmony.

Lemoine. A Paris music-publishing firm, established in 1793 by Antoine Marcel Lemoine (1763–1817), continued and much developed by his son Henri (see above) and later by his grandson Achille Philibert Lemoine (1813–1895), who enlarged the facilities for engraving and printing, besides in 1885 starting a Brussels branch. The business is carried on by further members of the family. *G.*

Lemoyne [Moyne], Jean Baptiste (n. Bergerac, 1751–1796, Paris). French composer, originally conductor in provincial theaters, then pupil of Graun, Schulz and Kirnberger (becoming for a time assistant court-director at Berlin), from 1775 in Warsaw and later active in Paris, at first posing as a pupil of Gluck and then joining the Italian party. Wrote over 15 operas (1769–95), including *Nephté*, 1789.

Lenaerts, Constant (Antwerp, 1852). Belgian conductor, pupil of Benoît, from 1870 director at the Flemish Opera, Antwerp, later of the Popular Concerts, the Tonkunstenaarbond and (from 1914) of the Société Royale de l'Harmonie. He is also professor at the Conservatory. Wrote the cantata *De Triomf van't Licht*, 1890.

Lendvai, Erwin (Pest, 1882). Hungarian composer, pupil of Koessler and Puccini, since 1909 active in Germany, in 1913–14 teaching theory at the Jaques-Dalcroze school at Hellerau and then professor of dramatic composition at the Hoch Conservatory, Frankfort, and since 1919 at the Klindworth-Scharwenka Conservatory, Berlin. Has written a symphony (1909), a *Festmarsch* for orchestra or band, the orchestral scherzo *Masken*, 3 string-trios, a 'cello-suite, organ- and piano-pieces, the opera *Elga*, 1916, the choral suite *Nippon* (women's voices), Japanese and other songs, etc. Sketch by Leichtentritt, 1912.

Lenepveu, Charles Ferdinand (Rouen, 1840–1910, Paris). French composer, trained mainly at the Paris Conservatory (Prix de Rome, 1865), and under Chauvet, from 1880 harmony-teacher at the Conservatory and after 1892 Guiraud's successor as professor of composition. In 1887 he was admitted to the Légion d'Honneur and in 1896 to the Académie. Wrote the operas *Le Florentin*, 1874 (prize, 1869), and *Velléda*, 1882, the lyric drama *Jeanne d'Arc*, 1886, the cantata *Renaud dans les Jardins d'Armide*, 1866, *Hymne Funèbre et Triomphale*, 1889, *Ode à Jeanne d'Arc*, 1892, 2 Requiems (1871, '93), a nuptial mass, motets, the scena *Iphigénie*, a string-quartet and piano-pieces, besides 100 *Leçons* in harmony (1898). Sketch by Saint-Arroman, 1898. *G, A.*

Lengyel [von Bagota], Ernst (Vienna, 1893–1914, Berlin). Phenomenal Austrian pianist, pupil of his mother and Szendy, at eleven appearing in Berlin and Vienna and at sixteen in London, displaying remarkable maturity. But his career was cut short by consumption.

Lenormand, René (Elbeuf, 1846). Gifted French composer, pupil of his mother and Damcke, from 1871 devoting himself to smaller forms with notable skill and poetic grace. For years he has been the moving spirit of the society Le Lied en Tous Pays (for the cultivation of the songs of all nations). Has written about 100 remarkable songs, the lyric drama *Le Cachet Rouge*, the choral work *Souvenirs du Valais* (for soprano and men's chorus, with English horn or clarinet), the ' mimodrame ' *La Nuit de Juillet*, the symphonic picture *Le Voyage Imaginaire* (after Loti), 2 orchestral *Esquisses* on Malay themes, a piano-concerto (1903), *Le Lahn de Mabed* for violin and orchestra (on an Arabic theme), other violin-pieces, a 'cello-sonata, a quartet-suite, a piano-trio, various piano-pieces (some for 4 hands), etc., besides an *Étude sur l' Harmonie Moderne*, 1912.

Lent, Ernest (Brandenburg, 1856). Prussian 'cellist, pupil of the Leipzig Conservatory, in 1881–82 teacher at the Königsberg Conservatory, then touring in Denmark and Sweden, in 1883–84 in the orchestra of the Metropolitan, New York, and then settled in Washington. Has written a symphony, an overture, a *Festival March*, several pieces for strings, the quartet-suite *Scènes Champêtres*, a piano-trio, a 'cello-sonata, pieces for 'cello-quartet, 'cello- and violin-solos, besides violin-exercises.

Lenton, John. 17th C. *G.*

Lentz, Heinrich Gerhard (Cologne, ?1764–1839, Warsaw). Rhenish pianist, pupil of his father, from 1785 appearing in Paris as virtuoso at the Concerts Spirituels, from 1792 at Salomon's concerts in London, in 1795 at Hamburg, in 1795–1802 in service to Prince Louis Ferdinand and from about 1805 at Warsaw, where (till 1831) he taught in the Music School. Wrote

symphonies, a piano-concerto (with small orchestra), trio-sonatas, piano-sonatas and songs.

Lenz, Wilhelm von (1808–1883, Petrograd). German-Russian jurist, state councillor at Petrograd. Author of *Beethoven et ses Trois Styles*, 2 vols. 1852–65, *Beethoven, eine Kunststudie*, 5 vols. 1855–60 (vol. i. also separate and further revised by Kalischer, 1908), *Die grossen Pianoforte-Virtuosen unsrer Zeit*, 1872 (Liszt, Chopin, Tausig, Henselt and others), and *Aus d. Tagebüche eines Livländers*. He was industrious in gathering facts and enthusiastic in presenting them. *G.*

Leo, Leonardo (n. Brindisi, 1694–1744, Naples). Eminent Italian maestro and composer, trained by Provenzale and Fago, from 1715 teacher at the Conservatorio della Pietà, Naples, from 1716 also organist at the court-chapel, from 1717 choirmaster at the nunnery church of S. Maria della Solitaria, in 1725 succeeded Scarlatti as teacher at the Conservatorio di S. Onofrio and in 1741 followed Fago at the Pietà. He is counted as one of the leaders (with Scarlatti and Durante) in establishing the Neapolitan school that remained influential throughout most of the 18th century. He was the first of that school to gain freedom in the modern harmonic counterpoint. His greatest success as composer was in his church-music and his comic operas. Wrote about 70 operas, serenatas and other dramatic works (from 1714), including *Sofonisba*, 1718, *Bajazette*, 1722 (adapted from Gasparini), *La Mpeca Scoperta*, 1723, *La Semmeglianza*, 1726, *Catone in Utica*, 1729, *Demofoonte*, 1735 (usually called his best serious opera), *Siface*, 1737, *Ciro Riconosciuto*, 1737, *L'Olimpiade*, 1737, *Amor vuol Sofferenze*, 1739 (his brightest comic opera), etc., about 8 oratorios, including *La Morte di Abele*, 1732, and *S.Elena al Calvario*, 1732, about 6 masses, with parts of others (mostly a 5), numerous motets, Psalms, etc., including a famous Miserere (1739) and more than one fine Dixit Dominus, a concerto for 4 violins and bass, 6 concertos for 2 violins, 'cello and bass, clavier-toccatas and variations. Memoir by G. Leo, 1905 (with list of works). *G.*

Léonard, Hubert (n. Liège, 1819–1890, Paris). Eminent Belgian violinist, trained at the Paris Conservatory, from 1839 playing in the orchestras of the Opéra-Comique and the Opéra, from 1844 establishing his reputation by extended tours in Germany and elsewhere, in 1848–67 De Bériot's associate and successor as teacher at the Brussels Conservatory, and then living in Paris, principally occupied with teaching. Wrote 5 violin-concertos, 6 concert-pieces with piano, a serenade for 3 violins, a concert-piece for 2 do., various fantasias, etc., many études and other instructive pieces, a method, a collection of studies in double-stopping and *Le Violon au point de vue de l'Orchestration*. His wife, née Antonia Sitcher de Mendi (1831–1914), a niece of Manuel Garcia, was a noted concert-singer and vocal teacher in Paris. *G.*

Leoncavallo, Ruggiero (Naples, 1858–1919, n. Florence). Eminent Italian pianist and composer, pupil of the Naples Conservatory, appearing first as pianist (from 1874), but aspiring also to become a dramatic composer. His first opera was ready for production at Bologna in 1878, but his manager ran away, leaving him without resources. To support himself, he then turned back to the piano, teaching and playing in cafés and similar resorts, and for years wandered through many countries, both in the Orient and in northern Europe. During this period, under the influence of Wagner's works and theories, he was led to project a great historic trilogy, *Crepusculum*, treating characters from the Italian Renaissance (the Medici, Savonarola, Cæsar Borgia), of which, with the support of the publisher Ricordi, he completed the first drama in 1888. Finally quarreling with Ricordi over the delays in getting this produced, he wrote *Pagliacci* for the rival publisher Sonzogno and its brilliant success in 1892, coupled with the failure of *I Medici* in 1893, led to his giving up the trilogy and devoting himself mainly to the ' veristic ' style. He was unable, however, to equal his initial success. In 1906 and 1913 he visited America, and in 1912–13 was in London. His total works include the operas *Tommaso Chatterton*, 1896 (1878), *I Medici*, 1893 (1888), *I Pagliacci*, 1892, *La Bohème*, 1897 (handicapped by coming just after Puccini's opera on the same theme), *Zaza*, 1900, *Der Roland*, 1904 (prepared for the Emperor Wilhelm II and based on Alexis' romance *Der Roland von Berlin*), *Le Jeunesse de Figaro*, 1906 (given only in America), *Maia*, 1910, *Malbruk*, 1910, *La Reginetta della Rose*, 1912, *Gli Zingari*, 1912, *Ave Maria*, 1916, and *Gioffredo Mameli*, 1916, the operetta *Are you there?*, 1913 (London), the ballet *La Vita d'una Marionetta*, the symphonic poem *Serafita* (after Balzac), a *Hymne France-Italie*, 1916, and some songs. He wrote the texts for all his dramas as far as *Der Roland*, as well as for Machado's *Mario Wetter* (1898). *G, A.*

Leonhard, Julius Emil (Lauban, 1810–1883, Dresden). Silesian pianist, from 1852 teaching at the Munich Conservatory and from 1859 at that in Dresden. Wrote the oratorio *Johannes der Täufer*, 3 cantatas, a symphony, an overture for Oehlenschläger's *Axel und Walpurg*, a piano-quartet, 3 trios, 2 violin-sonatas, a piano-sonata, etc.

Leonhardt, Karl (Coburg, 1886). Saxon conductor, pupil of Langert and the Leipzig Conservatory and University, from 1907 soloist-trainer at the Hanover Opera, becoming 1912 conductor, in 1920–22 chief conductor at the Weimar Opera and since 1922 general director at the Stuttgart Opera. In 1909, '11 and '12 he was also assistant at Bayreuth. In 1921 he was entitled professor.

Leoni, Carlo. Italian composer of the opera *Urbano*, 1896, and the operetta *Per un Bacio*, 1894.

Leoni, Franco (Milan, 1864). Italian composer, pupil of the Milan Conservatory, from 1892 active in London and latterly living at Bergamo. Has written the operas *Raggio di Luna*, 1888, *Rip van Winkle*, 1897, *Ib and Little Christine*, 1901, and *L'Oracolo*, 1905, the cantatas *Sardanapalus*, 1896, *The Gate of Life*, 1898, and *Golgotha*, 1911, chamber-music and songs.

Leoni, Leone. 16th C. *G.*

Leonova, Darya Mikailovna (n. Tver, 1825–1896, Petrograd). Able Russian operatic contralto, pupil of Glinka, appearing from 1843 in many important Russian works. In 1874 she made a successful tour around the world.

Leopold I (1640–1705). 17th C.

Leopolita, Martin (1540–1589). 16th C.

Lerner, Tina (Odessa, 1890). Gifted Russian pianist, pupil of Rud. Helm and the Moscow Conservatory, from 1905 appearing in Moscow and then throughout Europe, touring also in America in 1908–10 and since 1912. In 1909–15 she was wife of the pianist Louis Bachner and since 1915 of the violinist Vladimir Shavitch. *A.*

Leroux, Xavier Henri Napoléon (Velletri, n. Rome, 1863–1919, Paris). Able French (-Italian) composer, trained at the Paris Conservatory (many prizes, including the Prix de Rome, 1885) and from 1896 professor there. Wrote the operas *Évangéline*, 1895, *Astarté*, 1901, *La Reine Fiammetta*, 1903, *Vénus et Adonis*, 1905 (developed from a lyric scene, 1897), *William Ratcliff*, 1906, *Théodora*, 1906, *Le Chemineau*, 1907, *Le Carillonneur*, 1912, *La Fille de Figaro*, 1914, *Les Cadeaux de Noël*, 1916, and *1814*, 1918, incidental music for Sardou and Moreau's *Cléopâtre* (1890), for adaptations of Æschylus' *Persians* and Aristophanes' *Plutus* (both 1896), for *La Montagne Enchantée* (1897, with Messager), for Sardou's *Sorcière* (1903) and for Richepin's *Xantho* (1910), the cantata *Endymion*, 1885, the overture *Harald*, a mass, motets, songs and piano-pieces. *G, A.*

Le Roy, Adrien. 16th C. *G.*

Lert, Ernst Josef Maria (n. Vienna, 1883). Austrian dramatic expert, educated at Vienna University (Ph.D.), with extensive musical study, in part under Mahler, in 1908–09 associated with the Hofburg-Theater in Vienna, in 1909–10 with the Breslau Stadttheater, in 1910–12 manager of the Freiburg (Baden) Stadttheater, from 1912 Lohse's successor as manager of the Leipzig Opera, in 1919 director of the Basel Stadttheater and from 1920 of the Frankfort Opera. Author of numerous musical articles, *Mozart auf.d.Theater*, 1918, and a life of Lohse (1919), besides a life of Weber and *Grundbegriffe d. Bühnenkunde* in preparation. Has also written the drama *Der Mönch von St. Gallen*, songs, etc.

Léry, Fernand de (Paris, 1859). French leader and composer, in 1896 founder of Le Timbalier (amateur society) and since 1905 conductor of the Nouveaux Concerts Populaires, producing many recent works. Has written several overtures, violin-pieces, 3 masses and other church-music, choruses for women's voices and songs.

Lesage de Richée, Philipp Franz. 17th C.

Leschen, Christoph Friedrich (Vienna, 1816–1899, do.). Austrian composer of the opera *Der geraubte Kuss*, 1892, symphonies, overtures, church-music and songs. He was for a long time in the revenue service.

Leschetizky, Theodor (n. Lemberg, 1830–1915, Dresden). Eminent Polish-Galician pianist and teacher, pupil of his father, Czerny and Sechter, from 1845 becoming noted as a brilliant player, from 1852 active at Petrograd, where he was one of the founders of the Russian Musical Society and also professor in the Conservatory, besides sometimes taking Rubinstein's place as conductor at the court-concerts. In 1878 he resumed touring for a time and then settled in Vienna, where he gradually gained a foremost international position as teacher (especially after Paderewski's success in 1887), forming a long list of distinguished pupils. He was four times married—to the singer Anna Friedburg, in 1880–91 to the pianist Annette Essipov, in 1894–1908 to Dominirska Benislavska and in 1908 to Marie Pozborska (divorced from all but the last). Wrote the opera *Die erste Falte*, 1867, and many brilliant and effective pieces for the piano, including several études. Sketches by Countess Potocka, 1903, and A. Hullah, 1906, besides works on his method by Marie von Unschuld, 1901, Malwine Brée, 1902, and Marie Prentner, 1903. *G, A.*

Leslie, Henry David (London, 1822–1896, n. Oswestry). Able English choral conductor and composer, pupil of Chas. Lucas, from about 1840 'cellist at concerts of the Sacred Harmonic Society and elsewhere, from 1847 secretary of the Amateur Musical Society and in 1855–61 its conductor, from 1855 conductor of the Leslie Choir, which he made famous, at first for *a cappella* madrigal-singing, later for more extensive works (first prize at the Paris competition in 1878), continuing till 1880 (when it was temporarily disbanded, but reformed in 1882 under Randegger) and resuming its leadership in 1885–87. From 1864 for a time he was principal of the short-lived National College of Music. He was also conductor of various choral societies outside of London. Wrote the oratorios *Immanuel*, 1853, and *Judith*, 1858, the operettas *Romance*, 1857, and *Ida*, 1865, the cantatas *Holyrood*, 1860, *The Daughter of the Isles*, 1861, and *The First Christian Morn*, 1880, various anthems and canticles, many choruses and part-songs, a symphony (1847), the overture *The Templar*, 1852, chamber-music, piano-pieces and songs. *G.*

Lessel, Franz (n. Pulawi, ?1780–1838, Piotrokow). Polish composer, a favorite pupil of Haydn and a devoted friend in his last years, from 1810 in the service of the Czartoryski family (till the Revolution of 1830) and finally

head of the Piotrokow Gymnasium. Wrote symphonies, a piano-concerto, chamber-music, piano-sonatas and fantasias, church-music, etc. *G.*

Lessmann, W. J. Otto (n. Berlin, 1844–1918, Jena). Prussian piano-teacher and critic, pupil of A. G. Ritter, Von Bülow, Kiel, Teschner and Liszt, from 1864 teaching in Count Brühl's family and in Berlin music-schools, from 1872 at the Kaiserin Augusta-Stiftung at Potsdam and later also at the Klindworth-Scharwenka Conservatory, besides in 1881–1907 being owner and editor of the *Allgem. Musikal. Zeitung*. In 1917 he retired to Weimar. Author of a life of Liszt (1881) and editor of the 2d ed. of Weitzmann's *Gesch. d. Klavierspiels* (1879).

Lester, Thomas William (Leicester, 1889). English organist and composer, brought up in Keokuk, Ia., pupil of Brune and Middelschulte, since 1913 organist at the Second Church of Christ (Scientist) in Chicago and active as accompanist, besides in 1911–14 serving as critic for the *Record-Herald*. Has written a string-quartet, suites for violin, for 'cello, for organ and for piano, a *Rhapsody* for violin, organ-pieces, 2 operettas, several cantatas, choruses and songs. *A.*

Lesueur, Jean François (n. Abbeville, 1760–1837, Paris). Eminent French composer, almost wholly self-taught except while choirboy at Amiens Cathedral, in 1779 for a few months choirmaster at Séez Cathedral, in 1779–81 assistant at Sts.-Innocents in Paris, in 1781–83 at Dijon Cathedral, in 1783–84 first at Le Mans and then at Tours Cathedrals, in 1784–86 at Sts.-Innocents again and in 1786–87 at Notre-Dame in Paris, where he introduced a full orchestra and showy performances. This innovation was violently assailed and before long he turned to dramatic music. In 1795 he became one of the inspectors at the new Conservatory and joined with others in drafting the *Principes Elémentaires* and the *Solfèges* there used, but in 1802 quarreled with Catel and Sarrette and was dismissed. In 1804, however, Napoleon made him court-director in succession to Paisiello, and in 1814–30 he held this and the post of court-composer under Louis XVIII. Meanwhile in 1806–24 he was one of the judges for both the Opéra and the Opéra-Comique, in 1813 took Grétry's place in the Académie, and from 1818 was professor of composition at the Conservatory. As composer he is counted as one of the forerunners of Berlioz in the exaltation of descriptive or delineative effects. But his gifts of invention and construction were by no means equal to his imaginative impulse. As a teacher he was effective and popular. Of his pupils at least twelve took the Prix de Rome (including Berlioz, Ambr. Thomas, Elwart and Gounod). His works include the operas *La Caverne*, 1793, *Paul et Virginie*, 1794, *Télémaque*, 1796, *Ossian, ou Les Bardes*, 1804, *La Mort d'Adam*, 1809, *Tyrtée*, [1794], *Artaxerxe* [1801], and *Alexandre à Babylone* [1823] (last three accepted at the Opéra, but not given), the divertissements *L'Inauguration du Temple de la Victoire*, 1807, and *Le Triomphe de Trajan*, 1807 (both in collaboration with Persuis), the oratorios *Débora, Rachel, Ruth et Noémi, Ruth et Booz* and others for festivals or occasions, the cantata *L'Ombre de Sacchini*, 1786, over 30 masses (including 3 Messes Solennelles), 3 Te Deums, several Psalms, motets, etc., various choruses and odes, a Coronation March for orchestra, Fête Music for Sept. 23, 1800, a *Marche Séraphique*, etc. Author of a dissertation on ancient music (1793), a sketch of Paisiello (1816) and numerous pamphlets relating to the controversies in which he was involved in 1787 and 1802. Memoirs by Raoul-Rochette, 1837, S. de la Madeleine, 1841, Fouque, 1882 (in *Les Révolutionnaires en Musique*), Lamy, 1912, Buschkötter, 1912 (in *I. M. G. Sammelbde.*), and Servières, 1914 (in *Épisodes d' Histoire Musicale*). *G.*

Letz, Hans (n. Lahr, 1887). Gifted Badenese violinist, pupil of the Strasburg Conservatory and the Berlin Hochschule from 1908 appearing in New York and elsewhere in the United States, from 1911 concertmaster of the Chicago Symphony Orchestra, from 1914 second in the famous Kneisel Quartet and since 1917 head of the Letz Quartet (at first with Sandor Harmati, Edward Kreiner and Gerald Maas, now with Edwin Bachmann, Kreiner and Horace Britt). *A.*

Leuckart. A music-publishing business in Leipzig, founded in 1782 at Breslau by F. Ernst Christoph Leuckart, but purchased in 1856 by Constantin Sander (1826–1905) and by him transferred to Leipzig and there extended by adding the interests of other firms in Breslau, Berlin, Vienna, Neuruppin and Halle. The present owner is Martin Sander (b. 1859). The firm has published a fine list of works by recent composers and many valuable books about music (notably Ambros' *Geschichte*).

Leva, Enrico de (Naples, 1867). Gifted Italian song-composer, pupil of the Naples Conservatory, beginning to produce songs and piano-pieces at fifteen, securing the attention of the publisher Ricordi and in 1890 that of Queen Margherita. Besides writing hundreds of songs, largely in the Neapolitan dialect and often having the charm of true folk-songs, he is known as a good vocal teacher and a promoter of improved school-music. Has also written the opera *La Camargo*, 1898, the serenata *A Capomonte*, 1890, violin-pieces, etc. *G.*

Levadé, Charles Gaston (Paris, 1869). French composer, pupil of Massenet, writing the opera *Les Hérétiques*, 1905, the pantomine *Cœur de Margot*, 1895, the salon-opera *L'Amour d' Héliodora*, 1903, the lyric comedy *La Rotisserie de la Reine Pedauque*, 1919, orchestral suites, a *Prélude Religieux* for strings, chamber- and piano-pieces.

Levasseur, Jean Henri (Paris, 1765–1823, do.), brother of Pierre below. French 'cellist, pupil of Cupis and J. P. Duport, from 1789 member of the Opéra orchestra, from 1795 also professor at the new Conservatory and from 1814 also in the court-orchestra. Wrote

'cello-sonatas, duets, études and pieces, and collaborated on the Conservatory method.

Levasseur, Nicolas Prosper (n. Beauvais, 1791–1871, Paris). Eminent French operatic bass, pupil of the Paris Conservatory, from 1813 appearing at the Opéra and from 1815 also in London, at first without disclosing his full ability, except in concerts at Paris with Ponchard. From 1819 he was engaged at the Italiens and in 1828–53 at the Opéra. In 1841–69 he was professor at the Conservatory. Member of the Légion d'Honneur from 1869. He sang at the premières of Meyerbeer's *Robert* (1831) and *Prophète* (1849), his delineation of the title-rôle in the former being specially famous. *G.*

Levasseur, Pierre François (Abbeville, 1753–after 1815), brother of Jean above. French 'cellist, pupil of J. P. Duport, in the Opéra orchestra in 1785-1815. Wrote 12 'cello-duets.

Levasseur, Rosalie (Valenciennes, 1749–1826, Neuwied). Able French operatic soprano, in 1766–84 engaged at the Paris Opéra, gradually gaining the place of leading singer, succeeding Sophie Arnouldt, and singing at the premières of Gluck's *Orphée* (1774, second rôle), *Alceste* (1776), *Armide* (1777) and *Iphigénie en Tauride* (1779). Memoir by Prod'homme, 1916 (in *Musical Quarterly*).

Levey [O'Shaughnessy], **Richard Michael** (Dublin, 1811–1899, do.). Irish conductor and composer of light opera, from 1826 in the orchestra of the Theatre Royal in Dublin and in 1834–80 its conductor, besides being interested in many other musical enterprises. Wrote about 50 overtures and as many pantomines. He was intimate with Balfe and Wallace. *G.*

Levey, William Charles (Dublin, 1837–1894, London), son of the above. Irish conductor, pupil of his father, Auber, Thalberg and Prudent, in 1868–74 conductor at Drury Lane, London, and then at several other theaters. Wrote 2 operettas, incidental music to several plays, pantomines, cantatas, piano-pieces and songs. *G.*

Levi, Hermann (Giessen, 1839–1900, Munich). Excellent Hessian conductor, trained by V. Lachner and the Leipzig Conservatory, from 1859 director at Saarbrücken, from 1861 in charge of the German Opera at Rotterdam, from 1864 court-director at Karlsruhe and in 1872–96 court-director at Munich, attaining high distinction. In 1882 he led the first performances of *Parsifal* at Bayreuth and also the music at Wagner's funeral in 1883. Wrote a piano-concerto and songs, prepared fresh editions of Mozart's *Così fan tutte* and Kistler's *Eulenspiegel*, translated the texts of Chabrier's *Gwendoline* and Berlioz' *Les Troyens* and revised Grandaur's renderings of those of Mozart's *Figaro* and *Don Giovanni*. Author also of *Gedanken aus Goethes Werken*, 1901 (3d ed. 1911). Memoirs by Possart, 1900, and Ettlinger, 1903 (in Bettelheim's *Biograph. Jahrbuch*). See also his letters in the Brahms correspondence (vol. vii). *G.*

Levitzki, Mischa (Krementchug, 1898). Gifted Russian pianist, pupil of Michailowski, the Institute of Musical Art (New York) and the Berlin Hochschule (Mendelssohn Prize), playing in public at Antwerp when but eight and making his formal début there in 1912, followed by extended tours throughout Europe and in America (from 1916). *A.*

Lévy, Alexandre (São Paulo, 1864–1892, do.). Talented, but short-lived, Brazilian composer, pupil of Durand, writing a symphony (prize at the Columbus Celebration in 1892), chamber-music, a piano-suite (*Schumanniana*), variations on a Brazilian theme, an *Allegro Appassionato* and other piano-pieces.

Lévy, Heniot (Warsaw, 1879). Able Polish pianist, pupil of the Berlin Hochschule and of Bruch, from 1899 appearing widely in Germany and Scandinavia, and since 1905 active in Chicago as professor at the American Conservatory and as soloist in recital and with various orchestras. Has written an overture, 2 piano-concertos, 2 string-quartets, a piano-trio (prize at Paris, 1906), a violin-sonata (prize at Warsaw, 1901), a 'cello-sonata, 2 sets of piano-variations and other pieces, besides an orchestral setting of Tennyson's *Guinevere*. *A.*

Lewalter, Johann (Kassel, 1862). Hessian song-composer, pupil of the Leipzig Conservatory, since 1886 active at Kassel. Has written many fine part-songs and songs (mostly in folk-song manner) and piano-pieces, besides editing several collections of German folk-songs and dances (from 1891), including those of the World War (1920).

Lewicki, Ernst Anton Wilhelm (Olten, 1863). Swiss professor in the Technical High School at Dresden. Besides many works in mechanical designing, author of articles on Mozart, co-founder (1896) and archivist of the Dresden Mozartverein and editor of new editions of some of Mozart's works.

Lewing, Adele (Hanover, 1866). North German pianist, trained at the Leipzig Conservatory and by Leschetizky and Fuchs, first appearing at fourteen and from 1885 widely known in both Europe and America. She has taught in Chicago, Boston and New York (from 1897), where she married Dr. B. W. Stiefel in 1899. Has written songs and piano-pieces. *A.*

Lewinger, Max (n. Cracow, 1870–1908, Dresden). Gifted Galician violinist, trained at the Cracow, Lemberg and Vienna Conservatories, in 1892 on tour, in 1893 teacher at the Bucharest Conservatory, then concertmaster at the Helsingfors Philharmonic, in 1897 concertmaster of the Gewandhaus Orchestra in Leipzig and at the Opera, and from 1898 concertmaster in the court-orchestra at Dresden. Wrote various violin-pieces.

Lewis, Leo Rich (South Woodstock, Vt. 1865). American teacher, trained at Harvard University and the Munich Conservatory, since 1892 professor in Tufts College (Mass.), at first of French, but since 1895 of music. Has

written a prelude for Browning's *Blot on the 'Scutcheon*, a violin-sonata, the cantata *The Consolation of Music*, 1895, arrangements of the old music for Milton's *Comus* (1901) and Dekker's *Fortunatus* (1906), many part-songs and songs, besides editing school-music. *A.*

Lewy, Eduard Constantin (n. Nancy, 1796–1846, Vienna). French hornist, at first in military service, then on extensive concert-tours and from 1822 in the opera-orchestra at Vienna and professor at the Conservatory. His brother **Joseph Rodolphe** (1802–1881) and his son **Richard** (1827–1883) were both also expert horn-players, the former long in the Dresden court-orchestra, the latter from 1840 with his father at the Vienna Opera and later inspector and stage-manager there, besides being a noted singing-teacher.

Leybach, Ignace Xavier Joseph (n. Strasburg, 1817–1891, Toulouse). Alsatian pianist and organist, pupil of Pixis, Kalkbrenner and Chopin, from 1844 organist at Toulouse Cathedral. He was noted as pianist and teacher. Wrote over 200 salon-pieces for piano, about 350 organ-pieces, works for harmonium, motets and songs.

L'Héritier, Jean. 16th C. *G.*

Lhévinne, Joseph (Moscow, 1874). Eminent Russian pianist, pupil of Chrisander and the Moscow Conservatory, first appearing at fifteen (with orchestra under Rubinstein), from 1891 making brilliant tours throughout Europe and ultimately in the United States (from 1906) and Mexico, in 1900–02 teacher at the Tiflis Music School, in 1902–06 at the Moscow Conservatory and then living in Berlin. In 1895 he won the Rubinstein Prize at Berlin.

Liadov, Anatol Constantinovitch (Petrograd, 1855–1914, do.). Eminent Russian composer, pupil of his father and the Petrograd Conservatory and from 1878 professor there, for a time also teaching in connection with the Imperial Chapel. From 1894 he was assistant-conductor of the Musical Society. He was one of those appointed by the Geographical Society to investigate Russian folk-songs. As composer he presents many analogies with Chopin, though with distinctly Russian individuality. Wrote the symphonic poems *Baba Yaga*, *Le Lac Enchanté* and *Kikimora*, 2 orchestral Scherzos, the mazurka *Près de la Guinguette*, a Ballade and a Polonaise in memory of Pushkin, a great variety of elegant and often difficult piano-pieces, including variations, preludes, mazurkas, sketches, études, etc., choruses for Schiller's *Braut von Messina* and Maeterlinck's *Sœur Béatrice*, choruses for women's voices, over 130 Russian folk-songs and other songs, besides the unfinished ballet *Leila and Adelai*. He also collaborated with Borodin and others in the string-quartet in honor of Beliaiev and *The Paraphrases*, etc. *G, A.*

Liapunov, Serge Michailovitch (Yaroslav, 1859). Able Russian conductor and composer, trained at the Moscow Conservatory, from 1884 assistant-director of the Imperial Choir at Petrograd, from 1902 inspector at St. Helen's Institute and since 1910 professor at the Conservatory. In 1893 he served on the Geographical Society's folk-song commission (about 275 songs published in 1897). Since 1907 he has appeared as pianist or guest-conductor in Germany and Austria. Has written a symphony (1887), the symphonic poems *Yelasova Vola* and *Haschisch*, an *Ouverture Solennelle*, 2 piano-concertos, a *Rapsodie* on Ukrainian themes for piano and orchestra, an orchestral Ballade and Polonaise, various piano-preludes, dances, études, etc., and some striking songs. Has edited letters between Tchaikowsky and Balakirev. *G, A.*

Libon, Philippe (Cadiz, 1775–1838, Paris). Able French-Spanish violinist, pupil of Viotti and Cimador, from 1796 court-player at Lisbon, from 1798 in the Madrid court-orchestra and after 1800 in Paris, where he was in court-service under the Empresses Josephine and Marie Louise, continuing after the Restoration. Wrote 6 violin-concertos, 3 string-trios, *Duos Concertantes*, variations, caprices, etc.

Lichey, Reinhold (n. Liegnitz, 1879). Fine Silesian organist, pupil of Baumert, Rudnick and the Berlin Hochschule, from 1905 organist at Aix and from 1907 at the Trinitatiskirche in Königsberg, as well as conductor of the Haberberger Oratorien-Verein, teacher at the Conservatory and the Polytechnic College and organ-expert, and since 1919 in similar positions at Naumburg and Pforta. Has written organ-pieces, motets, choruses, etc.

Lichnowski, Carl (1758–1814) and **Moritz**, brothers. Polish noblemen (the one with the title Fürst, the other with that of Graf), living in Vienna. Carl married one of the daughters of the Countess Thun, and his house became a musical center. He maintained a considerable force of singers and players, from 1793 including the earlier Schuppanzigh Quartet. He had had lessons from Mozart and in 1789 took the latter to Berlin, perhaps instigating the offer of a court-position there which Mozart declined. From 1794 he was a devoted friend of Beethoven, who lived for years at his house and to whom he gave instruments and an annual stipend. To him Beethoven dedicated several works (opp. 1, 13, 26, 36 and a set of variations). To Moritz or his wife he dedicated opp. 35, 51 and 90. *G.*

Lichtenberg, Leopold (San Francisco, 1861). Excellent American violinist, pupil of Beaujardin and Wieniawski (prize at Brussels, 1876), in 1876–77 taking the latter's place on a tour in Holland, in 1877–78 touring in America with Thomas, in 1878–81 again in Europe, then, after further American trips, member of the Boston Symphony Orchestra until 1889, from 1890 in the first Margulies Trio in New York (with Herbert) and from 1904 in the second (with Schulz). Since 1899 he has taught at the National Conservatory, New York. *A.*

Lichtenstein, Karl August, Freiherr von (Lahm, 1767–1845, Berlin). Bavarian poet and composer, pupil of Forkel, from 1798 manager of the court-theater at Dessau, in 1800–06 at Vienna (with Baron von Braun), from 1811 at Bamberg and from 1823 at Berlin. Wrote about 10 singspiele (from 1795), vaudevilles, etc., besides texts for himself or others.

Lichtenthal, Peter (Presburg, 1780–1853, Milan). Hungarian surgeon, composer and writer, educated at Vienna, after about 1815 living in Milan. Author of *Der musikal. Arzt*, 1807, 2 works on Mozart (1816, '42), *Estetica*, 1831, *Dizionario e Bibliografia della Musica*, 4 vols. 1826, and 2 books on harmony (1816). Wrote also 3 operas, 4 ballets, chamber- and piano-music.

Lidón, José (Béjar, 1752–1827, Madrid). Spanish church-musician, long cathedral-organist at Malaga and from 1808 organist at the Royal Chapel in Madrid, finally also choirmaster. Wrote masses, Psalms, canticles, motets, etc., organ-fugues and 2 operas.

Lie, Erica (n. Christiania, 1845–1903, do.). Able Norwegian pianist, pupil of Kjerulf, Th. Kullak and Tellefsen, for a time teacher at Kullak's Academy in Berlin, besides touring in Germany, Denmark and Sweden, from 1870 professor at the Copenhagen Conservatory, but, after marrying Dr. Oscar Nissen in 1874 and making further tours, from 1877 settled in Christiania. She was a member of the Swedish Academy and from 1894 had a government pension in Norway. *G.*

Lie, Sigurd (Drammen, 1871–1904, do.). Gifted Norwegian violinist, pupil of Lindemann, Böhm, Holter and the Leipzig Conservatory, with later study at Berlin, in 1893–1900 conductor of the Harmonie at Bergen and also at the Opera, and from 1901 leader of the Handelsstand Sångförening at Christiania. Wrote a symphony, a *Marche Symphonique*, an *Orientalisk Suite*, a piano-quintet, *Norske Danse* for violin, the cantata *Erling Skälgsson* (men's voices), choruses, 1894 songs and piano-pieces. *G.*

Liebe, Edouard Ludwig (Magdeburg, 1819–1900, Chur). Saxon pianist, pupil of Spohr and Baldewein, from 1844 director at Coblentz, Mayence and Worms, and from 1850 long active at Strasburg, finally moving to London. Wrote the opera *Die Braut von Azola*, 1868, songs and piano-pieces.

Liebeskind, Joseph (Leipzig, 1866–1916, do.). Saxon composer and bibliophile, trained at the Leipzig Conservatory. Has written a symphony, a *Festmarsch*, 2 string-quartets, a piano-trio, organ-fugues, choruses, etc., and edited little-known works of Haydn, Gluck, Mozart and Dittersdorf, besides translating Wotquenne's thematic list of Gluck's works (1904, and appendix, 1911). His remarkable library included a full set of Gluck's extant works (autographs and first editions).

Liebig, Franz (London, 1860–1922, do.). English pianist, pupil of his father, the Cologne Conservatory, Kretschmer, Von Bülow and Debussy, from 1885 active in London as player and teacher, specializing in the works of Debussy and the recent French school. His wife (née Louise Shirley) is author of an early life of Debussy (1908).

Liebig, Karl (Schwedt, 1808–1872, Berlin). Prussian conductor, from 1827 clarinettist in the Alexander Grenadiers and from 1843 head of a touring orchestra which soon, as the Symphoniekapelle, was utilized by the Berlin Singakademie, the Stern Gesangverein and other societies, besides giving independent concerts. From 1860 he held the title of royal director. In 1867 the orchestra displaced him, choosing Jul. Stern in his stead. He tried unsuccessfully to establish a second orchestra.

Liebling, Emil (Pless, 1851–1914, Chicago). Able Silesian pianist, coming to America in 1867, but returning to study with Ehrlich, Th. Kullak, Dorn, Dachs and Liszt, in 1872–74 teaching in Chicago, in 1874–76 at the Kullak Academy, Berlin, and then again in Chicago, where he came to occupy a place of much influence as player, teacher and critic. Wrote many fine pieces of salon-music and was one of the editors of *The American History and Encyclopedia of Music*, 1908. *A.*

Liebling, Georg Lothar (Berlin, 1865). Prussian pianist, pupil of the Kullaks, Wüerst, A. Becker, Urban and Liszt, in 1880–85 teaching at Kullak's Academy, Berlin, in 1881–95 making many tours in Germany and finally to China and South Africa, from 1890 court-pianist at Coburg, in 1894–97 head of his own school at Berlin, from 1898 teacher at the Guildhall School, London, and since 1908 head of his own conservatory at Munich. Has written various orchestral works, including concertos for piano and for violin, violin-sonatas, piano-suites and many excellent salon-pieces, besides a mass and dramatic works. Sketch by G. Braun, 1896.

Liebling, Leonard (New York, 1874), nephew of Emil above. American editor, pupil of Godowsky, Th. Kullak, Barth and Urban, from 1899 mostly engaged in literary work, in 1902 joining the staff of the New York *Musical Courier* and in 1911 becoming its editor. Has written texts for various comic operettas. *A.*

Lienau, Robert (Neustadt, Holstein, 1838–1920, do.). Important Berlin publisher, in 1864 acquiring the business of Schlesinger and in 1875 that of Haslinger (Vienna).

Liepe, Emil (Potsdam, 1860). Prussian baritone and composer, trained at the Schwantzer (Berlin), Leipzig and Vienna Conservatories, in 1884–1902 appearing at various German operahouses (in 1891–92 at Bayreuth), but since then only in song-recitals, from 1903 teacher at the Sondershausen Conservatory and since 1907 teacher at Berlin and critic for the *Allgem. Musikzeitung*. Has written the short opera *Columba*, 1894, a symphony (1913), the symphonic poems *Fatum*, 1891, and *Rückblick*, 1905, incidental music for *Narziss* (1885), etc., besides editing collec-

tions of Wagner arias and a new edition of Erk's *Liederschatz*.

Lier, Jacques van (The Hague, 1875). Eminent Dutch 'cellist, pupil of Hartog, Giese and Eberle, in 1891–92 playing in the Palace Orchestra at Amsterdam, in 1892–95 at Basel, then touring extensively, in 1897–99 in the Berlin Philharmonic and since 1899 professor at the Klindworth-Scharwenka Conservatory in Berlin. In 1900–07 he was widely known as founder of the Holländisches Trio (with Van Veen and Bos) and in 1910-12 as one of the Heermann-Van Lier Quartet. Has published works on 'cello-technique and edited about 400 standard 'cello-works.

Lierhammer, Theodor (Lemberg, 1868). Able Galician baritone, educated at Vienna University (M. D.) and began practice as throat-specialist, then pupil of Ress, Caraffa and Stockhausen, from 1894 appearing in concert in Vienna and then throughout Europe and finally America (1904). Since 1904 he has been professor at the Royal Academy, London.

Liliencron, Rochus, Freiherr von (Ploen, 1820–1912, Coblentz). Eminent North German historical scholar, educated at Kiel and Berlin Universities (Ph. D. 1846), with further studies of literature at Copenhagen, in 1848–50 a political agent for Schleswig-Holstein, from 1850 professor of Old Norse literature at Kiel University, from 1852 professor of German literature at Jena University, in 1855–68 privy councilor and court-librarian at Meiningen, from 1869 living in Munich and after 1876 provost of the Johannisklos-ter at Schleswig. In 1858 he was appointed by the new Historical Commission at Munich to edit medieval German folk-songs, leading to the issue of *Historische Volkslieder*, 4 vols. 1865–69, and *Deutsches Leben im Volkslied*, 1885 (in Kürschner's *Nationallitteratur*). Author also of *Lieder u. Sprüche aus d. letzten Zeit d. Minnesangs*, 1854, *Weyse u. d. dänische Musik*, 1878 (in Raumer-Riehl's *Histor. Taschenbuch*), *Ueber d. Chorgesang in d. evangel. Kirche*, 1881 (in *Zeit- u. Streitfragen*), *Die horazischen Metren in deutschen Kompositionen d. 16. Jahrh.* 1887, '94 (in *Vierteljahrschrift*), *Ueber Kirchenmusik u. Kirchenkenzeri*, 1883 (*Denkschrift d. Evangel. Kirchengesangvereins*), and several other essays on church-music, *Die Chorgesänge d. latein. Schuldramas in 16. Jahrh.* 1891, etc. From 1869 he was one of the editors of the *Allgem. Deutsche Biographie*, for which he wrote a notable memoir of J. B. Cramer. He also supplied the musical parts of Herm. Paul's *Grundriss d. german. Philologie*, 1898. In 1910 his 90th birthday was marked by a remarkable *Festschrift* (over 30 essays). Reminiscences in *Deutsche Rundschau*, 1913, and memoir by Bettelheim, 1917. *G.*

Lilienthal, Abraham Wolf (New York, 1859). American violinist and composer, pupil of Weingarten, Brandt, C. C. Müller and Grill, from about 1880 playing in New York orchestras under Damrosch and Thomas, in 1891-93 violist in the New York String Quartet, and then engaged in teaching and composition. Has written a string-sextet, a string-quintet, a string-quartet, a piano-trio, a violin-sonata (1911), dances and transcriptions for orchestra, and songs. *A.*

Liljefors, Ruben (Upsala, 1871). Swedish conductor, pupil of Hedenblad, Jadassohn, Draeseke, Kutzschbach and Reger, in 1902–03 leader of the Students' Chorus at Upsala, in 1903–09 of the same at Gothenburg and also in 1903–11 chorus-master for the Philharmonic, and since 1912 conductor of the Orchestral Union there. Has written a symphony (1906), an overture, an orchestral intermezzo, a piano-concerto (1899), incidental music for *Fritjof och Ingeborg* (1908), a violin-sonata (1896), several cantatas, choruses, songs and piano-pieces.

Lillo, Giuseppe (Galatina, 1814–1863, Naples). Italian pianist and composer, trained at the Naples Conservatory, from 1834 engrossed in opera-writing, but from 1842 turning back to teaching, from 1846 professor at the Conservatory, but also continuing composition. Wrote about 15 operas, (1834–53) including *L'Osteria di Andujar*, 1840, symphonies, a piano-quartet, piano-pieces and much good church-music.

Limbert, Frank L. (New York, 1866). German-American conductor and composer, educated in Germany at the Hoch Conservatory, Frankfort, under Rheinberger and at Berlin and Strasburg Universities (Ph. D. 1894), in 1895–98 and also since 1906 conductor of the Oratorienverein at Hanau, in 1898–1901 living at Frankfort, and in 1901–06 teacher at the Düsseldorf Conservatory and leader of the society Düsseldorf. Has written a *Konzertstück* for piano and orchestra, orchestral variations on a theme by Handel, a string-quartet, 2 viola-sonatas, 2 scenes from Sudermann's *Johannes* for 3 soli and orchestra, sonnets by Lenau and other texts for *a cappella* chorus, many other choruses, duets and songs. Also author of essays on English ballad-writing (1894) and on Mozart's mass in C min.

Limnander de Nieuwenhove, Armand Marie Ghislain (Ghent, 1814–1892, n. Paris). Belgian composer, pupil of V. Cornette, Lambillotte and Fétis, from 1835 active at Mechlin in promoting choral singing, and from 1845 in Paris, where he soon undertook dramatic composition. Wrote the operas *Les Montênégrins*, 1849, *Le Château de Barbe-Bleu*, 1851, *Le Maître-Chanteur*, 1853, *Yvonne*, 1859, and *La Messe de Minuit* (not given), the symphony *La Fin des Moissons, Scènes Druidiques*, a quartet, a 'cello-sonata, festal cantatas, a Requiem, a Te Deum and other church-music, many choruses and part-songs, songs, etc.

Lincke, Joseph (Trachenberg, 1783–1837, Vienna). Silesian 'cellist, in 1808–16 playing in the famous Rasumowsky Quartet in Vienna, then at some of Schuppanzigh's public concerts, from 1818 at the Theater an der Wien and later at the Opera. For years he was intimate with Beethoven. Wrote concertos, variations, capriccios, etc. *G.*

Lind, Jenny (Stockholm, 1820–1887, Malvern). Distinguished Swedish soprano, pupil of

Berg, Lindblad and Manuel Garcia, appearing at Stockholm in 1838–41, at Berlin (on Meyerbeer's recommendation) in 1844, at Vienna in 1846 and at London in 1847, rapidly advancing to a place of the first rank in lyric and coloratura rôles. In 1849, however, she gave up the stage and then continued a supreme favorite in oratorio and concert till her retirement in 1870. In 1850–52 she made a brilliant tour in the United States, and in 1852 married Otto Goldschmidt, her accompanist, in Boston. In 1852–55 they lived at Dresden, then returning to London. In 1883–86 she taught at the Royal College. Her extreme facility, the beauty of her tone and her taste and dignity in interpretation gave her a unique hold on popular appreciation and the grace and nobility of her character increased her fame. From the large returns from her career she made many gifts in England, Sweden and Germany. Sketches and memoirs by Becher, 1846, Lyser, 1847, Rosenberg, 1851, Hedberg, 1885 (in *Svenska Operasångare*), Holland and Rockstro, 1891 (2 vols.), Rockstro and Goldschmidt, 1894, Wilkens, 1894 (4th ed. 1913), Holmstrom, 1913, article in Norlind's *Lexikon*, 1913, Dorph, 1919, Norlind, 1919, Elmblad, 1920, and *Svensk Tidschrift för Musikforskung*, ii.3. See also an original letter in *Musical Quarterly*, 1917. *G.*

Lindblad, Adolf Fredrik (n. Stockholm, 1801–1878, n. Linköping). Swedish composer, pupil of Zelter, from 1827 teaching in Stockholm. Wrote the opera *Frondörerna*, 1835, a symphony (1839), a violin-sonata, part-songs and songs (many made popular by his pupil Jenny Lind). *G.*

Lindegren, Johan (Ullared, 1842–1908, Stockholm). Swedish church-musician, trained at the Stockholm Conservatory, where from 1876 he was also teacher, besides from 1884 being cantor at the Storkyrka and teacher at the Jakobs Institute. Wrote a string-quartet, a canon-sonata, various orchestral pieces, etc., and edited a *Koralbok* (1906).

Linden, Karl van der (Dordrecht, 1839). Able Dutch conductor, pupil of the elder Kwast and Aug. Böhme, from 1860 director of the Harmonie at Dordrecht, later also of the Liedertafel and other societies, garrison-bandmaster and from 1875 conductor of national festivals at Rotterdam and elsewhere, with service on juries at competitions. Has written 2 operas, several overtures, the cantatas *De Starrenhemel* and *Kunztzin*, choruses, part-songs, songs and piano-pieces.

Linder, Gottfried (n. Ulm, 1842–1918, Stuttgart). Bavarian composer, from 1868 teaching at the Stuttgart Conservatory, receiving the title of professor in 1879 and retiring in 1912. Wrote the operas *Dornröschen*, 1872, and *Konradin von Schwaben*, 1879, the overture *Aus nordischer Heldenzeit*, the orchestral *Waldlegende* and *Charakter-Tanz*, 2 string-quartets, a piano-trio, choruses and songs.

Lindgren, Adolf (n. Stockholm, 1846–1905, do.). Swedish critic, from 1875 writing for the Stockholm *Aftonblad*, in 1881–85 founding and editing the *Svensk Musiktidning* and contributing to other journals. Author of *Satser i svensk Verslära*, 1880, *Om Wagnerismen*, 1881, *Svenske Hofkapellmästare*, 1882, and *Musikaliska Studier*, 1896, besides translations of librettos, etc.

Lindley, Robert (Rotherham, 1776-1855, London). Fine English 'cellist, pupil of Cervetto, in 1794–1851, a leading player at the Opera in London and at important concerts, succeeding to the place held earlier by Sperati. From 1822 he taught at the new Royal Academy.

Lindner, Adolf (Lobenstein, 1808-1867, Leipzig). Saxon hornist, from 1826 court- or town-musician at Gera, in 1844–46 touring with Gungl, then in the Potsdam theater-orchestra and from 1854 in the Gewandhaus Orchestra at Leipzig.

Lindner, August (Dessau, 1820–1878, Hanover). Fine Prussian 'cellist, pupil of Drechsler, from 1837 in the court-band at Hanover. Wrote a concerto, *Fantasiestücke*, etc.

Lindner, Edwin (Brünn, 1884). Moravian pianist and conductor, trained at the Vienna Conservatory and by Janoch, Reisenauer and Nikisch, from about 1905 active in Belgium and Holland, in 1913 director of the Schumann (society) at Dresden, which in 1914 he merged (with other societies) in a new Singakademie, and in 1915 founder of the Philharmonic Orchestra.

Lindner, Ernst Otto Timotheus (Breslau, 1820–1867, Berlin). Silesian journalist (long editor of the *Vossische Zeitung* in Berlin) and critic, one of the leaders of the Bach-Verein and author of a critique of Meyerbeer's *Prophète* (1850), *Die erste stehende deutsche Oper*, 2 vols. 1855, *Zur Tonkunst*, 1864, and *Gesch. d. deutschen Liedes im 18. Jahrh.* 1871 (edited by Erk).

Lindner, Eugen (Leipzig, 1858–1915, Weimar). Saxon singer and composer, pupil of Kogel, Bolck, Stade and Götze, from 1878 chorusmaster at the Leipzig Opera, in 1884 traveling with Neumann's Wagner troupe, then teacher at the Weimar Music School and from 1902 at the Leipzig Conservatory, gaining the title of professor in 1913. Wrote the operas *Ramiro*, 1885, *Der Meisterdieb*, 1889, and *Eldena* (not given), and about 60 songs.

Lindner, Friedrich (?1540–1597). 16th C. *G.*

Lindpaintner, Peter Joseph von (Coblentz, 1791–1856, Nonnenhorn). Eminent Rhenish conductor and composer, pupil of Winter and Grätz, from 1812 director at the new Isarthor-Theater at Munich and from 1819 court-director at Stuttgart, the orchestra becoming one of the best in Europe. Wrote about 20 operas (from 1811), including *Der Vampyr*, 1829, *Die Genueserin*, 1838, and *Lichtenstein*, 1845, 2 oratorios, masses, cantatas, church-music, a symphony, many overtures (including especially that for *Faust*), several ballets (notably *Joco*), concertos for flute and for clarinet, many other concerted pieces, a string-trio, about 50 songs, additional accompaniments to Handel's *Judas Maccabæus*, etc. His writing was skillful, but without great originality or force. *G.*

Linley, George (Leeds, 1798–1865, London). English composer of light operas (from 1849) and

other vocal pieces. Author of *The Musical Cynics of London*, 1862 (largely against Chorley), and *The Modern Hudibras*, 1864. *G.*

Linley, Thomas (Wells, 1732–1795, London). English writer of ballad-operas, pupil of Chilcot and Paradies, from about 1755 teaching and giving concerts in Bath, in 1774 succeeding J. C. Smith in the management of the Drury Lane 'oratorios' (at first with Stanley and after 1786 with Arnold) and from 1776 part-owner of the theater (succeeding Garrick). Wrote a long list of dramatic pieces (1768–88), madrigals, songs, etc., often with much grace. His son **Thomas** (1756–1778) was a good violinist, pupil of Nardini, and writer of various vocal pieces. In 1770 he was intimate with the young Mozart at Florence. *G.*

Lioncourt, Guy de (Caen, 1885). French composer, pupil of d'Indy and inspector at the Schola Cantorum in Paris. Has written the cantata *Hyalis*, some orchestral works, songs, etc.

Lipinski, Karl Joseph (n. Lublin, 1790–1861, n. Lemberg). Eminent Polish violinist, self-taught, in 1810–14 concertmaster or conductor at the Lemberg theater, then living at Vienna and Milan (in 1817–18 intimate with Paganini), for many years on extensive tours, and in 1839–59 concertmaster in the court-orchestra at Dresden, where he greatly improved the standard of performance. Wrote 4 violin-concertos (the 2d known as the *Military*), a *Polonaise Guerrière* for orchestra, a string-trio, numerous rondos, variations, capriccios, etc., besides the opera *The Siren of the Dniester* and a collection of Galician folk-songs (2 vols. 1833). *G.*

Lippius, Johann (1585–1612). 17th C.

Lipps, Theodor (Wallhalben, 1851–1914, Munich). Bavarian psychologist, from 1877 professor at Bonn University, from 1889 at Breslau and from 1894 at Munich. Author of *Das Wesen d. musikal. Harmonie u. Disharmonie*, 1885 (2d ed. 1905), *Tonverwandtschaft u. Tonverschmelzung*, 1899 (*Zeitschr. für Psychol.*), *Zur Theorie d. Melodie*, 1901 (ibid.). and especially his *Aesthetik*, 2 vols. 1903–06. See Moos, 1907, on his music-æsthetics, and F. Krüger, *Die Theorie d. Konsonanz*, 1908 (contra Stumpf and Lipps).

Lipsius, Ida Marie (Leipzig, 1837), using the pseudonym 'La Mara'. Noted Saxon writer, educated by her father (rector of the Thomasschule, Leipzig) in company with her brother (in 1869–1920 professor in Leipzig University), from about 1857 closely connected with the Liszt circle at Weimar. Author of *Musikal. Studienköpfe*, 5 vols. 1868–82 (later eds. and 20 sketches separately in 1911–13), *Musikal. Gedanken-Polyphonie*, 1873 (comments of famous musicians on their art), *Das Bühnenfestspiel in Bayreuth*, 1877, *Musikerbriefe aus fünf Jahrh.* 2 vols. 1886, *Klassisches u. Romantisches aus d. Tonwelt*, 1892, *Aus d. Glanzzeit d. Weimarer Altenburg*, 1906, 2 works on Beethoven's 'unsterbliche Geliebte' (1908, '09), *Liszt u. d. Frauen*, 1911, a translation of Liszt's *Chopin* (1880, 3d ed. 1910), collections of letters from Liszt (3 vols. 1893–94, '98, 1908), Wagner (1895), Berlioz (1903), etc. She was entitled professor in 1917. Autobiography, 1917. *G.*

Lishin, Grigory Andreievitch (1854–1888, Petrograd). Russian composer of the opera *Don César de Bazan*, 1888.

Lissenko, Nikolai Vitalievitch (n. Krementchug, 1842–1912, Kiev). Russian composer and folk-song specialist, pupil of Wilczek, Panotchiny, Dimitriev and the Leipzig Conservatory, from 1868 settled at Kiev, where he made careful investigations in Ukrainian folk-music (16 sets of songs, part-songs, ritual music, etc. 1868–95). Wrote the operas *Tchernomorzy*, *Christmas*, *The May-Night*, *Winter and Spring*, *Taras Bulba*, 1890, and *Sappho*, the children's operas *Kozadereza*, 1888, and *Pan Kotsky*, 1891, 2 cantatas, the choral ballade *Sapovit*, 1867 (men's voices), choruses, songs and piano-pieces. Author of an essay on the Little Russian dumkas and the songs of Veresai [kobsa-player] (1877).

Lissinsky, Vatroslav (Agram, 1819–1854, do.). Croatian composer, pupil of Sojka, Wiesner von Morgenstern and the Prague Conservatory, long connected with the Agram Music School. Wrote the first Croatian operas, *Ljubav i Zloba*, 1846, *Porin*, 1849, etc., besides over 150 other works, orchestral, vocal and for piano.

Lissmann, Heinrich Fritz (Berlin, 1847–1894, Hamburg). Able Prussian operatic baritone, pupil of Hillmer and Stockhausen, from about 1870 heard at Zurich, Lübeck, Leipzig and Bremen, and from 1883 Gura's successor at the Hamburg Opera. His wife, née Anna Marie Gutzschbach (b. 1850), was (till 1892) a favorite soprano, now teaching in Hamburg.

Listemann, Bernhard Friedrich Wilhelm (Schlotheim, 1841–1917, Chicago), brother of the following and till 1893 closely associated with him. Able Thuringian violinist, pupil of Ullrich (his uncle), David, Vieuxtemps and Joachim, from 1859 soloist with the Rudolstadt court-band, in 1867 migrating to America, where he toured with De Meyer, lived two years in Boston, in 1871–74 was concertmaster under Thomas in New York and on tour and in 1881–85 in the same post with the new Boston Symphony Orchestra. In 1875–79 at Boston he founded and led the Philharmonic Club (sextet), in 1879–81 the Philharmonic Orchestra that grew out of it and in 1881–85 the Listemann Quartet, then taught in Boston, but with some further tours with the Listemann Concert Company. In 1893–1907 he taught at the Chicago Musical College and in 1909–11 at the Sherwood Music School there. Wrote a symphony, violin-pieces and a method. His sons **Paul** (b. 1871) and **Franz** (b. 1873) became violinist and 'cellist respectively, both settling in New York in 1896. *A.*

Listemann, Fritz [Ferdinand] (Schlotheim, 1839–1909, Boston), also a fine violinist, brother of the above and his close companion in almost every enterprise until 1893, when he remained in Boston as teacher. Wrote 2 concertos, other violin-pieces and songs. *A.*

Liszt, Franz [Ferencz] (Raiding, [Oct. 22] 1811–1886 [July 31], Bayreuth). Distinguished Hungarian pianist, conductor and composer. His father, an agent or factor on one of the Esterházy estates, was his first teacher. When but nine he played at Oedenburg and Presburg with such effect that five noblemen promised 600 gulden annually for six years for his further training. In 1821 his parents moved to Vienna, placing him under Czerny and Salieri. In 1822–23 his appearances there, as at Pest and Presburg, made a sensation, moving even Beethoven to enthusiasm. The family then set out for Paris, the boy giving concerts at Munich, Augsburg, Stuttgart and Strasburg. Cherubini refused to admit him at the Conservatory (being a foreigner), but he took composition with Paër and Reicha, producing an operetta. His playing won admiration not only in Paris and some French towns, but in England (from 1824) and later in Switzerland. By 1827, when his father died, he was well able to maintain himself.

His Paris life developed his character rapidly. At times he inclined to enter the priesthood, was greatly stirred by the rising spirit of romanticism, by the excitement attending the Revolution of 1830, by Saint-Simonism, by the democratic ideas of Lamennais, as well as other literary and political influences, and was daily mixing with a host of eminent musicians, from 1831–32 including Paganini, Chopin and Berlioz. In 1835 he was drawn to elope with Countess d'Agoult ('Daniel Stern'), settling at Geneva, where he taught somewhat at the new Conservatory. In 1837 he outshone Thalberg at Paris. In 1837–39 he was much in Italy and visited Vienna. His connection with the Countess was not broken till 1844.

During 1839–47 he made a long series of triumphant tours as virtuoso, reaching from London and Brussels to Pest, Bucharest, Constantinople and Odessa and from Marseilles and Madrid to Copenhagen, Hamburg, Berlin, Warsaw, Petrograd and Moscow. Besides gaining fame and fortune, he became known as a princely giver (as for flood-relief at Pest in 1837 and to hasten the Beethoven monument at Bonn in 1845). From 1842 he came yearly to Weimar and in 1848 settled there as court-director, with the chance to declare his interest in the radical or 'New-German' movement and to develop his power as composer. Here in 1847 began his connection with Princess Sayn-Wittgenstein, whose villa (Altenburg) became an artistic center.

At Weimar he proved a notable conductor, not only giving standard works with fresh distinction, but bringing out many new or neglected ones (as Wagner's *Lohengrin*, 1850, Raff's *König Alfred*, 1851, Rubenstein's *Sibirische Jäger*, 1854, Schubert's *Alfonso ed Estrella*, 1854, Schumann's *Genoveva*, 1855, and Cornelius' *Barbier von Bagdad*, 1858, besides many orchestral novelties). From 1852 he also led many festivals, as at Ballenstedt, Karlsruhe, Vienna, Magdeburg, Aix and Leipzig. Around him gathered a large circle of enthusiasts eager for the replacement of pedantry and mere traditionalism by 'the music of the future'. His loyal support of the proscribed Wagner became one of the chief factors in the latter's final triumph. Meanwhile his own aspirations as composer unfolded abundantly, especially in the then novel form of the 'symphonic poem', with its emphasis upon a 'program' basis. He also became known as an essayist of brilliance and force.

In 1859 friction at Weimar led to his removing to Rome, where his vein of religious mysticism reasserted itself and he even took minor orders, gaining the title of abbé (1865). But he continued musical activities at many places and extended his list of compositions by various large works, sacred and secular. About 1870 his relations with Weimar were restored, so that he spent some months there each year, dividing the rest between Rome and Pest, where from 1873 he was much concerned in the upbuilding of the National Academy. From about 1860 he was everywhere pursued by troops of pupils, many of the finest quality. His interest in Wagner was steadily maintained and after 1876 Bayreuth became one of his favorite places of frequent sojourn.

In certain respects his career remains unmatched. His gifts as pianist were phenomenal from the first. His facility and verve as an executant gave him mastery over every ordinary technical problem, and his instinct for achieving the most dazzling success led him to explore various latent possibilities of pianistic effect, particularly through the addition of characteristic ornamentation, the subtle increase of color contrasts by means of varied touches and the masterly use of the pedals. In every branch of pianistic technique he established a new standard not only of daring dexterity, but of the full emancipation of style from its previous limitations. With him begins the successful use of the piano on a scale to suggest the sonority and splendor of the orchestra. But he was much more than a transcendent virtuoso. He was also a marvelously catholic and faithful interpreter, bringing an acute intelligence and a responsive sympathy to the rendering of the whole range of keyboard literature. He also had rare gifts in improvisation, perhaps not of the most learned variety, but certainly of no mean order. And whatever he did was made enormously effective by a singular eloquence and magnetism that showed him a master of audiences. His innumerable performances had usually a regal or imperial quality that has not been surpassed.

From about 1850 he occupied a central position in the musical world that gave him great influence. His virtuoso-life had made him intimate with musicians and music-lovers throughout the whole of Europe. His own predilection for progressive advance, with his ready response to the progressive spirit in others, naturally made him a leader among all who were intent upon expansion, innovation and even reconstruction. He early threw his weight in favor of the

rising interest in what is called 'program' music which (at its best) would enlist the definite, concrete action of the imagination along with the operation of undefined tonal instinct. Naturally the extreme conservatives either stood aloof or were actively hostile, but even they were forced in the end to confess that his radicalism was not so much iconoclastic as constructive. For ten years he made Weimar a pivotal center, using his power there with notable skill to demonstrate the interrelation between the old and the new. And for at least thirty-five years he wrought mightily upon the personal development of a host of impressionable pupils, many of whom became leaders of taste in their turn. In many ways his own playing and his writing exerted a widespread educational force. The total impact of his influence was stimulating and fertilizing in a notable degree, reaching far beyond the period of his own life.

His work as composer has been variously estimated. His adherence to 'program' led him to exalt tonal delineation, emotional intensity, dramatic sequence, even to the point of stagey sensationalism, rather than devices of thematic and structural evolution. He made much, however, of the 'leading' or 'characteristic' motif and subjected it to ingenious transformation. But his thematic creativeness tended to lag behind his imagination and desire, so that many passages are more grandiose than majestic, more voluptuous than passionate, more pretentious than inspired. Yet in treating details he constantly displayed notable skill and ingenuity, especially in ornamentation and in scoring.

His favorite forms were usually not cyclical, or tonally genetic, but analogous to the chain of scenes in a story or play, not architectonic, but rhetorical. Hence his use of the 'symphonic poem' in place of the classical sonata or symphony, of the richly-shaped 'rhapsodie' in place of the loose 'fantasia', and of several idealized dances, etc. He raised the piano-transcription to real artistic dignity, and by the abundance of his work in this field doubtless enlarged the musical horizon of many pianists. His songs were often exquisite, but his larger vocal works seldom attain the impressiveness that he evidently intended.

His principal works may be summarized as follows:

For Orchestra

Dante-Symphonie (*Inferno*, *Purgatorio*, *Magnificat*), with women's chorus (dedicated to Wagner).

Faust-Symphonie (*Faust*, *Gretchen*, *Mephistopheles*), with men's chorus (dedicated to Berlioz).

Symphonic Poems: *Bergsymphonie* (from Hugo), *Tasso* (*Lamento e Trionfo*), *Les Préludes* (from Lamartine), *Orpheus* (suggested by Gluck's *Orfeo*), *Prometheus*, *Mazeppa* (expanded from a piano-étude), *Festklänge*, *Héroïde Funèbre* or *Heldenklage* (first meant as part of a *Symphonie Révolutionnaire*), *Hungaria*, *Hamlet* (from Shakespeare), *Hunnenschlacht* (suggested by Kaulbach's picture), *Die Ideale* (from Schiller), *Von der Wiege bis zum Grabe* (from Zichy).

Zwei Episoden aus Lenaus Faust (*Der nächtliche Zug*, *Der Tanz in der Dorfschenke* or *Mephisto-Walzer*). Also a 2d *Mephisto-Walzer*.

Goethe-Festmarsch; *Huldigungsmarsch*; *Vom Fels zum Meer* (patriotic march); *Festmarsch* on themes by E. H. zu S.; *Bülow-Marsch*; *Ungarische Festmarsch*; *Ungarische Sturm-Marsch*; *Rákoczy-Marsch*; 4 marches arranged from Schubert. *Fest-Vorspiel*; *Künstler Fest-Zug*; *Gaudeamus igitur* (*Humoreske* with chorus); 6 *Ungarische Rhapsodien* (arr. from piano-version). Music for Halm's *Vor 100 Jahren* (1859).

For Piano and Orchestra

Concertos: 1, E-flat (1855), 2, A (1857).

Todten-Tanz (*Danse Macabre*), paraphrase on 'Dies iræ.'

Arrangements of Schubert's Fantasia in C, Weber's Polonaise; fantasias on themes from Beethoven's *Ruinen von Athen* and on Hungarian folk-songs.

For Piano

Sonata in B min. (dedicated to Schumann).

Concert-Solo (*Concerto Pathétique*).

Rhapsodies Hongroises: 1, E, 2, C-sharp, 3, B-flat, 4, E-flat, 5, E min., 6, D-flat, 7, D min., 8, F-sharp min. (*Capriccio*), 9, E-flat (*Carneval de Pesth*), 10, Preludio, 11, A min., 12, C-sharp min., 13, A min., 14, F min., 15, *Rákoczy March*, four others published and one in MS.

Concert-Fantasia über Spanische Weisen.

Études d'Exécution Transcendante (*Preludio*, *Paysage* (2), *Mazeppa*, *Feux Follets*, *Vision*, *Eroica*, *Wilde Jagd*, *Ricordanza*, *Harmonies du Soir* (2), *Chasse-Neige*).

Grandes Études de Concert (*Capriccio* (2), *Allegro affettuoso*).

Concertetuden (*Waldesrauschen*, *Gnomenreigen*). *Ab-Irato* (*Étude de perfection*).

Variations on theme from Bach's B min. Mass.

Rhapsodie Espagnole, *Folies d'Espagne*, *Jota Aragonesa.*

Harmonies Poétiques et Religieuses (*Invocation*, *Ave Maria*, *Bénédiction de Dieu dans la Solitude*, *Pensée des Morts*, *Pater Noster*, *Hymne de l'Enfant à son Réveil*, *Funérailles*, *Miserere d'après Palestrina*, *Andante Lagrimoso*, *Cantique d'Amour*).

Années de Pélerinage: I, *Suisse* (*Chapelle de Guillaume Tell*, *Au Lac de Wallenstadt*, *Pastorale*, *Au Bord d'une Source*, *Orage*, *Vallée d'Obermann*, *Eglogue*, *Le Mal du Pays*, *Les Cloches de Geneve*); II, *Italie* (*Sposalizio*, *Il Penseroso*, *Canzonetta di Salvator Rosa*, *Tre Sonetti del Petrarca*, *Après une Lecture de Dante*, *Gondoliera*, *Canzone*, *Tarantella*); III, (*Angelus*, *Aux Cyprès*, *Les Jeux d'Eaux*, *Sunt lachrimæ rerum*, *Marche Funèbre*, *Sursum corda*, *Abschied*).

Apparitions (3); *Consolations* (6); *Liebesträume* (3 nocturnes); 3 *Caprice-Valses*; 2 *Ballades*; 2 *Impromptus*; 2 *Légendes* (*St. François d'Assisi*, *St. François de Paul*); *Berceuse*; *Scherzo und Marsch*; 2 *Polonaises*; *Galop Cromatique*; various marches, variations, etc.

Arrangements of Beethoven's Symphonies and Septet, Hummel's Septet, Berlioz' *Symphonie Fantastique*, 2 overtures, etc., Rossini's overture to *Guillaume Tell*, Weber's overtures to *Der Freischütz*, *Oberon* and *Jubel*, Wagner's overture to *Tannhäuser*, numerous paraphrases of operas by Auber, Halévy, Donizetti, Bellini, Meyerbeer, Gounod, Raff, Verdi and Wagner, transcriptions of numerous songs by Schubert, Beethoven, Franz, Schumann, Mendelssohn and many others.

For Organ

Fantasie and Fugue on B-A-C-H.

Fantasie and Fugue on the chorale in *Le Prophète.*

Variations on a theme from Bach's B min. Mass.

Introduction and Fugue from Bach's *Ich hatte viel Bekümmerniss.*

Lassus' *Regina Cœli.*

Several detached pieces. Also several unpublished.

Vocal Works

Masses—*Fest-Messe* in D, for the dedication of Gran Cathedral in 1856; *Ungarische Kronungs-Messe* in E-flat, for the coronation of Francis Joseph at Budapest in 1867; 2 other masses (C min. and A min.). Requiem (men's voices); requiem for Maximilian I (1867).

Psalms 13, 19, 23, 116, 129 and 137.

An den heiligen Franziskus (men's voices).

Various motets, canticles, etc.
Oratorios—*Die Legende von der heiligen Elisabeth*, 1865, *Christus*, 1873, *St. Stanislaus* (not completed).
Cantatas—*Die heilige Cäcilia*, 1865?, *Die Glocken des Strassburgen Münsters*, 1876, choruses for Herder's *Der entfesselte Prometheus*, 1850, *Fest-Album* for the Goethe Centenary, 1849, cantata for the Beethoven Centenary, 1870, *An die Künstler*, 1853, and several other works for men's voices.
Operetta—*Don Sancho*, 1825.
Over 60 solo songs.

His literary works include *De la Fondation Goethe à Weimar*, 1851, *Lohengrin et Tannhäuser de R. Wagner*, 1851, *Frédéric Chopin*, 1852 (5th ed. 1906), *Des Bohémiens et de leur Musique en Hongrie*, 1859, *Ueber Fields Nocturnes*, 1859, *Robert Franz*, 1872, and *Keine Zwischenaktmusik mehr*, 1879. His *Gesammelte Schriften* were edited by Lina Ramann in 1880–83 (6 vols., abridged ed. 4 vols. 1910, with general index by Kapp). Selections of his letters are published by various editors, beginning with his correspondence with Wagner (2 vols. 1887, 3d ed. by Kloss, 1910), about 2500, edited by La Mara, 8 vols, 1893–1905, with further selections in 1898, 1909, etc., by Bache, 2 vols. 1894, Von Seydlitz, 1902, Stern, 1903, Von Schlözer, 1913, etc. The Liszt-Stiftung is engaged in publishing through Breitkopf & Härtel a complete edition of his music (9 vols, to 1919), under Peter Raabe as editor-in-chief.

Memoirs and appreciations by Ramann, 1880–94 (3 vols.), Wagner, 1883, Pohl, 1893, Nohl and Göllerich, 1884–87 (2 vols.), Vogel, 1887, Habets, 1893, Louis, 1899, Pozsony, 1900, Calvocoressi, 1905, Göllerich, 1908, Gottschalg, 1909, Kapp, 1909 (10th ed. 1919) [and other fine studies], Chantavoine, 1910, Segnitz, 1911, Kohut, 1911, Hervey, 1911, Huneker, 1911, Mackenzie, 1913, Schrader, 1914, etc. *G.*

Litolff, Henry Charles (London, 1818–1891, Paris). Gifted English (half-Alsatian) pianist, composer and publisher, pupil of Moscheles, appearing first when but twelve and from 1835 becoming known at various places on the Continent. In 1840 he made a fine impression at Paris, in 1841–44 was conductor at Warsaw, in 1846 revisited London, in 1848 was active in the Revolution at Vienna, in 1851–60 (having married the widow of the publisher G. M. Meyer) developed a noted publishing-business at Brunswick ('H. Litolff') and then left it to his adopted step-son Theodor (1839–1912) and returned to Paris. Most of his compositions belong to his later years, his career as a virtuoso having been checked as early as 1850 by ill-health. He was four times married. Wrote the operas *Die Braut vom Kynast*, 1847, *Les Templiers*, 1886, and 2 others not given, several operettas (from 1871), including *Héloïse et Abélard*, 1872, the oratorio *Ruth et Booz*, 1869, the overtures *Robespierre*, *Les Girondistes*, *Les Guelfes* and *Chant des Belges*, 5 'concerto-symphonies' for piano and orchestra, the violin-concerto *Eroica*, a Funeral March for Meyerbeer (1864), 3 piano-trios, 3 duets for violin and piano (with Léonard), brilliant concert-pieces and études for piano, the cantata *Szenen aus Goethes Faust*, etc. Memoir by Magnette, 1914, and see Berlioz' *Les Musiciens et la Musique*, 1878. *G.*

Litta, Giulio [Duca, Visconte Arese] (Milan, 1822–1891, n. Monza). Italian composer (amateur) of 10 operas (from 1843), the last being *Il Violino di Cremona*, 1882, an oratorio and songs.

Litvinne, Félia (b.?1860). Russian operatic soprano, pupil of Mme. Barth-Banderoli and Maurel, from about 1880 appearing in Paris, in 1885–86 in America (with Mapleson), then at Petrograd and Moscow and since about 1890 settled in Paris, where she has been a favorite at the Opéra-Comique and the Gaieté. In 1896–97 she sang at the Metropolitan, New York. She is the wife of Dr. Emmanuel Depoux.

Litzau, Johannes Barend (Rotterdam, 1822–1893, do.). Dutch organist, pupil of Bremer and Tours, from 1842 at the Reformed Church in Rotterdam and from 1855 Bremer's successor at the Lutheran Church. Wrote 3 organ-sonatas, fugues and other contrapuntal pieces, etc., besides collections of psalm-tunes and other church-music.

Litzmann, Berthold (Kiel, 1857). Professor of German literature, from 1884 at Jena University and in 1892–1921 at Bonn. Author of a notable life of Clara Schumann (3 vols. 1902–08, latest ed. 1912, in English by Hadow, 1913).

Liuzzi, Ferdinando (Bologna, 1884). Italian opera-conductor, trained at the Munich Conservatory (prize in composition from the Parma Conservatory in 1908), since 1910 teaching at the latter institution. Has written the opera *L' Augellin Bel Verde*, 1917, the symphonic poem *Hyla*, an Introduction and Fugue for organ, a sonata for violin and organ, violin-pieces and songs.

Liverati, Giovanni (Bologna, 1772–1830?) Italian operatic tenor and composer, pupil of Mattei and Gibelli, from 1792 engaged as singer or conductor at Barcelona, Madrid, Potsdam, Prague and Trieste, from 1805 singing-teacher at Vienna and from 1814 composer at the London Opera. Wrote about 15 operas (from 1790), including *Il Maestro Fanatico*, 1804, 2 oratorios, several cantatas, masses and other church-music, string-quartets, 'cello-pieces, songs, etc.

Lloyd, Charles Harford (Thornbury, 1849–1919, Slough). Able English organist, educated at Oxford, from 1876 S. S. Wesley's successor at Gloucester Cathedral (in 1877 and '80 conducting the Three Choirs' Festivals there), from 1882 Corfe's successor at Christ Church Cathedral, Oxford, and conductor of the Symphony and Choral Societies, from 1887 professor at the Royal College, London, and in 1892-1914 precentor at Eton College, following Barnby. Mus.D. of Oxford Univ. in 1890, often examiner there and elsewhere, from 1914 organist of the Chapel Royal, etc. Wrote the cantatas *Hero and Leander*, 1884, *The Song of Balder*, 1885, *Andromeda*, 1886, *A Song of Judgment*, 1891, *Sir Ogie and Lady Elsie*, 1894, and *A Hymn of Thanksgiving*, 1897, *The Longbeards' Saga*, 1897 (men's voices),

The Gleaner's Harvest (women's voices), incidental music for Euripides' *Alcestis* (1887), services, anthems, Magnificat and Nunc Dimittis, 1880, the motet *The Souls of the Righteous*, 1901, choruses, part-songs and songs, an organ-concerto, an organ-sonata, other organ-pieces, a trio for clarinet, bassoon and piano, etc. In 1903 he edited a revision of *Church Hymns*. Memoir in *Musical Times*, 1919. *G.*

Lloyd, Edward (London, 1845). Gifted English tenor, trained as choirboy at Westminster Abbey, in 1866-71 engaged in choirs in Cambridge and London, then for thirty years in constant request in recitals, concerts and festivals (from 1888 also in the United States), and since 1900 retired at his country-home in Sussex. He assisted at the premières of many oratorios by Gounod, Sullivan, Parry, Mackenzie, Stanford, Elgar, etc., and was noted for concert-renderings of Wagnerian arias. *G.*

Lobe, Johann Christian (Weimar, 1797–1881, Leipzig). Able Saxon flutist, theorist and composer, pupil of A. Riemann and A. E. Müller, in 1811 appearing as flutist at the Gewandhaus, then (till 1842) playing flute or viola in the Weimar court-band, from 1842 head of his own school at Weimar, in 1846–48 editor of the *Allgem. Musikal. Zeitung* at Leipzig and then active as teacher there. Wrote 6 operas (1822–44), 2 symphonies, several overtures, piano-quartets, flute-concertos and other pieces. Author of *Lehrbuch d. musikal. Composition*, 4 vols. 1850–67 (later eds., partly revised by Kretzschmar, 1879–87), various smaller treatises (from 1844), including useful *Catechisms* (1851, '72), *Musikal. Briefe eines Wohlbekannten*, 1852 (2d ed. 1860), *Fliegende Blätter für Musik*, 3 vols, 1853–57, *Aus d. Leben eines Musikers*, 1859, and *Consonanzen u. Dissonanzen*, 1869. *G.*

Lobkowitz, Josef Franz Maximilian [Prince] (1772–1816, Raudnitz), son of Prince Ferdinand Philip (1724–1784), who in 1745–46 was associated with Gluck in London. Wealthy Bohemian nobleman, with a notable palace at Vienna, where he maintained an extensive musical establishment, besides being a fine singer (bass) and player on violin and 'cello. He was one of Beethoven's most powerful and faithful friends. To him the latter dedicated his opp. 18, 55, 56, 67, 68, 74 and 98 (1800–16). *G.*

Löbmann, Hugo (Schirgiswalde, 1864). Saxon organist and school-music teacher, trained at the Bautzen Teachers' Seminary, becoming assistant in the Cathedral School there, from 1888 engaged in the Catholic town-schools in Leipzig and since 1911 director of one of them, besides from 1894 being organist at the Trinitatiskirche, and taking courses at the University (Ph. D. 1908). Author of text-books in singing, directing, organ-inspection and music-history (from 1904) and a school song-book, besides *Glockenkunde*, 1915.

Lobo, Alonso. 16th C.

Lobo [Lopez], Duarte (1540–1643). 16th C.

Locatelli, Pietro (Bergamo, 1693–1764, Amsterdam). Brilliant Italian violinist, pupil of Corelli, widely known through tours and finally settled at Amsterdam, where he gave regular series of concerts. He carried virtuoso-feats to an extreme, but had genuine artistic power as well. Wrote 30 violin-concertos (1721-41), 6 quartet-concertos, 6 string-trios, 6 *Introduzioni Teatrali*, 24 *Caprices* (1723), *Caprices Énigmatiques*, *Contrasto Armonico* (quartet-concertos), 6 sonatas for violin solo (1737), flute-sonatas, etc. Editions of some of his works have been made by Witting, Alard, David and Riemann. *G.*

Locher, Karl (Bern, 1843–1915, do.). Swiss organist, pupil of J. R. Weber and A. Reichel, from 1863 at the Protestant Church in Freiburg, at the Catholic Church in Bern and from 1890 at the Nydeck Church there. Author of the valuable *Die Orgelregister*, 1887 (4th ed. 1912).

Locke, Matthew (?1630–1677). 17th C. *G.*

Loder, Edward James (Bath, 1813–1865, London). English composer, pupil of Ferd. Ries, from 1834 connected with various stage-enterprises in London. Wrote the operas *Nourjahad*, 1834, *The Night-Dancers*, 1846, and *Raymond and Agnes*, 1855, several song-plays and additions to works by others, music for Oxenford's *Dice of Death* (1835), the cantata *The Island of Calypso*, 1852, many fine songs and some string-quartets. *G.*

Loder, Kate Fanny (Bath, 1825–1904, London), cousin of the above. English pianist, trained at the Royal Academy, London, in 1840–54 appearing with much success in London and then (as wife of Sir Henry Thompson, the surgeon) continuing as an influential promoter of musical interests. Wrote an opera, an overture, 2 string-quartets, a violin-sonata, 2 piano-sonatas, etc. *G.*

Loeb, Jules (Strasburg, 1857). Able Alsatian 'cellist, pupil of the Paris Conservatory, since about 1880 widely known in Paris and the provinces as soloist, playing also at the Opéra and the Conservatory Concerts, besides being a member of the Marsick Quartet and of Philipp's ensemble.

Loeffler, Charles Martin Tornov (Mulhouse, 1861). Gifted Alsatian violinist and composer, pupil of the Paris Conservatory and of Kiel and Dehn, at first playing at the Pasdeloup Concerts and in the orchestra of Prince Dervier at Nice and Lugano, in 1883–1903 Kneisel's associate in the Boston Symphony Orchestra and since 1903 engaged upon composition in Boston. Has written the symphonic poems *La Mort de Tintagiles*, 1897, (after Maeterlinck), *La Bonne Chanson* (after Verlaine), *La Villanelle du Diable* (after Rollinat) and *A Pagan Poem* (after Virgil), the orchestral suite (with violin) *Les Veillées de l'Ukraine*, 1891 (after Gogol), the one-movement symphony *Hora Mystica*, 1916 (with men's chorus), a 'cello-concerto (1894), a *Divertimento* for violin and orchestra, a *Divertissement Espagnole* for saxophone and orchestra (1901), an octet for strings with clarinets and harp (1897), a string-sextet (1893, a string-quartet (1889), *To the Mem-*

ory of Victor Chapman, 1917 (string-quartet), 2 *Rhapsodies* for oboe, viola and piano, Psalm 137 (women's voices), the chorus *For One Who Fell in Battle*, 1906, and various songs. *G, A.*

Loeillet [Loelly], Jean Baptiste (Ghent, ? – 1728?, London). Belgian flutist, educated at Ghent and Paris, from 1705 active in London as teacher and member of the opera-orchestra. From 1710 he held series of ensemble-concerts at his house. Wrote much for one, two or three flutes and for various instrumental combinations, harpsichord-studies, etc. *G.*

Loewe, Johann Jakob (1628–1703). 17th C.

Loewe, Johann Karl Gottfried (Löbejün, n. Halle, 1796–1869, Kiel). Gifted Saxon tenor and composer, pupil of his father and of Türk and Naue (at the Francke Institute, Halle, where he was aided till 1813 by a grant from Jérôme Bonaparte), besides studying theology at Halle University. In 1820 he went to Stettin as cantor and teacher, in 1821 becoming town-director and organist at the Jacobikirche and continuing in increasing honor till 1866, when he retired to Kiel. At intervals he made tours (as in 1837 to Berlin, Hamburg and the Rhine Valley, in 1844 to Vienna, in 1847 to London, in 1851 to Sweden and Norway, in 1857 to Paris), largely to introduce his ballades by his own skillful interpretation. In 1832 he was made Ph.D. by Greifswald Univ. and from 1837 was a member of the Berlin Akademie. His literary culture, vivid imagination and instinct for original melodic expression enabled him to develop a strongly individual type of vocal composition, particularly in the form of descriptive and dramatic ballades. At his best he deserves to be ranked with Schubert and Schumann, though his musical inspiration is less rich, varied and sustained. His eager industry led him to produce a large number of works in various forms, including

Operas—*Rudolph der deutsche Herr*, 1825, *Malek Adhel*, 1832 (in concert), *Die drei Wünsche*, 1834 (singspiel), and 2 others.

Oratorios—*Die Zerstörung von Jerusalem*, 1829, *Die sieben Schläfer*, 1833, *Die eherne Schlange*, 1834 (men's voices), *Die Apostel von Philippi*, 1835 (do.), *Gutenberg*, 1837 (for unveiling of monument at Mayence), *Die Festzeiten*, *Johann Huss*, 1842, *Der Heilung des Blindgeborenen*, 1861 (a cappella), *Die Auferweckung des Lazarus*, 1863 (do.), *Palestrina*, *Hiob*, *Johannes der Täufer*, and 6 others.

Cantatas—*Die erste Walpurgisnacht.* Three complete cycles for the Church Year.

Ballades—about 150 in all, of which there are published in the Schlesinger and Peters *Albums* (in order of opus-numbers) *Edward*, *Der Wirthin Töchterlein*, *Der Erlkönig*, *Treuröschen*, *Herr Oluf*, *Abschied*, *Elvershöh*, *Die drei Lieder*, *Die späte Gast*, *Des Goldschmieds Töchterlein*, *Graf Eberstein*, *Hochzeitlied*, *Die wandelnde Glocke*, *Die Gruft der Liebenden*, *Die nächtliche Heerschau*, *Jungfrau Lorenz*, *Des fremden Kindes heiliger Christ*, *Der grosse Christoph*, *Der Fischer*, *Harald*, *Heinrich der Vogler*, *Fredericus Rex*, *Das Erkennen*, *Die Glocken von Speier*, *Landgraf Ludwig*, *Schwalbenmärchen*, *Der Edelfalk*, *Der Blumen Rache*, *Die verlorene Tochter*, *Prinz Eugen*, *Meerfahrt*, *Der Mohrenfürst*, *Der Graf von Habsburg*, *Das Wiegenfest zu Gent*, *Kaiser Karl V in Wittenberg*, *Der Pilgrim von St. Just*, *Die Leiche von St. Just*, *Des Glockenthürmers Töchterlein*, *Der Mönche zu Pisa*, *Der gefangene Admiral*, *Odins Meeresritt*, *Trommelständchen*, *Die Uhr*, *Landgraf Philipp*, *Der alte Schiffsherr*, *Archibald Douglas*, *Der seltene Beter*, *Spirito Santo*, *In der Ferne*, *Der Kleine Haushalt*, *Der heilige Franziscus*, *Der Junggesell*, *Tom der Reimer.*

Various part-songs, including *Gesang der Geister über den Wassern*, a Salvum fac regem, 8 Free-Masons' Songs, etc.

About 250 songs, including 23 *Hebräische Gesänge* (Byron), 54 in *Gesammelte Gesänge* (1828, 10 books), etc.

For orchestra—symphonies, overtures and piano-concertos not published.

4 string-quartets; piano-trio; *Schottische Bilder* (clarinet and piano).

For piano—4 sonatas, various fantasias and other pieces.

Author of a *Gesanglehre*, 1826 (3d ed. 1834), a commentary on the 2d Part of Faust (1834), *Musikal. Gottesdienst* (on vocal and organ-music), 1851 (later eds.), and *Clavier- u. Generalbass-Schule*, 2d ed, 1851. Autobiography, 1870 (edited by Bitter). A complete collection of over 500 lyrical works has been edited by Runze (17 vols. 1899–1903). Memoirs and critiques by Runze, 1884, '88, 1905 (also on relations with Giesebrecht, '94, and Goethe, 1901), Wellmer, 1886, A. B. Bach, 1890 (3d ed. 1896), Wossidlo, 1894, Niggli, 1897, Bulthaupt, 1898, Lüpke, 1898, Draheim, 1905, Hirschberg, 1911, '19, K. Anton, 1912 (also later essays), Kleemann, 1913, and studies in Ambros' *Kulturhistor. Bilder*, 1860, and Gumprecht's *Charakterbilder*, 1876. A Loewe-Verein was organized at Berlin in 1882, and this has issued a *Jahresbericht.* He was twice married, his second wife being the singer Auguste Lange of Königsberg (1805–1895). *G.*

Loewengard, Max Julius (Frankfort, 1860–1915, Hamburg). Hessian critic and theorist, pupil of Raff, from about 1880 employed as theater-conductor, in 1890–91 teacher at the Wiesbaden Conservatory, from 1891 at the Scharwenka Conservatory in Berlin and critic for the *Börsen-Zeitung*, and after 1904 at Hamburg as critic for the *Korrespondent* and teacher at the Conservatory. Wrote the comic opera *Die vierzehn Nothelfer*, 1896, an orchestral serenade and some songs. Author of several text-books in harmony, counterpoint, form, etc. (1892–1913), of which the *Lehrbuch d. Harmonie*, 1892 (6th ed. 1906), is best known.

Loewenstern, Matthæus Apelles von (1594–1648) 17th C. *G.*

Löffler, Johann Heinrich (n. Eisfeld, 1833–1903, Pössneck). Thuringian teacher, organist and writer, largely self-taught, from 1863 town-organist at Pössneck and leader of a choral society. Besides writing choral works and pieces for organ and for piano, he was active as a strong supporter of Wagner, contributing ably to the *Bayreuther Blätter.*

Logier, Johann Bernhard (Kassel, 1777–1846, Dublin), of French descent. Originally a precocious flutist, about 1790 he was brought to England, where he joined a regimental band under Willman (father of the clarinettist) and was sent to Ireland. In 1796 he married Willman's daughter, undertook piano-teaching and made and taught band-music, in 1798–1807 becoming

organist at Westport. With his brother-in-law he went to Dublin in 1809, in 1811 opened a music-shop and for a year was conductor at a theater. Here he perfected his 'chiroplast' (apparatus for establishing hand-position at the piano-keyboard), which in 1814 he patented with exclusive rights over its use. He also advocated teaching elementary piano-pupils in groups or classes, and devised charts for training the eye in reading notes. He soon introduced his system throughout England, arousing a bitter controversy between adherents and critics that lasted several years. In 1821–24 he was in Berlin at the request of the government to introduce his system there. After 1826 he retired to Dublin with considerable wealth. His ideas were adopted widely, even by the Paris Conservatory, but with progressive modifications (as by Kalkbrenner) and finally with only the class-system remaining. Author of books about his system (1816,'18) and a manual of harmony, etc. Wrote also a piano-concerto, trios, sonatas, etc. besides a method for the bugle-horn. *G.*

Logroscino, Nicola (Naples, ?1700–1763, do.). Eminent Italian composer, pupil of Durante, from 1738 conspicuously successful in opera buffa, from 1747 professor at the new Palermo Conservatory. Wrote about 20 operas, including *Il Vecchio Marito*, *La Violante*, 1741, *Il Leandro*, 1744, and *Giunio Bruto*, 1750 (opera seria), 2 Stabat Maters, Psalms, etc. Very little of his music is extant. *G.*

Lohet, Simon (? –1611). 16th C. *G.*

Löhlein, George Simon (n. Coburg, 1727–1781, Danzig). Saxon violinist and pianist, in 1743 seized while on his way to Copenhagen and forced to serve in the Prussian Grenadiers, in action through several campaigns and badly wounded in 1757, being then set free. After his recovery he studied at Jena, in 1761–63 serving as conductor there, from 1763 teacher and player at Leipzig and from 1779 director at Danzig. Besides composing the singspiel *Zemire und Azor*, 1775, a *Todtenfeier* (1771), various concert-pieces for ensemble or clavier, etc. he was noted for his *Clavier-Schule*, 2 parts, 1765–81, and *Anweisung zum Violinspielen*, 1774 (later eds. of both).

Lohmann, Peter (Schwelm, 1833–1907, Leipzig). Westphalian critic and poet, from 1856 living in Leipzig, where he was connected with the *Illustrierte Zeitung*, *Neue Zeitschrift* (1858–61) and Brendel's *Anregungen*. Author of a critique of Schumann's *Faust* music (1860), a discussion of the opera (1861, 3d ed. 1886, as *Das Ideal d. Oper*), and many poems (from 1861, 3d ed. 4 vols. 1886), including librettos used by Huber, Göbel, Freudenberg, Dreszer and others.

Löhr, George Augustus (Norwich, 1821–1897, Leicester). English organist, trained as choirboy at Magdalen College, Oxford, from 1835 Buck's assistant at Norwich Cathedral and in 1845-85 at St. Margaret's in Leicester, besides leading a choral society.

Löhr, Richard Harvey (Leicester, 1856), son of the above. English pianist and organist, pupil of the Royal Academy, London (many prizes), from 1882 known as pianist, besides for years being organist at St. James' (Marylebone). Has written the opera *Kenilworth*, the oratorio *The Queen of Sheba*, 5 symphonies, a piano-quintet, 2 string-quartets, a piano-quartet, a piano-trio, works for violin and for 'cello, piano-pieces, church-music, part-songs and songs, besides text-books in harmony (from 1882).

Lohse, Otto (Dresden, 1859). Eminent Saxon conductor, trained at the Dresden Conservatory, in 1877–79 'cellist in the court-orchestra there, from 1879 piano-teacher at the Vilna Music School, from 1882 leader of the Wagner and Russian Musical Societies at Riga, from 1889 conductor at the Opera there, in 1893–95 the same at Hamburg, in 1896 assistant to W. Damrosch in America, from 1897 opera-conductor at Strasburg (from 1901 also at Covent Garden, London, and in 1902 also leader of symphony-concerts at Madrid), from 1904 at Cologne, in 1911–12 at Brussels and then at Leipzig, where he gained the title of professor in 1916. In 1895 he married the noted soprano Katharina Klafsky (d. 1896). Has written the light opera *Der Prinz wider Willen*, 1890, and many songs.

Lolli, Antonio (Bergamo, ?1730–1802, Palermo). Noted Italian violinist, probably self-taught, from 1755 in the Stuttgart court-band, soon becoming concertmaster, in 1775–78 in court-service under Catherine II at Petrograd and then visiting various places (Paris, 1779, London, 1785, Madrid, Berlin, 1791, Copenhagen, etc.). He had extraordinary ability in execution, but was singularly deficient in musicianship and mental capacity. His works included concertos, sonatas and a method, all of little value. *G.*

Lomakin, Gabriel Joachimovitch (Petrograd, 1812–1885, Gatchina). Russian vocal teacher, leader and composer, trained as choirboy in Count Sheremetiev's choir at Petrograd (with lessons also from Sapienza), becoming its conductor from 1830 and bringing it to notable perfection. He also taught in various schools, in 1848–59 in the Imperial Chapel, at the Theatrical School, etc. In 1862 he joined Balakirev in starting the Free Music School, where he taught till 1870. In 1874 ill-health forced him to retire. Wrote many motets and liturgical pieces, a manual of choir-singing and arrangements (4-part) of old church-music. Autobiography, 1886 (in *Russ. Altertümer*). *G.*

Longhurst, William Henry (London, 1819–1904, Canterbury). English church-musician, trained as choirboy at Canterbury Cathedral, from 1836 assistant-organist and trainer there, and in 1873–1898 organist, following T. E. Jones. His total service at the Cathedral covered 70 years. He also taught at St. Augustine's College. Mus.D. in 1875 from the Archbishop of Canterbury and in 1886 from Toronto Univ. Wrote the oratorio *David and Absalom*, 1872, the

cantata *The Village Fair*, 1882, a service, anthems, part-songs, violin- and piano-pieces. *G.*

Longy, Georges (Abbeville, 1868). Able French oboist, pupil of the Paris Conservatory, from 1886 playing in the Lamoureux Orchestra, from 1888 in the Colonne Orchestra, at the Opéra-Comique and elsewhere, and since 1898 in Boston as member of the Boston Symphony Orchestra, in 1899–1913 also conductor of the Orchestral Club, from 1900 head of the Longy Club (wind and piano), from 1915 conductor of the MacDowell Orchestra and from 1916 director of his own music-school. He has been a member of the Académie since 1895. *A.*

Loomis, Harvey Worthington (Brooklyn, 1865). American composer, pupil of the National Conservatory, New York. Has written the opera *The Traitor Mandolin* (1900), 4 comic operas, several pantomimes, incidental music for plays and recitations, a violin-sonata, a piano-sonata, piano-pieces (including *Lyrics of the Red Man*), music for children, etc. *A.*

Lorentz, Alfred (Strasburg, 1872). Alsatian conductor, pupil (as flutist) of Rucquoy and Taffanel, later of Rheinberger and Mottl, acting for a time as the latter's assistant at Karlsruhe, from 1894 chorusmaster at the Strasburg Opera, becoming conductor, from 1899 again with Mottl at Karlsruhe and since 1907 court-director. Has written the operas *Der Mönch von Sendomir*, 1907, *Die beiden Automaten*, 1913, and *Liebesmacht*, 1922, the operetta *Die Mondscheindame*, 1919, and unpublished orchestral works.

Lorenz, Alfred Ottokar (Vienna, 1868). Austrian conductor, educated at Vienna University, in 1893–94 coach at the Königsberg Opera and in 1897–98 at Munich, in 1894–97 conductor at theaters in Königsberg and Elberfeld, and in 1898–1920 at Coburg, until 1902 as assistant-conductor, then conductor and from 1905 court-director, besides in 1901–11 leading the Musical Union at Gotha, in 1907–19 that at Coburg and in 1902 assisting at Bayreuth. Has written the opera *Helges Erwachen*, 1896, the symphonic poems *Bergfahrt* and *Columbus*, a *Tragische Ouvertüre*, the scena *Ingraban*, music for Æschylus' *Orestes*, a piano-quartet and songs.

Lorenz, Franz (Stein, 1805–1883, Vienna). Austrian physician, author of *In Sachen Mozarts*, 1851, *Mozart als Claviercomponist*, 1866, *Haydns, Mozarts u. Beethovens Kirchenmusik*, 1866, and articles in periodicals. *G.*

Lorenz, Julius (Hanover, 1862). North German conductor and composer, trained at the Leipzig Conservatory, from 1884 director of the Singakademie at Glogau, from 1895 of the Arion in New York and since 1911 again in Glogau, often serving as organist at the Synagogue. In 1887–88 he toured as pianist with the violinist Senkrah and in 1899 took the Arion on an extended circuit in America. Has written the opera *Holländische Rekruten*, a mass, Psalm 95, a *Festhymne*, 1904 (Arion Jubilee), overtures, a string-quartet, a piano-trio, choruses and songs. *A.*

Lorenz, Karl Adolf (Köslin, 1837). Pomeranian conductor and composer, trained by Dehn, Kiel and Gährich and at Berlin University (Ph. D. 1861), for a time leader of the Meixner Gesangverein in Berlin, from 1864 in similar work at Stralsund and from 1866 Loewe's successor at Stettin as city-director, conductor of several societies and gymnasium-teacher, gaining the title of professor in 1885 and retiring in 1910. Has written the operas *Harald und Theano*, 1893, and *Die Komödie der Irrungen*, the oratorios *Winfried*, 1888, *Otto der Grosse*, 1890, *Krösus*, 1892, *Die Jungfrau von Orleans*, 1895, *Golgatha* and *Das Licht*, 1907, the cantatas *Heinrich der Vogelsteller* and *Hymne an die Kunst*, a symphony, overtures, a piano-trio, motets, organ-pieces, etc.

Lorenzi-Fabris, Ausonio de (Montebelluna, 1861). Italian composer of the operas *Gli Adorati del Fuoco*, 1891, *Maometto II*, 1892 (revised 1897), *Il Rè si Annoia*, 1904, *Giuditta* and *Sordello*, and the oratorio *Refugium Peccatorum*, 1897.

Lorenzo, Leonardo de (Viggiano, 1875). Italian flutist, pupil of the Naples Conservatory, from 1897 in the theater-orchestra at Alessandria (Piedmont), in 1900–07 on wide tours in Europe and to South Africa, from 1910 in New York, at first with the Philharmonic, then with the Symphony Society, and since 1914 in the Minneapolis Orchestra. Has written many effective studies and pieces for his instrument. *A.*

Lortat, Robert (Paris, 1885). Gifted French pianist, pupil of the Paris Conservatory (Prix Diémer in 1909), since 1910 highly successful in Paris, London, Germany and America (from 1916). His recitals with Thibaud in 1917 demonstrated his ability in ensemble.

Lortzing, Gustav Albert (Berlin, 1801–1851, do.). Eminent Prussian composer, mostly self-taught. His early training was as an actor, but this led to undertaking light stage-works from 1824 and from 1833 also appearing as tenor at the Leipzig Opera, where for a few months (1844–45) he was director, thereafter moving from place to place. His style was natural and easy, with taking melodiousness and often gay humor. He married the actress Regina Ahles. Wrote the operas *Die beiden Schützen*, 1837, *Czar und Zimmermann*, 1837, *Hans Sachs*, 1840, *Der Wildschütz*, 1842 (counted his best work), *Undine*, 1845, *Der Waffenschmied*, 1846, *Die Rolandsknappen*, 1849, and *Regina*, 1899 (text revised by d'Arronge and score by Kleinmichel), besides about as many other stage-works, the oratorio *Die Himmelfahrt Christi*, 1829, music for Benedix' *Drei Edelsteine*, some overtures, choruses, etc. Memoirs by Düringer, 1851, Wittmann, 1889, Kruse, 1899, Bürner, 1900, and Webster, 1900. Letters edited by Kruse in 1902. *G.*

Löschhorn, Albert (Berlin, 1819–1905, do.). Influential Prussian pianist and teacher, trained at the Berlin Institut für Kirchenmusik and from 1851 teacher there, gaining the title of professor in 1858. Wrote about 140 works for piano, including excellent études, salon-pieces, so-

natas, suites, etc., and also piano-quartets. Author of a *Wegweiser in d. Pianoforte-Litteratur*, 1862 (with J. Weiss, 2d ed. alone, 1885). *G.*

Lossius, Lucas (1508–1582). 16th C. *G.*

Loth, Louis Leslie (Richmond, Va. 1888). American pianist and composer, pupil of Herm. Epstein, Jonás and Ertel, appearing in Germany from about 1908 and assisting Jonás as teacher, and since 1914 in Richmond. Has written 2 symphonies, a string-quartet, a string-trio, a quartet for violin, flute, bassoon and piano, various pieces for violin, flute and piano, etc. *A.*

Lotti, Antonio (?1667–1740). 17th C. *G.*

Lotto, Isidor (Warsaw, 1840). Able Polish violinist, pupil of the Paris Conservatory, after becoming widely known as virtuoso, from 1862 soloist in the Weimar court-band, from 1872 teacher at the Strasburg Conservatory and from 1882 at the Warsaw Conservatory.

Lotze, Rudolf Hermann (Bautzen, 1817–1881, Berlin). Eminent professor of philosophy at Göttingen University from 1844. His *Gesch. d. Aesthetik in Deutschland*, 1868, contains much on musical æsthetics in general and critiques of various musical theorists.

Louis, Rudolf (Schwetzingen, 1870–1914, Munich). Able Badenese critic and writer, educated at Geneva and Vienna Universities (Ph.D. 1894), pupil in music of Klose and Mottl, in 1895–97 theater-conductor at Landshut and Lübeck and then active at Munich, where from 1900 he was critic for the *Neueste Nachrichten*. Author of *Der Widerspruch in d. Musik*, 1893, *Wagner als Musikästhetiker*, 1897, *Die Weltanschauung Wagners*, 1898, lives of Liszt (1900), Berlioz (1904) and Bruckner (1905), *Die deutsche Musik d. Gegenwart*, 1909 (3d ed. 1912), a *Harmonielehre*, 1907 (with Thuille, 6th ed. 1919), with an abridgment in 1908 and supplement in 1911, besides sketches of Pfitzner and Klose and the publication of Hausegger's *Unsere deutschen Meister*, 1901. Wrote also the symphonic fantasy *Proteus*, 1903, piano-pieces and songs. See appreciation by Istel in *Musik*, 1914.

Louis Ferdinand, Prince (n. Berlin, 1772–1806, in battle, Saalfeld), nephew of Frederick the Great. Fine amateur pianist and composer, from about 1795 intimate with many leading musicians and a warm admirer of Beethoven. Wrote a piano-octet (with clarinet and horns), a piano-quintet, 2 piano-quartets, 3 piano-trios, piano-variations and a fugue, and various other instrumental works. Memoirs by Tschirch, 1916 (in *Hohenzollern-Jahrbuch*), and Wintzer, 1916. *G.*

Lövenskjold, Herman Severin (Holdensjärnbruk, 1815–1870, Copenhagen). Norwegian composer, from 1828 educated at Copenhagen, later pupil of Seyfried. From 1851 he was court-organist at the Kristiansborg Slot in Copenhagen. Wrote the opera *Turandot*, 1854, 2 ballets (1836-39), incidental music to plays, 3 overtures (including one for the Coronation in 1839), a piano-quartet (1859), a piano-trio and various piano-pieces.

Lover, Samuel (Dublin, 1797–1868, Isle of Jersey). Irish novelist, poet and painter, writing numerous songs and stage-pieces with music (from 1832). From 1844 he had success with his 'Irish Evenings' (in 1846 visiting America). He wrote two librettos for Balfe. *G.*

Lowe, Edward (?1610–1682). 17th C. *G.*

Löwe, Ferdinand (Vienna, 1865). Eminent Austrian conductor, trained at the Vienna Conservatory, and in 1883–96 teacher there, in 1897–98 conductor of the Kaim Orchestra in Munich, from 1898 director of the Vienna Opera, from 1900 conductor of the Musikfreunde Concerts, from 1904 at the head of the new Konzertverein, as well as in 1908–14 conductor of the new Konzertverein in Munich, from 1907 of annual series at Pest and from 1916 in Berlin. This manifold activity marks him as one of the ablest orchestral leaders of the time. In 1919–22 he was director of the Musikakademie in Vienna. He has been active, also, in publishing various works of Bruckner.

Lozzi, Antonio (Ascoli Piceno, 1873). Italian composer of the operas *Emma Liona*, 1895, *Malata*, 1896, *Le Vergini*, 1900, *Mirandolina*, 1904, *Bianca Cappello*, 1910, and *Elixir di Vita*, 1913, besides 2 symphonic poems.

Lualdi, Adriano (Larino, 1887). Italian composer, pupil of Falchi and Wolf-Ferrari. Has written the opera *La Figlia del Rè*, 1922, and the short *Nozzi di Haura*, the intermezzi *Le Furie di Arlecchino*, 1914, and *Il Cantico*, 1915, the scena *La Morte di Rinaldo*, the cantata *Attolite Portas*, the symphonic poem *Leggenda del Marinaio*, 1910, a string-quartet (1913) and songs. In 1920 he edited the Bergamo *Emporium*.

Lübeck, Ernst (The Hague, 1829–1876, Paris), son of the following. Dutch pianist, in 1849–54 touring in America with Franz Coenen and then in Paris, where he joined Lalo, Armingaud and Jacquard in chamber-concerts. *G.*

Lübeck, Johann Heinrich (n. Leyden, 1799–1865, The Hague). Dutch violinist, as a youth employed in a Prussian army-band (1813–15), then studying at Potsdam, playing in orchestras at Riga and Stettin and making tours until 1823, when he returned to Holland. From 1827 he was director of the new Hague Conservatory and from 1829 also court-director and conductor of the Diligentia (society). Wrote a Psalm for the festival of 1863. *G.*

Lübeck, Louis (The Hague, 1838–1904, Berlin), son of the foregoing. Dutch 'cellist, pupil of Jacquard, in 1863–68 teaching at the Leipzig Conservatory, touring in Germany, Holland and England, in 1875–81 in the United States and then soloist in the court-orchestra at Berlin. *G.*

Lübeck, Vincentius (1654–1740). 17th C.

Lubrich, Fritz (Bärsdorf, Posen, 1862). Prussian church-musician, pupil of Ad. Fischer (Breslau), from 1890 cantor at Peilau (Silesia), in 1899–1901 organist, cantor and teacher at Meissen, then teacher at the Kyritz Seminary, later at Sagan and from 1920 at Naumburg. In 1889–97 and since 1909 he has edited *Die Orgel* (period-

ical) and also since 1896 the *Fliegende Blätter* of the Silesian branch of the Kirchenmusikverein and other journals, besides preparing various collections of choir- and chorus- music. His son **Fritz** (b. 1888) is an able organist, in 1911–19 at the Bielitz Seminary and then cantor at the Pauluskirche in Breslau.

Luca, Giuseppe de. See De Luca.

Lucas, Charles (Salisbury, 1808–1869, London). English 'cellist, early a choirboy under Corfe, pupil of the Royal Academy, London, from 1830 employed as teacher by the royal family, and from 1832 at the Royal Academy (ensemble), besides playing at the Opera and elsewhere. At times he conducted the Choral Harmonists' Society and the Antient Concerts. After 1851 he followed Lindley as leading 'cellist at the Opera, festivals, etc. In 1859–66 he was Potter's successor as director of the Royal Academy. In 1856–65 he was also engaged in music-publishing. Wrote the opera *The Regicide*, 3 symphonies, overtures, a 'cello-concerto, string-quartets, anthems and songs. *G.*

Lucas, Clarence (n. Niagara, 1866). Canadian critic and composer, pupil of Marty and Dubois, from 1889 teacher at the Toronto College of Music and conductor of the Hamilton Philharmonic Society and in 1891–93 teacher at the Utica (N. Y.) Conservatory, conductor of a choral society and organist. In 1893 he removed to London, where he has written for various papers (from 1903 including the New York *Musical Courier*), done much editorial work for Chappell & Co. and in 1902–04 directed the Westminster Orchestral Society. He has made tours with opera or dramatic companies, and for a time before 1919 was in New York on editorial work. Has written 7 comic operas (*The Money-Spider* given in 1897), 4 sacred cantatas, including *The Birth of Christ*, 1902, a symphony, 2 symphonic poems, several overtures, including *Macbeth*, 1901, a *Ballade* for violin and other pieces, organ-music, many effective piano-works and about 75 songs. Author of a *Story of Musical Form*, 1908. *G, A.*

Lucatello, Ettore. Italian composer of the operas *Carmilla*, 1897, *Colpa e Pena*, 1897, *La Fioraja*, 1898, *Vittime*, 1900, and *Il Giullare*, 1907.

Lucca, Pauline (Vienna, 1841–1908, do.). Brilliant Austrian operatic soprano, pupil of Uschmann and Lewy, at fourteen already in the choir of the Karlskirche and soon after in the chorus at the Opera. In 1859–60 she made her formal début at Olmütz and Prague with such success that in 1861 she was permanently engaged at the Berlin Opera under Meyerbeer, but with frequent absences (in London annually from 1863). In 1872 she withdrew at Berlin, spent two years in the United States and in 1874–89 was a supreme favorite at the Vienna Opera, while at the same time extending her fame throughout Europe (including visits to Russia in 1877 and to Spain in 1878). Her repertory included about 60 rôles, which she sustained not only with exquisite vocal finish, but with remarkably original dramatic force. In 1869–71 she was the wife of Baron von Rhaden and from 1873 of Baron von Wallhofen (d. 1899). Sketch in La Mara's *Studienköpfe*, 1902. *G.*

Lucchesi, Andrea (Motta, 1741–1800, in Italy). Italian conductor of an operatic troupe that came to Bonn in 1771. In 1774–94 he was director of the court-band there (succeeding Beethoven's grandfather) and was one of the leaders under whom the young Beethoven played viola. Wrote 9 operas or other stage-works (from 1765) piano-concertos, 4 piano-quartets, a piano-trio, 6 violin-sonatas, masses, cantatas, etc.

Lucerna, Eduard (Klagenfurt, 1869). Carinthian composer of 6 symphonies, an orchestral serenade, 2 sets of Tyrolese dances for orchestra, several string-quartets, sonatas for viola and for 'cello, choruses, songs and an opera. He has long been a collector of Alpine melodies and has conducted a chorus for singing folk-songs. He is also in the drug-business at Gries.

Lück, Stephan (Linz, 1806–1883, Treves). Rhenish priest, from 1849 professor at the Treves Seminary. Author of text-books and a collection influential in the improvement of Catholic church-music (1846–59).

Luckstone, Isidore (Baltimore, 1861). American pianist (accompanist) and singing-teacher, pupil of his sister and Ph. Scharwenka, from about 1880 employed by the actor Joseph Jefferson, in 1883–84 touring with Camilla Urso, in 1884–91 with Reményi, then with Materna, Ondříček and Nordica, and since 1897 teaching in New York. *A.*

Ludwig, August (Waldheim, 1865). Saxon critic and composer, trained at the Cologne and Munich Conservatories, in 1894–1903 editor of the *Neue Berliner Musikzeitung*. Has written the overtures *Ad Astra* and *Luther*, a *Philosophen-Scherzo*, *Schicksalsmarsch* and other orchestral works, including two added movements for Schubert's *'Unfinished' Symphony*, piano-pieces, songs and the comic opera *Kunst und Schein*, 1906. Author of *Geharnischte Aufsätze*, *Der Konzertagent*, 1894, *Stachel u. Lorbeer*, 1897, *Zur Wertschätzung d. Musik*, 1898, and *Tannhäuser Redivivus*, 1908.

Ludwig, Franz (Graslitz, 1889). Bohemian composer, educated at Prague and Leipzig Universities and at the Leipzig Conservatory, where, after a year as opera-conductor at Sondershausen, since 1912 he has taught. Has written a *Lustspielouvertüre*, a piano-concerto, a horn-concerto, an octet-serenade for wind, piano-sonatas and pieces, besides articles on J. K. F. Fischer and on two letters of E. A. Förster in the *I. M. G. Zeitschr.*

Ludwig, Friedrich (Potsdam, 1872). Prussian musicologist, educated at Marburg and Strasburg Universities, from 1905 lecturer and from 1911 professor at the latter. He has specialized in the music of the 13–14th centuries, writing articles in the *I. M. G. Sammelbde.* iv-v, and also *Die liturg. Organa d. Leoninus u. Per-*

otinus in the Riemann *Festschrift*, 1909, and a source-book on organ-music and motets (1910).

Ludwig, Joseph (Bonn, 1844). Able Rhenish violinist, pupil of the Cologne Conservatory and of Joachim, in 1870 settling in London (becoming a British citizen) and teaching at the Royal Academy. He has often given chamber-concerts, usually with G. Collins, A. Gibson (or A. Hobday) and W. E. Whitehouse. He plays a notable del Gesù instrument. Has written 2 symphonies, a piano-quartet, violin- and 'cello-pieces. *G.*

Lugert, Josef (Frohnau, 1841). Bohemian violinist and school-inspector, pupil of Krejči, from about 1860 playing at the German Opera at Prague and from 1868 teaching at the Conservatory. Since 1876 he has been state-inspector of music-schools. Author of various elementary text-books. Has written a symphony, an orchestral suite, 2 serenades (one for strings only), *In Memoriam* for orchestra and English horn, a piano-quartet, 3 string-quartets, a piano-trio, a violin-sonata and piano-pieces.

Luigini, Alexandre Clément Léon Joseph (Lyons, 1850–1906, Paris). Noted French conductor and composer, trained at the Paris Conservatory, from 1869 playing in his father's orchestra at Lyons, from 1877 opera-conductor there and professor at the Conservatory, and from 1897 one of the conductors at the Opéra-Comique in Paris (at first with Danbé and Messager). At Lyons he organized two series of orchestral concerts. In 1903 he was conductor for the Lyrique in Paris. Wrote the operas *Les Caprices de Margot*, 1877, *La Reine des Fleurs*, 1878, and *Faublas*, 1881, many popular ballets (from 1870), a *Romance Symphonique*, orchestral marches, 3 string-quartets (prizes), etc. *G.*

Lully [Lulli], Jean Baptiste de (1632–1687). 17th C. *G.*

Lumbye, Hans Christian (Copenhagen, 1810–1874, do.). Danish dance-musician, often called 'the Northern Strauss', from 1841 at the head of an orchestra in Copenhagen with which from 1845 he made many tours. In 1865 he was succeeded by his son Georg (b. 1843). Memoir by Skjerne, 1912. *G.*

Lund, John Reinhold (Hamburg, 1859). North German conductor, chiefly trained at the Leipzig Conservatory, from 1880 chorusmaster at the Bremen Opera, in 1883–84 assistant-conductor at Stettin, from 1884 assistant to Leopold and Walter Damrosch at the Metropolitan, New York, or on tour, from 1887 director of the Buffalo Symphony Orchestra and of the Orpheus Society, from 1903 touring with a troupe giving operas by Herbert and since 1914 again at Buffalo. Has written the choral works *Germanenzug*, *Griechisches Kriegslied*, *Kaiser Karl* and *Spring Morning*, pieces for string-orchestra, a piano-sonata, suite, etc., and songs. *A.*

Lunn, Charles (Birmingham, 1838–1906, London). Noted English singing-teacher, pupil of Sangiovanni, Cattaneo and Vizione, from 1864 singing in concert, from 1867 teaching in Birmingham and after 1895 in London. Author of an able *Philosophy of the Voice*, 1874 (10th ed. 1906), *Vocal Expression*, 1878, and *Vox Populi*, 1880, besides many articles on vocal subjects.

Lunn, Henry Charles (London, 1817–1894, do.). English editor, trained at the Royal Academy, London, and also teacher there, in 1863–87 editor of the *Musical Times*. Author of *Musings of a Musician*, 1846, and many articles.

Lunn, Louise Kirkby (Manchester, 1873). Eminent English operatic contralto, pupil of J. H. Greenwood and Visetti at the Royal College, London, appearing first in 1893–94 while still a student, in 1895–96 with the Harris troupe and in 1897–99 with the Carl Rosa Company. In 1899 she married W. J. K. Pearson. Since 1901 she has sung steadily at Covent Garden, in concert and at festivals, since 1904 being a prime favorite. Since 1902 she has visited the United States at intervals and in 1912–14 went to Australia and New Zealand. *G.*

Luporini, Gaetano (Lucca, 1865). Italian composer, pupil of Quilici (as protégé of Ricordi) at the Istituto Pacini (Lucca). Has written the operas *Marcella*, *I Dispetti Amorosi*, 1894, *La Collana di Pasqua*, 1896, and *Nova*, 1908, an orchestral suite, a mass, etc.

Lupot, Nicolas (Stuttgart, 1758–1824, Paris). Famous French violin-maker (born in Stuttgart because his father worked there as court employé in 1758–70). Until 1794 he followed the family trade at Orléans and then removed to Paris. His specialty was the imitation of Stradivari models, with which he was remarkably successful. *G.*

Luscinius [Nachtgall], Ottomar (1487–1537). 16th C. *G.*

Lusitano, Vicente. 16th C.

Lussan, Zélie de (New York, 1863). French-American operatic soprano, pupil of her mother, from 1879 appearing in concert, in 1885–89 with the Boston Ideal Opera Company, from 1889 in England with the Carl Rosa Company, in 1895–1902 frequently at Covent Garden and later at Paris and Madrid. In 1894–95 and 1900–01 she was heard at the Metropolitan, New York. On her marriage in 1907 to the pianist Fronani she retired from the opera, though occasionally appearing in vaudeville. *A.*

Lussy, Mathis (Stans, 1828–1910, Montreux). Able Swiss piano-teacher and writer, pupil of Businger and Nägeli, becoming active at Paris. Author of *Exercices de Mécanisme*, 1863, *Traité de l'Expression Musicale*, 1873 (7th ed. 1897, partly republished as *Le Rythme Musical*, 1883, 4th ed. 1911), *Histoire de la Notation Musicale*, 1882 (Prix Bordin from the Académie), *L' Anacrouse dans la Musique Moderne*, 1903, *De la Diction Musicale et Grammaticale*, 1909 (in Riemann *Festschrift*), and *La Sonate Pathétique de Beethoven*, 1912 (edited by Dechevrens), besides some articles. Much of his theory of rhythm is adapted from Momigny, but his analysis has freshness and interest.

Lustig, Jakob Wilhelm (Hamburg, 1706–1796, Groningen). North German organist, from 1728 active at Groningen, where he published several theoretical text-books (from 1754) and made translations into Dutch of works by Quantz, Werckmeister, Marpurg and Burney. Wrote clavier-sonatas (1742).

Lüstner, Ignaz Peter (n. Jauer, 1793–1873, Breslau). Silesian violinist, from 1819 concertmaster in the private band of Prince Karolath, from 1826 in a similar post at Breslau and from 1844 head of his own violin-school there. Of his five sons, all violinists or 'cellists, **Karl** (1834–1906) and **Louis** (1840–1918) were prominent in the Kurorchester at Wiesbaden, while **Otto** (1839–1889), after being concertmaster at Berlin and Sondershausen, from 1877 was town-director at Barmen.

Lütgendorff, Willibald Leo, Freiherr von (Augsburg, 1856). Bavarian painter, since 1889 head of the Art School at Lübeck and curator of the Art Gallery. Author of a notable lexicon, *Die Geigen- u. Lautenmacher vom Mittelalter bis zur Gegenwart*, 1904 (4th ed. 1922).

Luther, Martin (1483–1546). 16th C. *G.*

Lutkin, Peter Christian (Thompsonville, Wis. 1858). Able American teacher, conductor and composer, pupil of Mrs. R. Watson, Eddy, Gleason, the Berlin Hochschule, Stepanov, Moszkowski and Leschetizky, from 1884 organist at St. Clement's in Chicago and in 1891–97 at St. James', from 1888 theory-teacher at the American Conservatory there, and since 1891 at the music-school of Northwestern University (Evanston), becoming dean in 1895. Besides bringing the school to high efficiency, he has had notable success with various choral enterprises and since 1908 has conducted the annual Chicago North Shore Festival (at Evanston). He has had manifold relations with musical interests generally and in 1911 and ' 20 was president of the Music Teachers' National Association. In 1908 he lectured at the Western Theological Seminary (Chicago), his lectures appearing as *Music in the Church*, 1910, and has written often for periodicals, besides joining in the editing of both the Methodist and Episcopal *Hymnals* (1905, '18). Mus. D. of Syracuse Univ. in 1900. Has written much church-music, including a Communion Service, 4 Te Deums, 4 Magnificats (2 *a cappella*), Psalms 51 and 137, many fine anthems, part-songs and songs, an organ-march and preludes, etc. *A.*

Lütschg, Karl (Petrograd, 1839–1899, Blankenburg). Able Russian piano-teacher, pupil of Kroll, Moscheles, Henselt, E. F. Richter and Kiel, for many years engaged at the Petrograd Conservatory (at first as Dreyschock's assistant). Editor of several valuable collections of études and pieces.

Lutz, Wilhelm Meyer (n. Kissingen, 1822–1903, London). Bavarian organist, conductor and composer, educated at Würzburg University, pupil of his father, Eisenhofer and Keller, removing in 1848 to England, where in 1851–55 he was conductor at the Surrey Theatre, London, and in 1869–81 at the Gaiety, besides touring with Grisi and Mario, Pyne and Harrison, etc. From about 1850 he was also organist at St. George's Cathedral (R. C.). Wrote many clever operettas (from 1855), a cantata, orchestral, chamber- and piano-pieces, masses and other Catholic church-music, and songs. *G.*

Lux, Friedrich (Ruhla, 1820–1895, Mayence). Able Saxon conductor and composer, pupil of his father and F. Schneider, appearing as both organist and pianist when but twelve, from 1841 director at the Dessau court-opera, in 1851–77 opera-director at Mayence and from 1864 also leader of choral societies. Wrote the operas *Käthchen von Heilbronn*, 1842, *Rosamunde* (not given), *Der Schmied von Ruhla*, 1882, and *Die Fürstin von Athen*, 1890 (comic), the dramatic scene *Coriolan*, the choral symphony *Durch Nacht zum Licht*, 1895, other orchestral and choral works, 3 string-quartets, a piano-trio, organ- and piano-pieces, songs, etc. He directed several of the Middle Rhine Festivals. Life by Reissmann, 1887 (2d ed. 1895).

Luython, Charles (? –1620). 16th C. *G.*

Luzzaschi, Luzzasco (? –1607). 16th C. *G.*

Luzzi, Luigi (Olevano, 1828–1876, Stradella). Italian composer of the operas *Chiarina*, 1853, *Tripilla*, 1874 (buffa) and *Fra Dolcino* (not given), a symphony, an orchestral funeral-march, effective songs, choral pieces, etc.

Lvov, Alexis Feodorovitch (Reval, 1799–1871, n. Kovno). Noted Russian violinist and conductor, trained for the army and rising to high rank and favor (adjutant to Nicholas I), from 1836 his father's successor as head of the Imperial Choir at Petrograd. Wrote the Russian National Hymn, 1833, 3 operas, a violin-concerto, violin-fantasias, a Stabat Mater, 6 Psalms, other church-music, etc., and edited a large collection of old Russian ritual-chants, besides writing an essay on their rhythm (1859). *G.*

Lyon, James (Newark, N. J. 1735–1794, Me.). American clergyman, noteworthy for writing an ode in 1759 and editing the tune-book *Urania* in 1761, being thus closely contemporaneous with Hopkinson, the first American composer. *A.*

Lyra, Justus Wilhelm (Osnabrück, 1822–1882, n. Hanover). From 1846 Lutheran clergyman at various places. Wrote many popular part-songs and songs (collected in 1896), a Christmas cantata (1872) and some other church-music. Author of a discussion of Bertrand's 'color-music' (1864), essays on the Lutheran liturgy (1873 and 1904, the latter edited by M. Herold), and a study of Ornithoparcus' 'church-accents' (1877). Memoir by Bär and Ziller, 1900.

Lysberg [Bovy], Charles Samuel (n. Geneva, 1821–1873, do.). Swiss pianist, pupil of Chopin and Delaire, from about 1845 teacher at the Geneva Conservatory. Wrote about 150 salon-pieces for piano and a comic opera (1854). *G.*

M

Maas, Gerald Christopher (Mannheim, 1888). Gifted Badenese 'cellist, trained at the Paris Conservatory and by Jul. Klengel, from 1908 playing with the Munich Konzertverein, from 1912 with the Berlin opera-orchestra and from 1914 professor at the Hoch Conservatory, Frankfort, and member of the Rebner Quartet there. He has had success as soloist throughout Germany, at London and in America (from 1916), in 1917–21 playing in the Letz Quartet. *A.*

Maas, Joseph (Dartford, 1847–1886, London). Able English tenor, pupil of J. L. Hopkins, Mme. Bodda-Pyne and Sangiovanni, appearing in concert in London from 1871 and from 1872 in opera (in English), in 1873 joining the Kellogg troupe in America, but in 1878–81 returning to sing under Carl Rosa and soon at the London opera-houses. He was also a favorite at choral festivals. *G.*

Maas, Louis Philipp Otto (Wiesbaden, 1852–1889, Boston). Able Hessian pianist and composer, educated in England, pupil of the Leipzig Conservatory and of Liszt, from 1875 teaching at Leipzig and in 1880 migrating to Boston, where he taught at the New England Conservatory and in 1881–82 led the Philharmonic Orchestra, besides touring as soloist. Wrote the symphony *On the Prairies*, overtures, suites and other orchestral music, a piano-concerto, a string-quartet, sonatas for violin and for piano, piano-pieces and songs. *A.*

Mabellini, Teodulo (Pistoia, 1817–1897, Florence). Italian composer, pupil of the Florence Conservatory and of Mercadante (as protégé of the Grand-duke of Tuscany), producing his first opera at nineteen at Florence, where from 1843 he was conductor of the Società Filharmonica and from 1848 also at the Pergola, as well as court-director from 1847. In 1859–87 he was professor at the Conservatory. Wrote the operas *Matilda a Toledo*, 1836, *Rolla*, 1840, *Ginevra degli Almieri*, 1841, *Il Conte di Savagna*, 1843, *I Veneziani a Constantinopoli*, 1844, *Maria di Francia*, 1846, *Il Venturiere*, 1851 (with Giordani), *Baldassare*, 1852, and *Fiammetta*, 1857, the oratorios *Eudossia e Paolo*, and *L' Ultimo Giorno di Gerusalemme*, several cantatas, masses, a Requiem, motets, chamber-music, piano-pieces, etc. Memoir by Giannini, 1899. *G.*

Macan, Kárel Emanuel (Pardubitz, 1858). Bohemian composer (blind), trained at the Prague Organ School. Has written a string-quartet, a piano-trio, a dumka for violin, several masses (including one in the Dorian mode), about 80 effective songs and piano-pieces.

Macbeth, Allan (Greenock, 1856). Scottish organist and choral conductor, pupil of the Leipzig Conservatory, since 1876 engaged in Glasgow churches, from 1880 also directing choral societies and since 1890 head of the Athenæum Music School. Has written orchestral and chamber-pieces (trios, a 'cello-suite, etc.), several cantatas, part-songs, songs and an operetta. *G.*

Macbeth, Florence (Mankato, Minn. 1891). Gifted American operatic soprano, pupil chiefly of Y. Griffith, in 1912 making her début in both concert and opera in Holland and Germany, and in 1914 joining the Chicago Opera Company. *A.*

MacCunn, Hamish (Greenock, 1868–1916, London). Talented Scottish conductor and composer, trained at the Royal College, London, in 1888–94 professor of harmony there, from 1898 conductor for Carl Rosa, at the Savoy Theatre and (from 1910) as assistant to Beecham in his opera undertakings. Wrote the operas *Jeanie Deans*, 1894, and *Diarmid and Ghrinê*, 1897, the cantatas *Lord Ullin's Daughter*, *Bonny Kilmeny*, *The Lay of the Last Minstrel*, all 1888, *The Cameronian's Dream*, 1890, *Queen Hynde of Caledon*, 1892, *The Death of Parcy Reed* (not given) and *The Wreck of the Hesperus*, 1905, the comedy *The Golden Girl*, 1905, the overtures *Cior Mhor*, 1885, *The Land of the Mountain and Flood*, 1888, and *The Dowie Dens o' Yarrow*, 1888, the orchestral ballade *The Ship o' the Fiend*, 1888, *Highland Memories* for orchestra, Psalm 8, 1901, some part-songs, about 80 songs, pieces for violin and for 'cello, etc. In 1912 he followed Coleridge-Taylor as professor at the Guildhall School. *G, A.*

Macdougall, Hamilton Crawford (Warwick, R. I. 1858). Able American organist, pupil of Bonner, Sherwood, S. B. Whitney, Lang and Turpin, from 1882 at the Central Baptist Church in Providence, from 1895 at the Harvard Church in Brookline and since 1900 professor at Wellesley College. He has often lectured elsewhere and has been active in many musical societies, especially the American Guild of Organists. Mus. D. of Brown Univ. in 1901. Has written Psalm 95, the men's chorus *The Red Cross Knight*, a festival setting of ' Onward, Christian soldiers', many anthems, music for the Masonic ritual, part-songs, songs, a piano-trio, etc. Author of several sets of piano-studies and many periodical articles. *A.*

MacDowell, Edward Alexander (New York, 1861–1908, do.). Distinguished American pianist and composer, as a boy pupil of three South American teachers (including Carreño), later of the Paris and Frankfort Conservatories and of Ehlert, in 1881-84 teaching at the Darmstadt Conservatory, in 1882 visiting Liszt, who asked him to play his 1st piano-suite at the Zurich meeting of the Allgem. Deutscher Musikverein, and then settling at Wiesbaden. In 1884 he visited America and married Marian Nevins. In 1888 he returned, making his home in Boston, but speedily becoming widely known as both player and composer. In 1896-1904 he was professor at Columbia University (the first appointee on a new foundation), resigning partly

because of ill-health and presently becoming mentally disabled. While in New York he was in 1897–99 conductor of the Mendelssohn Glee Club. In 1896 he was made Mus.D. by Princeton University and in 1902 also by the University of Pennsylvania. These honors were signs of his notably prompt recognition as the most original and gifted musician of American origin. One of his earliest and most effective exponents was Mme. Carreño. Though fascinating and forceful as player, his lasting significance lies in his singular gifts as composer. He usually employs small types of form, though amply competent and even eloquent in larger ones. He frequently indicates by title or motto a definite poetic image or conception by which his fancy has been stimulated. Yet his actual expression rarely seems like ' program-music ' in the ordinary sense. It is rather depictive of a sensitive mood, tonally wrought out not conventionally, but in idioms of melody, harmony and rhythm that are usually full of creative freshness. He is so much at home in structural technique that he is inevitably coherent and impressive. Yet that which is most telling is the subtle incorporation of his tonal materials with personal feeling. In this instinctive attitude toward his art he presents obvious analogies with Schumann and especially with Grieg. But he was not the follower of any one, though his early development was much affected by intimacy with Raff and by familiarity with the works of many other romanticists.

His literary power was somewhat embodied in the lectures that he gave at Columbia (collected by Baltzell as *Critical and Historical Essays*, 1911), but more characteristically in the many poems that he wrote or translated for his vocal (and some instrumental) works (collected as *Verses*, 1908).

The list of his works is as follows (opus-numbers in brackets):

For Orchestra

Symphonic Poems—*Hamlet*, *Ophelia* (1885) [22], *Lancelot and Elaine* (1888) [25], *Lamia* (1888–89) [29].
Suites—1st (1891) [42], 2d, *Indian* (1897) [48].
The Saracens, *Lovely Alda* (fragments from a projected symphony based on the *Chanson de Roland*) (1891) [30].
Piano-Concertos—1st, A min. (1884) [15], 2d, D min. (1890) [23].
Romance for 'cello and orchestra (1888) [35].

For Piano

Suites—1st Modern (1883) [10], 2d do. (1883) [14].
Sonatas—1st, *Tragica* (1893) [45], 2d, *Eroica* (1895) [50], 3d, *Norse* (1900) [57], 4th, *Keltic*, (1901) [59].
Prelude and Fugue (1883) [13]; Serenade (1883) [16]; Air and Rigaudon (1894) [49].
2 *Fantasiestücke* (1884) [17]; 2 *Stücke* (1884) [18]; 4 *Wald-Idyllen* (1884) [19]; 4 *Stücke* (1887) [24]; 6 *Idyllen* (1887) [28]; 6 *Gedichte* (after Heine) (1887) [31]; 4 *Kleine Poesien* (after Tennyson, Bulwer, Rossetti, Shelley) (1894) [32]; (3) *Les Orientales* (1889) [37]; 6 (8) *Marionetten* (1888) [38]; 19 *Woodland-Sketches* (1896) [51]; 8 *Sea-Pieces* (1898) [55]; 6 *Fireside-Tales* (1902) [61]; 19 *New England Idyls* (1902) [62].
Étude de Concert (1889) [36]; 12 *Etüden* (1890) [39]; 12 *Virtuosen-Etüden* (1894) [46].
Amourette [1]; *In Lilting Rhythm* [2]; 4 *Forgotten Fairy-Tales* [4]; 6 *Fancies* [7]; *Waltz* [8] (nos. 1–7 published in 1896–98 under the pseudonym 'Edgar Thorn'). 6 small pieces elaborated from sketches of J. S. Bach (1890).
For 4 hands—3 *Poesien* (1886) [20]; 5 *Mondbilder* (1886) [21].
Technical Exercises, 3 vols. (1893–95).

For Voice

30 choruses and part-songs, including *Northern Songs* (1891) [43], *Barcarole* (1892) [44], many for men's voices [3, 5, 6, 27, 41, 52, 54].
42 solo-songs, including *From an Old Garden* (1887) [26], *Love-Songs* (1890) [40], [9, 11, 12, 33, 34, 47, 56, 58, 60].

Edited Works

For orchestra—4 *Shakespeare-Ouvertüren* by Raff (posthumous).
For men's chorus—11 part-songs by various composers.
For piano—about 40 pieces by various composers.
[For bibliographical details about all the above, see Sonneck, *Catalogue of First Editions of Edward MacDowell*, 1917. As to the intricate questions of variant versions and editions, see also Sonneck's article in *M.T.N.A. Proceedings*, 1911.]

Memoirs by L. Gilman, 1908, and Page, 1910. See also Adams, *What the Piano Writings of MacDowell Mean to the Student*, 1913, and article by Currier, 1915 (in *Musical Quarterly*).

The interest in his genius has led to the formation of many MacDowell Clubs (from 1905). Soon after his death, also, a Memorial Association was established to maintain a musical center at his summer-home in Peterboro, N. H., where since 1910 summer-festivals of more or less importance have been given annually. *G, A.*

Mace, Thomas (1613–1709?). 17th C. *G.*

Macfarlane, William Charles (London, 1870). English-American organist, brought up from early childhood in New York, pupil of his father and S. P. Warren, from 1885 at various churches there, notably Temple Emanu-El (from 1898) and St. Thomas' (from 1900), in 1912–19 city-organist at Portland Me., and since then in New York again. Mus.D. of Bates College in 1918. Has written several organ-works, the cantata *The Message of the Cross*, 1907, 2 operettas, anthems, part-songs and songs. Several of his vocal works have gained prizes, and he has often appeared as concert-organist. *A.*

Macfarren, George Alexander (London, 1813–1887, do.). Accomplished English composer (though from 1865 blind), trained by Lucas and at the Royal Academy, where from 1837 he was professor and from 1875 principal, succeeding Bennett, whom he also followed in 1875 as professor at Cambridge University. He lectured at times at the Royal and London Institutions, prepared analyses for the programs of the Sacred Harmonic and Philharmonic Societies, wrote for the *Musical World* and contributed to the *Imperial Dictionary of Biography* and to Grove's *Dictionary*, besides exerting a wide and beneficial influence as both teacher and adviser. In 1875 he was made Mus.D. by Cambridge and in 1883 was knighted.

His compositions were numerous and varied, marked by careful workmanship, but not by great originality or power. They include

Operas—*The Devil's Opera*, 1838, *Don Quixote*, 1846, *King Charles II*, 1849, *Robin Hood*, 1860, *Jessy Lea*, 1863, *She Stoops to Conquer*, *The Soldier's Legacy*, *Helvellyn*, all 1864, 4 others not given, 2 masques, some farces, melodramas, etc.
Oratorios—*St. John the Baptist*, 1873 (Bristol), *The Resurrection*, 1876 (Birmingham), *Joseph*, 1877, *King David*, 1883 (both Leeds).
Cantatas—*Leonora*, 1851, *May-Day*, 1856, *Christmas*, 1859, *Songs in a Cornfield*, 1868, *The Lady of the Lake*, 1877, *Around the Hearth*.
Symphonies in C (1828), D min., A min., F min. (1834), B-flat, C-sharp min., D, E min.
Overtures—*Chevy Chase* (1836), *The Merchant of Venice*, *Romeo and Juliet*, *Hamlet*, *Don Carlos*, *A Midsummer-Night's Dream*, etc.
Concertos for piano, for violin and for flute.
An orchestral *Idyll* in memory of Bennett.
Piano-quintet; quintet for concertina and strings. 6 string-quartets. Piano-trio; trio for piano, flute and 'cello. 2 violin-sonatas; 5 violin-romances. Flute-sonata. Piano-sonatas. Organ-sonata.
Services in E-flat (1863) and G (unison); about 85 anthems; other church-music.
Many glees, part-songs, trios, duets and solo-songs, including sets from Shakespeare, the *Arabian Nights*, Tennyson, Kingsley, etc.
Editions of Purcell's *Dido and Æneas*, Handel's *Belshazzar*, *Judas Maccabæus* and *Jephtha;* harmonizations for Chappell's *Music of the Olden Time* (1845–49), etc.

Author of *Rudiments of Harmony*, 1860 (later eds.), *Six Lectures on Harmony*, 1867 (3d ed. 1880), and *Addresses and Lectures*, 1888. His wife, **Natalia Macfarren** (1827–1916), was a successful operatic contralto and also an excellent teacher. Memoir by Banister, 1891. *G.*

Macfarren, Walter Cecil (London, 1826–1905, do.), brother of the above. English pianist and composer, pupil of the Royal Academy and from 1846 professor there, as well as conductor of its concerts in 1873–80. He appeared often as soloist and in 1882 gave an orchestral series. Wrote a symphony (1880), the overtures *A Winter's Tale* (1844), *The Taming of the Shrew* (1845), *Beppo* (1847), *Pastoral* (1878), *Hero and Leander* (1879), *Henry V* (1881), and *Othello* (1896), a piano-concerto, 3 piano-trios, 2 violin-sonatas, a 'cello-sonata, 4 violin-romances, a large number of salon-pieces for piano, the cantata *The Song of the Sunbeam* (women's voices), part-songs and songs, besides editions of piano-works by Mozart, Beethoven, etc. Autobiography, *Musical Memories*, 1903. Sketch in *Musical Times*, 1898. *G.*

Mach, Ernst (Turas, 1838–1916, n. Munich). Moravian physicist, from 1864 professor at Gratz University, from 1867 at Prague and from 1895 at Vienna. Author of various treatises and articles on acoustics (from 1865), especially as regarded by Helmholtz.

Machado, Augusto (Lisbon, 1845). Able Portuguese composer, pupil of Lisbon teachers, Lavignac and Danhauser, in 1892-1908 inspector at the Lisbon Opera, in 1894–1910 director of the Conservatory and in 1907–11 on the state Board of Education. Has written the operas *A Cruz de Oiro*, 1873, *A Maria da Fonte*, 1879, *Lauriane*, 1883, *Os Dorias*, 1887, *Mario Wetter*, 1898, *Venere*, 1905, and *La Borghesina*, 1909, many operettas, the symphonic ode *Camões e os Luziadas*, 1880 (Camoens Tercentenary), organ- and piano-pieces.

Machado, Raphael Coelho (in the Azores, 1814–1887, Rio de Janeiro). Portuguese composer, educated at Lisbon, from 1835 active in Brazil. Wrote masses and other church-music, Brazilian popular songs and several elementary text-books, besides translating various methods from the French.

Machault, Guillaume (1300–1372?). 14th C.

Macirone, Clara Angela (London, 1821–?). English pianist and composer, trained at the Royal Academy, London, and from 1844 professor there. From 1872 she was highly valued as teacher in leading girls' schools. Wrote fine part-songs, some church-music, songs, violin- and piano-pieces. *G.*

Mackenzie, Alexander Campbell (Edinburgh, 1847). Eminent Scottish violinist, conductor and composer, pupil of the Sondershausen Conservatory and the Royal Academy, London, from 1865 active in Edinburgh as player and leader, from 1879 living in Florence for reasons of health, but in 1885 called to London to conduct the Novello Oratorio Concerts and in 1888 made principal of the Royal Academy there, succeeding Macfarren, besides in 1892–99 directing the Philharmonic. In 1903 he visited Canada as conductor of concerts at many places. His eminence as organizer and composer has brought him numerous honors, including degrees in music from St. Andrew's, Cambridge and Edinburgh Universities (1886, '88, '96) and in laws from Glasgow, McGill and Leeds (1901, '03, '04), membership in the Florence and Swedish Academies, decorations from the courts of Hesse and Saxe-Coburg, etc. He excels in the treatment of imaginative subjects and in the handling of construction and instrumentation. His works include the following:

Operas—*Colomba*, 1883, *The Troubadour*, 1886, *Phœbe* (not given), *His Majesty*, 1897 (comic), *The Cricket on the Hearth*, 1914, *St. John's Eve*, 1919 (short). Operetta, *The Knights of the Road*, 1905.
Incidental music for *Marmion* (1889), *Ravenswood* (1890), *The Little Minister* (1897), *Manfred* (1899) and *Coriolanus* (1901).
Oratorios—*The Rose of Sharon*, 1884, *Bethlehem*, 1894. Also *Veni Creator Spiritus*, 1891, *The Temptation*, 1915.
Cantatas—*The Bride*, 1881, *Jason*, 1882, *The Song of Sayid*, 1886, *The New Covenant*, 1888, *The Cottar's Saturday Night*, 1888, *The Dream of Jubal*, 1889, *The Witch's Daughter*, 1904, *The Sun-God's Return*, 1910. Also *Jubilee Ode*, 1887, Odes for Buchanan's *Bride of Love*, 1893.
Overtures—*To a Comedy*, 1876, *Cervantes*, 1877, *Twelfth-Night*, 1888, *Britannia*, 1894.
Orchestral Rhapsodies—1, *Scottish*, 1880, 2, do., *Burns*, 1881, 3, do., *Tam o'Shanter*, *Canadian*, 1905.
Orchestral Scherzo, 1878; Ballade, *La Belle Dame sans Merci*, 1883; Suite, *London Day by Day*, 1902; *Coronation March*; Air de Ballet, *La Savannah*; *An English Joy-Peal*; *Invocation*; Morris-Dance and Processional March.
Concertos—for violin (1885); *Scottish*, for piano (1897). Also *Highland Ballad*, for violin and orchestra (1893); Suite, do.
String-quartet in G (1875); Piano-quartet in E-flat; piano-trio in D (1874). Violin-suite, *Pibroch*, 1889; Barcarolle and Villanelle, for violin; 4 sets of violin-pieces. Larghetto and Allegretto, for 'cello.
For piano—*In the Scottish Highlands*; Fantasie; English Air and Variations; various other minor pieces. Also 3 organ-pieces.

Chorus, *Firm in her native strength*; 3 anthems; about 25 trios and part-songs; about 50 solo-songs; 5 recitations with piano. *G.*

Maclean, Charles Donald (Cambridge, 1843–1916, London). English organist and composer, pupil of Ferd. Hiller, in 1872–75 music-master at Eton College, then recitalist in London (Crystal Palace, 1880) and a civil official in India till 1893, when he returned to London. From 1899 he was prominent in the Internationale Musik-Gesellschaft, becoming editor of its English matter and from 1908 its secretary. Mus.D. of Oxford Univ. in 1865. Wrote the oratorio *Noah*, 1865, the Gaelic cantata *Sulmalla*, the symphonic poems *Songs of Selma* and *On the Heights*, the overtures *Cynthia's Revels* (1864), *Artegal* (1900), *Penthesilea*, *Iona*, *Laodomeia* and *Joyous* (1908), an orchestral suite, a sinfonietta, various other works for orchestra, a piano-concerto, etc. He contributed a sketch of modern English music to Lavignac's *Encyclopédie* (1914).

Maclennan, Francis (Bay City, Mich. 1879). Able American operatic tenor, pupil of Dufft, Tamaro, Henschel and Emerich, making his stage-début in London in 1902, in 1904–06 in America with the H. W. Savage troupes, in 1906–12 with the Berlin Opera, in 1912–15 with the Hamburg Opera, then with the Chicago Opera Company till 1917 and latterly at the Metropolitan, New York, or concertizing. In 1904 he married the noted soprano Florence Easton (b. in England, 1884) and they have been constantly associated in both opera and song-recitals in Europe and the United States. *A.*

Macmillen, Francis (Marietta, O. 1885). Gifted American violinist, pupil of B. Listemann, Markees, Joachim, Thomson, Flesch and Auer, from 1903 appearing in Europe and from 1906 in America, making a series of extensive tours (in Europe, 1911–14) with marked success. During the World War he was in service as interpreter and first lieutenant. Has written some violin-pieces and made arrangements. *A.*

Macpherson, Charles Stewart (Liverpool, 1865). English organist, conductor and educator, trained at the Royal Academy, London, from 1887 continuing as teacher. In 1885 he became organist at the suburb of Streatham, in 1885–1902 conductor of the Westminster Orchestral Society and in 1886–1904 of the Streatham Choral Society. Since 1898 he has been examiner for the Royal Academy and Royal College, making trips to Canada and Australia in 1900 and to South Africa in 1905. Since 1903 he has been professor at the Normal College for the Blind (Norwood) and is also on the staff of London University. Has written a symphony, overtures, an orchestral ballade, a violin-concerto, a notable mass, services, songs and piano-pieces, besides several elementary text-books. *G.*

Macpherson, Charles Stewart (Edinburgh, 1870). Scottish organist and composer, pupil of Martin and the Royal Academy, London, where since 1896 he has been professor. From 1887 he held organ-posts at Weem (Scotland) and for Mme. de Falbe near Bedford, from 1895 was Martin's assistant at St. Paul's in London and in 1916 his successor. In 1914 he conducted the London Church Choir Association. Mus.D. of Durham Univ. in 1919. Has written the overture *Cridhe an Ghaidhil* (1895), fantasias on Jacobite and Scottish airs, the orchestral suites *Hallowe'en* and *Highland*, a sextet for woodwind, a piano-quartet, Psalm 137, much church-music, organ-pieces, part-songs and songs. *G, A*

Macque, Jean de. 16th C. *G.*

Mader, Raoul Maria (Presburg, 1856). Able Hungarian conductor and composer, at first law-student at Vienna University, then pupil of the Conservatory there (many prizes), from 1882 coach and sub-conductor at the Opera, from 1895 and also since 1921 chief conductor at the Pest Opera, but during 1917–19 director of the Volks-oper at Vienna. In 1891–95 he was also chorus-master of the Vienna Academical Gesangverein. Has written the opera *Die Flüchtlinge*, 1891, the effective operettas *Cœur d'Ange*, 1895, *Kadet Kivasszony*, 1900, *Das Garnisonsmädel*, 1904, *Der selige Vincenz*, 1907, and *A Nagymama*, 1908, many ballets, choruses and songs.

Madetoja, Leevi (Oulu, 1887). Gifted Finnish composer, pupil of Järnefelt, Sibelius, d'Indy and Fuchs, for a time conductor at Viipuri and then teacher and a director in the Helsingfors Conservatory, as well as critic for the *Sonomat*. Has written 2 symphonies, 2 orchestral suites, the symphonic poem *Kullervo*, a *Tanzvision* for orchestra and various choral works, including a Stabat Mater for women's voices. He holds a life-stipend from the government (like Sibelius, Kajanus and others).

Maelzel, Johann Nepomuk (Ratisbon, 1772–1838, at sea). Bavarian teacher and mechanician, from 1792 active in Vienna, where from 1808 he was in court-employ and intimate with Beethoven. Among his many inventions were two or three instruments of the orchestrion type (the 'panharmonicon', etc.), an automatic chess-player, a mechanical trumpeter and especially the 'metronome' or time-keeper (1816, idea borrowed from Winkel). From 1813 he traveled somewhat, for some years lived in Paris, finally went to America (Philadelphia) and died on the way to the West Indies. His relations with Beethoven were varied, including making ear-trumpets to help his hearing and suggesting his op. 91, which he hoped to exploit on the panharmonicon. *G.*

Maggini, Giovanni Paolo (1580–1631?). 17th C. *G.*

Magnard, Lucien Denis Gabriel Albéric (Paris, 1865–1914, n. Senlis). Eminent French composer, pupil of the Paris Conservatory and of d'Indy, never holding official position, but devoting himself to compositon at his country-place at Baron, in defense of which he lost his life. Wrote the operas *Yolande*, 1892, *Bérénice*, 1911, and *Guercœur* (1914), all to his own texts, 3 symphonies, an overture, an orchestral suite in antique style, the orchestral *Chant Funèbre*,

Hymnes à la Justice and *à Vénus*, a quintet for piano and wind, a string-quartet, a piano-trio, sonatas for violin and for 'cello, and a few songs. *G, A.*

Magnette, Paul (Liège, 1888–1914, do.). Belgian writer, pupil of Riemann, author of short works on Berlioz' *Symphonie Fantastique* (1908), Bruckner (1910), Glazunov (1911) and Litolff (1914), with a French translation of Dittersdorf's *Autobiography* (1910) and an unfinished dictionary of Walloon musicians.

Magnus, Désiré [Magnus Deutz] (Brussels, 1828–1884, Paris). Belgian pianist, pupil of Vollweiler and the Brussels Conservatory, from 1843 making wide tours throughout Europe and then settling in Paris as player, teacher and critic. Wrote sonatas, salon-pieces, études and a method.

Mahillon, Charles Victor (Brussels, 1841). Belgian specialist on instruments, since 1865 partner in his father's business (see below), in 1869–86 editor of *L'Écho Musical* and from 1877 also curator of the instrument-collection at the Brussels Conservatory, of which he has issued a notable catalogue (1880, 2d ed. 3 vols. 1893–1912). Author also of *Tableaux Synoptiques* of voices, instruments and harmony, treatises on acoustics (1874) and on *Le Matériel Sonore des Orchestres*, 1897, a study of the Boehm flute and an elaborate work on wind-instruments, besides valuable dictionary articles. *G.*

Mahillon, Charles, & Co. A Brussels firm of instrument-makers, founded in 1836 by Charles Mahillon (1813–87), succeeded by his sons Victor (see above) and Joseph, and with a London branch managed by a third son, Fernand. *G.*

Mahler, Gustav (Kalisht, 1860–1911, Vienna). Distinguished Bohemian conductor and composer, trained at Vienna University and Conservatory, from 1880 engaged as theater-director at Hall, Laibach and Olmütz, from 1883 at Kassel as second court-conductor, in 1885–86 assistant to Angelo Neumann at the Prague Opera, from 1886 assistant to Nikisch at the Leipzig Opera, from 1888 in charge of the Pest Opera and effecting marked gains in efficiency, from 1891 director of the Hamburg Opera, from 1897 court-director at Vienna, bringing the opera to unexampled perfection, and from 1907 in New York as chief conductor at the Metropolitan, but from 1909 as leader of the Philharmonic, which he completely reorganized. Early in 1911, however, his health gave way. While at Vienna he directed the Gesellschaft Concerts in 1898–1900, and he occasionally served as guest-conductor elsewhere (as in London in 1892). His primary reputation came from his extraordinary equipment of intellect, temperament and will for the work of conducting. But he had colossal ambitions as composer as well and from about 1890 built up a series of very extended and elaborate orchestral works whose absolute artistic significance is more or less debated, though their earnestness of idea and fine workmanship are acknowledged. His total compositions include the following:

Symphonies—1, D (1891), 2, C min., with alto and chorus (1895), 3, D min., with alto and choruses of women and boys (1896), 4, G, with soprano (1901), 5, C-sharp min. (1904), 6, A min. (1906), 7,E min. (1908), 8, E-flat, with seven soloists, two choruses and boys' chorus (1910), 9, D (1912). Though he directed that sketches for a 10th Symphony should be destroyed, they were developed by Mikorey as *Symphonia Engadiana* (1913, Berlin).

Das klagende Lied, for soli, chorus and orchestra.

Song-Cycles, with orchestra—*Des Knaben Wunderhorn* (12 nos.), *Rückert-Lieder* (5 nos.), *Lieder eines fahrenden Gesellen* (4 nos.), *Kindertotenlieder* (5 nos.), *Das Lied von der Erde* (6 nos.). Several single songs with orchestra.

Songs, with piano—3 books (early) and a few others.

Operatic works—*Die Argonauten*, *Rübezahl* (both early and unimportant).

Arrangements—Weber's *Die drei Pintos* (1888), Mozart's *Die Hochzeit des Figaro* and one of Bach's suites.

Sketches or memoirs by Schiedermair, 1900, Specht, 1905, '13, Stefan, 1908, '10–12, G. Adler, 1916, and Neisser, 1918, besides numerous articles. *G, A.*

Mahr, Emil (Wiesbaden, 1851–1914, Boston). Hessian violinist, pupil of Joachim, from 1877 concertmaster under Richter in London and from 1885 also under Henschel there, and from 1887 professor at the New England Conservatory in Boston. In 1876 and '82 he played in the Bayreuth orchestra.

Mahu, Stephan. 16th C. *G.*

Maier, Guy (Buffalo, N. Y. 1892). American pianist, pupil of the New England Conservatory, Boston, and of Geo. Proctor, Arthur Schnabel and Juon, since about 1915 becoming noted for two-piano interpretations with Lee M. Pattison.

Maier, Julius Joseph (Freiburg, 1821–1889, Munich). Badenese librarian and theorist, from 1850 teaching at the Munich Conservatory and in 1857-87 head of the music-division of the Munich Library. Published vol. i (1879) of a notable catalogue of the musical manuscripts there (to about 1700).

Maikapar, Samuel (Kherson, 1867). Russian pianist, trained mainly at the Petrograd Conservatory and under Leschetizky, from about 1895 appearing with success in Russia and Germany, then settling at Moscow and since 1910 professor at the Petrograd Conservatory. Has written 2 piano-sonatas, many graceful pieces, some études and sets of songs, besides a work on *Musical Hearing*, 1900.

Maillard, Jean. 16th C. *G.*

Maillart, Louis [called **Aimé**] (Montpellier, 1817–1871, Moulins). Genial French composer, pupil of the Paris Conservatory (Prix de Rome, 1841), with considerable travel. Wrote the operas *Gastibelza*, 1847, *Moulins de Tilleuls*, 1849, *La Croix de Marie*, 1852, *Les Dragons de Villars*, 1856 [in Germany as *Das Glöckchen des Eremiten*], *Les Pêcheurs de Catane*, 1860, and *Lara*, 1864, and several cantatas. *G.*

Mailly, Alphonse Jean Ernest (Brussels, 1833–1918, do.). Brilliant Belgian organist, pupil of the Brussels Conservatory and from 1861 teacher of piano and organ there, with many tours as virtuoso. Wrote an organ-sonata, many fantasias (including one with orchestra), a serenade

for flute, violin, 'cello, organ and piano, a piano-trio, piano-pieces, motets, etc.

Mainwaring, John (1735–1807, Cambridge). English clergyman, author of the first life of Handel (1760, anonymous).

Mainzer, Joseph (Treves, 1801–1851, Manchester). Rhenish singing-teacher (trained as a priest and holding the title of abbé), from 1832 driven to Brussels because of sympathy with the Polish revolution, from 1834 in Paris, from 1841 in London and Edinburgh and from 1847 in Manchester. Besides establishing popular classes after Wilhem's system and publishing many text-books, at Paris he started the *Chronique Musicale* in 1838 and at London *Mainzer's Musical Times* in 1842 (taken over by Novello in 1844). Author also of reminiscences (1838, '42), besides 2 slight operas (1833, '39). *G.*

Mair, Franz (n. Vienna, 1821–1893, do.). Austrian choral leader and composer, from 1883 founder and conductor of the Schubertbund at Vienna. Wrote many effective works for men's voices, music for several plays and instrumentation for Schubert's *Gondelfahrer*.

Majo, Gian Francesco di (Naples, ?1740–1771, Rome). Short-lived Italian organist and composer, pupil of the Conservatorio S. Onofrio, Naples, from about 1760 connected with the Royal Chapel there as organist or maestro. Wrote about 15 operas, oratorios, 5 masses, other church-music, etc. *G.*

Major, Julius Jacques (Kaschau, 1859). Able Hungarian pianist and composer, trained at the Pest Academy and since 1896 head of a school there, besides from 1894 leading a women's choral society. Has written the operas *Lisbeth*, 1901, *Erysika*, 1901, *Széchi Maria*, 1906, and *Mila*, 1913, 6 symphonies, the symphonic poem *Balaton*, concertos for piano, for violin and for 'cello, a serenade for strings, a *Concert Symphonique* and 3 fantasias for piano and orchestra, a Bosnian Rhapsody, 3 string-quartets, 3 string-trios, several violin-sonatas, a Hungarian piano-sonata, the choral work *Niels Finn*, Psalm 47, choruses for women's voices, and songs. Author of a text-book in counterpoint (1918).

Malashkin, Leonid Dimitrievitch (1842–1902, Moscow). Russian composer of the opera *Ilja Muromez*, 1879, a symphony (1872), considerable church-music, songs and piano-pieces, besides a collection of Ukrainian folk-songs.

Malát, Jan (Alt-Bunzlau, 1843). Bohemian composer of the operas *Stáňa*, 1899, and *Veselé Námluvy*, 1908.

Malata, Fritz (Vienna, 1882). Able Austrian pianist, at first in practice as an engineer, but in 1911 diverted into music by Steinbach. After study at the Cologne Conservatory from 1913 he was assistant there (in 1914 taking the Ibach prize and in 1915 the Mendelssohn prize) and since 1916 has taught training-classes at the Hoch Conservatory, Frankfort (succeeding Hoehn).

Malata, Oscar (Vienna, 1876). Austrian conductor, trained at the Vienna Conservatory, from about 1900 opera-conductor at Belgrade, Elberfeld, Hamburg, Bremen and Dresden and since 1909 orchestra-conductor at Chemnitz, in 1919 becoming general director for the city. Has written several operas, orchestral and piano-pieces.

Maldeghem, Robert Julien van (Denterghem, 1810–1893, n. Brussels). Belgian organist, editor of a valuable *Trésor Musical*, 29 vols. 1865–93, containing old Belgian works. He was also editor for a time of the periodical *Cecilia*.

Malder, Pierre van (Brussels, 1724–1768, do.). Belgian violinist and composer, long soloist at the Brussels Opera and from 1758 for Prince Charles of Lorraine. He was one of the early exemplars of the new instrumental style, writing many symphonies, quartets, trios and violin-sonatas (some dating from 1757), besides some operas, including *La Bagarre*, 1762.

Maleingreau, Paul de (Trélon-en-Thiérache, 1887). French composer, brought up in Namur, pupil of Tinel, writing, in a style influenced both by Tinel and by Bach, 2 suites for piano (the smaller *Les Angelus du Printemps*) and for organ an *Opus Sacrum*, *Symphonie de Noël* and *Symphonie de la Passion*, also a 'cello-sonata.

Malherbe, Charles Théodore (Paris, 1853–1911, n. Lisieux). Able French critic and historian, originally trained as a lawyer, then pupil of Danhauser, Wormser and Massenet, from 1881 active as writer for various Paris papers, especially *Le Ménestrel*, *Guide Musical* and *Monde Artiste*, and from 1896 archivist at the Opéra (till 1899 as Nuitter's assistant). He also lectured at the École des Hautes Études Sociales. He made an extraordinary collection of musical autographs which he bequeathed to the Conservatory. Wrote 4 operas, including *L'Amour au Camp*, 1905, music for *Les Yeux Clos* (1896), the ballet *Cendrillon*, some orchestral pieces, also for violin and for piano, songs, etc. Author of two discussions of Wagner (1886, '91, both with Soubies), two histories of the Opéra-Comique (1887, '92–93), critiques of Massenet's *Esclarmonde* (1889), Saint-Saëns' *Ascanio* (1890) and Tchaikovsky's 6th Symphony (1901), a life of Auber (1911) and catalogues of the works of Donizetti (1897) and of Gounod. He was active in the publication of Rameau's works and of those of Berlioz. *G.*

Malibran, Alexandre (Paris, 1823–1867, do.). French violinist and critic, pupil of Spohr, from 1845 living at Kassel, after 1850 starting musical papers at Paris, Frankfort and Brussels without permament success, as well as concerts in Paris at the Gaietés after Pasdeloup's example. Author of a life of Spohr (1860), besides some orchestral and chamber-works and a mass for the Légion d'Honneur (for men's voices).

Malibran, Maria Felicità, née Garcia (Paris, 1808–1836, Manchester), daughter of Manuel Garcia. Extraordinary French (-Spanish) operatic contralto, pupil mainly of her father, appearing in Naples when but a child of five and making her formal début at London in 1825, fol-

lowed by a season's engagement there and by two years of brilliant success in New York (1825–27), at first with her father. During this sojourn she married the French merchant Malibran, from whom she soon separated. For a time she sang in the choir of Grace Church. In 1827 she entered upon a career of immense success at Paris, whence in 1829 she went again to England, from 1830 on tours with the violinist de Bériot (whom she formally married in 1836, after the legal annulment of her first marriage) and from 1832 to Italy. Everywhere the richness of her voice, her musical and histrionic intelligence and the force of her personal magnetism combined to make her famous. Her premature death was caused by too quickly resuming work after a fall from a horse. Besides her singing she made somewhat of a mark as pianist and even as composer (some works published by Troupenas as her *Derniers Pensées Musicales*). Memoirs by Barbieri, 1836, Nathan, 1836, Von Treskow, 1837, Comtesse Merlin, 1838, Bürkli, 1840, Legouvé, 1880, Heron-Allen, 1894 (in *De Fidiculis Opuscula*), Pougin, 1911, and Lanquine, 1911. *G.*

Malipiero, Francesco (Venice, 1882). Able Italian composer, pupil of the Bologna Liceo and of Bruch, since 1921 teacher at the Parma Conservatory. Especially since 1911 he has been counted one of the leading Italian progressives. Has written the stage-works *Elen e Fuldano*, *Canossa*, 1914, *Pantea*, *Orfeo* and several others, the 'mystery' *Francesco d'Assisi*, many orchestral works, including the earlier *Sinfonia del Mare*, *Sinfonia del Silenzio e della Morte* and *Arione* (poem for 'cello and orchestra) and the later *Impressioni dal Vero*, 2 series (the first, 1911), *Pause del Silenzio*, *Ditirambo Tragico*, *Armenia* (suite) and *Illustrazione Sinfonica per una Favola Cavalleresca*, a string-quartet, a 'cello-sonata, the choral work *Canto Notturno d'un Pastore*, various piano-pieces and songs. In 1920 he won the Coolidge prize for chamber-music at Pittsfield, Mass. He has also edited and discussed music of the olden time. Sketch by Jean-Aubry, 1919 (in *Musical Times*).

Malling, Jörgen (Copenhagen, 1836–1905, do.). Danish singing-teacher and composer, pupil of Gebauer and Gade, in 1861 as Ancker Scholar visiting Paris and becoming an admirer of the Chevé system of teaching, which he then sought to make known in northern countries. After short terms as organist or teacher in Denmark, from 1875 he lived first at Vienna and from 1882 at Munich, where for a time he lectured on æsthetics at the University, in 1901 returning to Copenhagen. Wrote the operas *Lisenka* and *Frithjof*, the cantata *Kuvala*, a string-quartet, a piano-trio, piano-pieces and songs.

Malling, Otto Valdemar (Copenhagen, 1848–1915, do.), brother of the above. Eminent Danish organist, conductor and composer, trained at the Copenhagen Conservatory, from 1878 organist at the S. Petri Kirke, from 1891 at the Heiliggeistes and from 1900 at the Cathedral (Frue Kirke), in 1872–84 leader of the Students' Singing Society and in 1874–93 of the Konzertverein (which he helped to found), and from 1885 teacher at the Conservatory and from 1899 its director, following Winding. Wrote about 100 works, including a symphony, an overture, the orchestral *Musique de Ballet* and *Orientalische Suite*, a piano-concerto, 2 fantasias for violin with orchestra, a string-octet, a piano-quintet, a string-quartet, a piano-trio, the violin-suites *Faust* and *Aus den vier Jahreszeiten*, a violin-sonata, several important organ-works, characteristic piano-pieces, the choral works *Das heilige Land* and *Es war einmal ein König*, the *Réveil* for soli and strings, the ballet *Askepot*, 1911, and many songs, besides a manual of instrumentation.

Mallinger, Mathilde, née Lichtenegger (Agram, 1847–1920, Berlin). Able Croatian operatic soprano, trained at the Prague Conservatory and by Lewy, from 1866 engaged at the Munich Opera (singing at the première of *Die Meistersinger* in 1868) and in 1869–82 at the Berlin Opera, with many visits elsewhere. From 1890 she taught at the Prague Conservatory and after 1895 at the Eichelberg School in Berlin. In 1869 she married Baron von Schimmelpfennig. *G.*

Mallinson, Albert (Leeds, 1870). English organist and song-composer, from 1887 at St. Chad's in Leeds, then for some years at churches in Melbourne (Australia), from 1898 for Viscount Portman in England and from 1904 at the English Church in Dresden. In 1903 he married the Danish singer Anna Steinhauer and with her toured with success in Denmark, Germany and England (from 1906), largely to introduce his own songs. Has written over 300 songs to German, English and Danish verses, the choral work *Tegner's Drapa* and *The Battle of the Baltic* (men's voices), a piano-quartet and a piano-trio.

Malliot, Antoine Louis (Lyons, 1812–1867, Rouen). French tenor, pupil of Choron, Garaudé and Banderali, from 1835 employed in various provincial towns and from 1843 teaching at Rouen and writing for the *Nouvelliste*. Wrote the operas *La Vendéenne*, 1857, and *La Truffomanie*, 1861, and pamphlets on the opera, a Rouen conservatory, etc. (from 1861).

Malmsjö, Johan Gustav (n. Lund, 1815–1891, Gothenburg). Important Swedish piano-maker, trained by Marshall at Copenhagen and in 1843 founder of a noted factory at Gothenburg which gained for him the name of ' Nordens Steinway'. He was succeeded in 1891 by his assistant, Alfred Agren, and in 1906 the business was incorporated as a stock-company.

Malten [Müller], Therese (Insterburg, 1855). Superior Prussian operatic soprano, pupil of G. Engel, making her début in 1873 at Dresden and remaining there in high renown till pensioned in 1903, after 1882 with leave to visit other stages on the Continent and in England (11 times at Bayreuth). In 1882 she made a deep impression as Kundry at the première of *Parsifal*. *G.*

Malvezzi, Cristofano (1547–1597). 16th C. *G.*

Malyshesky, Vitold Josefovitch (Mogilov-Podolsk, 1873). Russian composer, trained in both medicine and music at Tiflis, later pupil of Rimsky-Korsakov, from 1898 instructor at the Nikolai Institute in Petrograd and since 1908 director of the Odessa Music School. Has written 3 symphonies, 2 overtures, a string-quintet, 4 string-quartets, a violin-sonata, a 'cello-suite, etc., besides a treatise on modulation.

Manchicourt, Pierre de. 16th C. *G.*

Mancinelli, Luigi (Orvieto, 1848–1921, Rome). Eminent Italian 'cellist, conductor and composer, pupil of Sbolci and Mabellini, from 1863 playing in the Pergola orchestra at Florence and from 1870 at the Rome Opera, where in 1874 he became conductor, from 1881 highly efficient as director of the Liceo Filarmonico at Bologna and also at S. Petronio and the Opera, from 1886 conductor at Drury Lane, London, from 1888 at Covent Garden (till 1906) and also at the Madrid Opera (till 1895), besides serving at the Metropolitan, New York, in 1894–1902 and at Madrid leading the Concert Society for three years. In 1906-12 he was conductor at the new Teatro Colón at Buenos Aires, then retiring to his home on Lago Maggiore. He received numerous honors and decorations in addition to his general fame as a competent interpreter of modern opera, Wagnerian as well as Italian. Wrote the operas *Isora di Provenza*, 1884, *Ero e Leandro*, 1897, *Paolo e Francesca*, 1907, and *A Midsummer-Night's Dream* (1916), the oratorio *Isaiah*, 1887, the cantata *St. Agnes*, 1905, the choral works *Tizianello* and *La Prière des Oiseaux* (1916), music for Cossa's *Cleopatra*, the overtures *Romantica* and *Messalina*, the orchestral suite *Scene Veneziane*, a *Carmen Tragicum* for orchestra, 2 masses and other church-music. Sketches by Arnedo, 1898, and Orefice, 1921. *G.*

Mancini, Francesco (Naples, 1674–1739, do.). Italian composer, pupil of the Conservatorio S. Loreto, where he finally became head-teacher, besides from 1709 being maestro at the court. Wrote about 25 operas (from 1697), several oratorios, cantatas, a Magnificat, etc. His *Idaspe*, 1710, was brought out in London. *G.*

Mancini, Giambattista (Ascoli, 1716–1800, Vienna). Able singing-teacher, pupil of Bernacchi and Martini, from about 1760 employed at the court at Vienna. Author of a valuable discussion of florid song (1774, 2d ed. 1777).

Mancinus [Mencken], Thomas (1550–1620?). 16th C. *G.*

Mandič, Josip (Trieste, 1883). Austrian composer of the opera *Svačič*, 1904.

Mandl, Richard (Prossnitz, 1859–1918, Vienna). Moravian composer, trained at the Vienna Conservatory and somewhat by Delibes (who was his close friend), from 1900 living at Vienna, much hampered by ill-health. Wrote the operas *Rencontre Imprévue* (*Nächtliche Werbung*), 1888 (comic), and *Parthenia*, the symphonic poems *Griselidis*, 1909 (with soprano, women's chorus and organ), and *Stimme des Orients*, the rhapsody *Algier*, 1913, the orchestral suite *Viennensia*, the overture *Zu einem gaskognischen Ritterspiele*, 1910, a *Hymnus an die aufgehende Sonne* for harp, strings and organ, the choral work *Gesang der Elfen*, 1910 (women's voices), a string-quintet, 5 *Intermezzi* for piano-trio, violin- and piano-pieces, and many songs. His wife, née Camilla Barda, has published a useful *Kompendium d. gesammten Klaviertechnik*, 3 vols., and some minor compositions.

Mandyczewski, Eusebius (Czernowitz, 1857). Polish-Austrian musicologist, son of a priest in the Orthodox Greek Church, pupil of R. Fuchs and Nottebohm, from 1887 trainer of the Vienna Singakademie and librarian of the Musikfreunde and from 1897 teacher of history at the Conservatory (since 1914 of composition). He is chairman of the Tonkünstlerverein, a member of various other musical societies and commissions and has been active among the editors of standard editions of the works of Haydn and Schubert and of Bach's arias. Author also of a resume of *Sammlungen u. Statuten* for the history of the Musikfreunde (1912). He is Ph.D of Leipzig Univ. (1897) and member of many learned societies. Has written choruses, songs and piano-pieces.

Manelli, Francesco (?1595–1670?). 17th C.

Manén, Joan de (Barcelona, 1883). Precocious Spanish violinist, pupil of his father and Alard, early becoming known not only as phenomenal player, but as composer of ultra-modern tendency. Has written the operas *Giovanna di Napoli*, 1903, *Acté*, 1903, *Der Fackeltanz*, 1909, and *Der Weg zur Sonne*, the symphonic poem *Nova Catalonia*, 2 violin-concertos (the 2d, *Espagnol*), the 'concerto grosso' *Juventus*, a suite, variations on a Tartini theme, 5 *Catalonian Caprices* and a *Scherzo Fantastique*, all for violin and orchestra, various other violin-pieces, songs, etc. He has lately lived in Berlin.

Manfredini, Francesco (Pistoia, 1688–?). Italian violinist and composer, pupil of Perti, from about 1705 employed at Ferrara and Bologna, from 1711 director at Monaco, then at Bologna and Pistoia again. Wrote trio-sonatas, concerti and several oratorios (from 1709).

Mangeot, Édouard Joseph (Nantes, 1834–1898, Paris). French piano-maker, inventor of a piano with two keyboards, exploited at the Paris Exposition of 1878 by J. de Zarembski and later in London by Ant. de Kontski. In 1889 he started the periodical *Le Monde Musical*.

Mangold, Karl Ludwig Amand (Darmstadt, 1813–1889, Oberstdorf). Gifted Hessian conductor and composer, pupil of the Paris Conservatory, in 1831–36 and from 1839 violinist in the Darmstadt court-band, becoming in 1848–69 court-director, besides leading the Musikverein from 1839, the Sängerkranz, the Cäcilia and in 1869–75 the Mozart-Verein. Wrote the operas *Das Köhlermädchen*, *Tannhäuser*, 1846 (re-

vived, 1892, as *Der treue Eckert*), *Gudrun* and *Dornröschen*, the oratorios *Abraham*, *Wittekind* and *Israel in der Wüste*, the large choral works *Frithjof*, *Hermanns Tod*, *Ein Morgen am Rhein*, *Barbarossas Erwachen*, *Die Weisheit des Mirza Schaffy* (prize-cantata), *Hermannsschlacht*, and *Elysium* (symphony-cantata), many famous choruses and part-songs for men's voices, the dramatic scena *Des Mädchens Klage*, songs, 2 symphonies and some chamber-music.

Mankell, Gustav (Christiansfeld, 1812–1880, Stockholm). Able Swedish (-Schleswiger) organist, from 1836 at the Jakobkyrka in Stockholm and from 1853 professor at the Conservatory. He published several fine collections of organ-music and a method (1867).

Mann, Arthur Henry (Norwich, 1850). Able English organist, trained as choirboy by Buck and later at Oxford (Mus.D. 1882), in 1870 at St. Peter's, Wolverhampton, from 1871 at Tettenhall, in 1875 at Beverley Minster and since 1876 at King's College, Cambridge, the music of which he has made famous. Since 1902 he has also been chorusmaster for the Norwich Festivals. He has made special studies of Handel's scores, in 1893 contributing results of research at the Fitzwilliam Museum to the catalogue edited by Fuller-Maitland, and in 1894 joining Prout in the recovery at the Foundling Hospital of the lost wind-parts of *The Messiah*. Has written the oratorio *Ecce Homo*, 1882, a Festival Te Deum, 2 Evening Services, anthems, part-songs and organ-pieces, besides editing Tallis' 40-part motet, *The Church of England Hymn Book*, 1895, and other hymnals. *G.*

Manners, Charles [Southcote Mansergh] (London?, 1857). Irish operatic bass and manager, trained in music at the Dublin and London Royal Academies and at Florence, from 1881 in the chorus of the D'Oyly Carte Company and in 1882 making his début as soloist (from 1890 in grand opera at Covent Garden), in 1893 visiting America and in 1896–97 South Africa. In 1890 he married the soprano Fanny Moody and in 1897 was formed the Moody-Manners Opera Company, which soon became prominent in London as well as throughout England for efficient performances in English. Prizes have been offered for new operas, and at intervals notable opera-festivals held. *G.*

Mannes, David (New York, 1866). American violinist, pupil mainly of De Ahna, Halir and Ysaÿe, from 1891 playing in the New York Symphony Society and in 1898–1912 being its concertmaster. In 1902–04 he gave chamber-concerts with his own Quartet and then founded the Symphony Club, which he has since conducted. In 1898 he married the pianist Clara Damrosch (b. 1869) and from 1900 they gave many sonata-recitals in and outside of New York (in 1913 in London). In 1902 he began teaching at the Music School Settlement, and in 1910-15 was its director. In 1912 he started similar work for colored people. Since 1916 he has conducted his own school. *A.*

Manns, August Friedrich (Stolzenberg, 1825–1907, London). Eminent Pomeranian conductor, of humble origin and meagre early training, from about 1840 gaining experience in military bands at Elbing and Posen, from 1848 at Berlin, where in 1848–51 he was conductor at Kroll's and then bandmaster at Königsberg and Cologne. In 1854 he was brought to England by Schallehn, whom in 1855 he succeeded as conductor of the concerts at the Crystal Palace. He presently changed the band into a full symphony orchestra and advanced the standard of programs and performance until they became famous. Up to his retirement in 1901 he led about 14,000 concerts there, besides 6 Handel Festivals, the concerts of the Glasgow Choral Union in 1879–92, etc. He was knighted in 1904. Memoir by Wyndham, 1909. *G.*

Mannstädt, Franz (Hagen, 1852). Westphalian conductor, trained at the Stern Conservatory, Berlin, from 1874 theater-director at Mayence, in 1876–79 conductor of the Berlin Symphony Orchestra, then teacher at the Stern Conservatory, for a time Von Bülow's assistant at Meiningen, in 1885–87 and again in 1893–97 conductor of the Berlin Philharmonic and in 1887–93 and from 1897 conductor of the Wiesbaden Opera, becoming court-director.

Mannstein [Steinmann], Heinrich Ferdinand (n. Pirna, 1806–1872, n. Dresden). Saxon singing teacher and writer, pupil of Mieksch, active in Dresden. Author of several treatises on the Italian school of singing (1835–64) and chronicles of the Dresden Court Chapel (1863), besides a catalogue of the works of J. G. Naumann (1841).

Mansfield, Orlando Augustine (n. Warminster, 1863). Able English organist and writer, pupil of W. H. Cox, Turpin and the London College of Music, from 1881 organist at Trowbridge, from 1885 at Torquay and often appearing as recitalist or lecturer. In 1912–18 he was music-director at Wilson College (Chambersburg, Pa.) and in 1918–20 at Brenau College (Gainesville, Ga.). Mus.D. of Trinity College, Toronto, in 1890 and of Toronto Univ. in 1905. Has written about 400 works for organ or piano, besides many arrangements. Author of a text-book in harmony (1896, and many later editions), besides about 500 articles in periodicals. *A.*

Mansfield, Purcell James (Torquay, 1889), son of the above. English organist, pupil of his father, from 1905 playing in Devonshire churches and since 1910 prominent at Glasgow. Has written many extensive organ-works and 4 overtures.

Manskopf, Jakob Friedrich Nicolas (Frankfort, 1869). Founder of an extensive Musikhistorisches Museum at Frankfort.

Mantica, Francesco (Reggio, 1875). Italian (Calabrian) composer and historical scholar, trained at the Conservatorio S. Cecilia, Rome, and director of its library, as well as teacher at the Istituto Nazionale. Besides writing operas, orchestral and chamber-works, he has edited

Cavalieri's *Rappresentazione* (1912) and Caccini's *Nuove Musiche* (not yet out).

Mantius, Eduard (Schwerin, 1806–1874, Ilmenau). Able North German operatic tenor, pupil of Pohlenz, in 1830–57 engaged at the Berlin Opera and also a favorite in concert and oratorio, later a successful teacher. *G.*

Mantovani, Tancredo (Ferrara, 1864). Italian editor and historian, pupil of Busi, since 1894 at the Liceo Rossini at Pesaro as librarian and professor of history and æsthetics. Since 1896 he has also edited the *Cronaca Musicale.* Author of an *Estetica Musicale,* 1892, lives of Lassus (1895), Rossini (1902), Gluck (1914) and A. Mariani (1921), and many historical articles in periodicals.

Mantuani, Josef (Laibach, 1860). Competent Austrian musicologist, educated at Vienna University (Ph.D.), pupil also of A. Förster, J. Böhm and Bruckner, from 1893 employed at the Imperial Library, becoming chief of the music-division, and since 1909 director of the Landesmuseum at Laibach. Author of an exhaustive catalogue of the musical manuscripts in the Vienna Library (2 vols. 1897–99), a catalogue of the exhibit at the Cimarosa Centenary (1901), *Ueber d. Beginn d. Notendrucks,* 1901, *Ein unbekanntes Druckwerk,* 1902, *Gesch. d. Musik in Wien,* 1904 (part I only), *Nachtridentinische Kirchenmusikliteratur,* 1907–08 (in *Gregorian. Rundschau*), a history of Slovenian church-song (1913), a life of the composer Georgiceus (1915), and the *Opus Musicum* of Handel for the *Denkmäler d. Tonkunst in Oesterreich,* xii, xv, xx, xxiv, besides a brochure on *Beethoven u. Klingers Beethoven-Statue,* 1902.

Manuel, Roland (Paris, 1891), name originally Lévy. French composer of the opera buffa *Isabella et Pantalon,* the symphonic poems *Le Harem du Vice-Roi* and *Cynthia,* a string-trio, song-cycles, etc., and critic for the *Revue Musicale* and *Éclair.* He was a pupil of Roussel and Ravel.

Manzuoli, Giovanni (Florence, ?1725– ?). Noted Italian artificial soprano, from about 1745 known in Italy, from 1753 conspicuous at Madrid under Farinelli, in 1764–65 at London, then at Vienna and later at Florence, where in 1770–71 Mozart recognized him as a good artist. *G.*

Mapleson, James Henry (1828–1901, London). Ambitious English operatic manager, pupil of the Royal Academy, London, at first a singer and violist, in 1861 in charge of the Lyceum there, in 1862–68 of Her Majesty's, in 1869 of Drury Lane, in 1869–71 with Gye at Covent Garden, then returning to Drury Lane and in 1877 to Her Majesty's. In 1878–86 and also in 1896–97 he managed seasons at the Academy of Music in New York. He was clever and enterprising, but maintained no consistent artistic standard. Author of *The Mapleson Memoirs,* 2 vols. 1888. *G, A.*

Mara, Gertrud Elisabeth, née Schmeling (Kassel, 1749–1833, Reval). Extraordinary Hessian operatic soprano, at first a precocious violinist (appearing in Vienna and London when but nine or ten), pupil at J. A. Hiller's school in Leipzig, where and at Dresden she began to appear from 1766 in both concert and opera, in 1771–80 engaged at the Berlin Opera, then going by way of Dresden, Vienna, Munich and other cities to Paris, where till 1784 she was in keen rivalry with Todi. From 1784 she was increasingly a favorite at London, remaining till 1802, though with several leaves to visit Italy, and making her mark at the Handel Festivals of 1784, '85 and '87 as well as on the stage. In 1802–13 she lived in Moscow, where she lost all her property in the fire of 1812 and betook herself to Reval as a teacher. In 1819 she journeyed to London and made an unsuccessful appearance at the King's Theatre. Her life was embittered by her marriage in 1773 to the dissipated 'cellist Mara (divorced in 1799). Though hampered by physical limitations from childhood and her lack of systematic training, she came to rank as one of the best singers of the later 18th century, especially in works of Handel, Hasse, Jommelli, Graun, etc. Memoirs by Grosheim, 1823, Rochlitz, 1824 (in *Für Freunde d. Tonkunst*), Bürkli, 1835, Niggli, 1881 (in Waldersee's *Sammlung*), and E. Wolff, *Mignon,* 1909. Her autobiography was edited by Riesemann in 1875 (*Allgem. Musikal. Zeitung*). *G.*

Marais, Marin (1656–1728). 17th C. *G.*

Marazzoli, Marco (? –1662). 17th C.

Marbeck [Merbecke], John (1523–1585?). 16th C. *G.*

Marcel, Lucille [name originally Wasself] (New York, ?1887–1921, Vienna). Gifted American operatic soprano, pupil of Lambert, Mme. Serrano and J. de Reszké, making her début at Vienna in the local première of Strauss' new *Elektra* and continuing there till 1910. In 1911 she married the conductor Weingartner and was associated with him in 1912–14 at Hamburg and then at Darmstadt, also joining him in guest-engagements with the Boston Opera Company in 1912 and '13. *A.*

Marcello, Benedetto (Venice, 1686–1739, Brescia). Eminent Italian lawyer, composer and poet, in music trained by Lotti and F. Gasparini. From 1711 he belonged to the Council of Forty at Venice, from 1730 purveyor at Pola and from 1738 chamberlain at Brescia, keeping up musical activity meanwhile. His chief works were settings of Psalms 1–50 for 1–4 voices (1724–27), the texts by Girolamo Giustiniani, also concerti for 5 instruments, sonatas for cembalo and for flute, *Canzoni Madrigaleschi,* 3 stage-works, 2 oratorios, several cantatas and considerable church-music. Author of the satire *Il Teatro alla Modo,* 1720? (2d ed. 1722), a theoretical treatise, an early letter about Lotti's madrigals (1705) and various lyrics, sonnets and operalibretti. Memoirs by Sacchi, 1789, Caffi, 1830, Crevel de Charlemagne, 1841, Busi, 1884, Chilesotti, 1885 (in *Maestri del Passato*), and Fondi, 1909. *G.*

Marchand, Louis (Lyons, 1669–1732, Paris). French organist, active at Paris from before 1700, in 1703–07 at St.-Honoré and in 1708–14 at the Chapel Royal. In 1717 at Dresden he was challenged to a competition by Bach which he accepted, but defaulted. Wrote 3 books of pieces for the clavecin and 1 for the organ (the latter in new edition by Guilmant), besides some vocal works. Memoir by Pirro, 1904 (*I. M. G. Sammelbde.*). *G.*

Marchant, Arthur William (London, 1850–1921, Stirling). English organist, from 1870 at Mansfield, from 1878 in a London suburb, in 1880–82 at Denver (Colo.) Cathedral, from 1882 at Sevenoaks (Eng.), from 1889 at Huntingdon and from 1895 at St. John's, Dumfries (Scotland). Wrote services, anthems, songs, violin-, organ- and piano-pieces, besides *500 Fugue Subjects and Answers* (Novello primer) and a pamphlet on voice-culture.

Marchesi, Blanche (Paris, 1864), daughter of Salvatore below. French soprano, pupil of her mother (also in violin of Nikisch and Colonne), at first assistant to her mother, but, after her marriage to Baron André Caccamisi, from 1895 appearing in concert in Germany, France and England and settling in London, though with further Continental tours. Since 1900 she has also sung in opera, in 1901 with the Moody-Manners Company and later at Covent Garden and widely elsewhere. In 1899 and 1909 she visited America. Her répertoire includes most of the Wagnerian rôles. She is now a leading teacher in London. *G.*

Marchesi, Luigi [called **Marchesini**] (Milan, 1755–1829, do.). Noted Italian artificial soprano, pupil of Caironi, Albujo and Fioroni, from 1774 appearing throughout Italy and at Munich (1775–77) with rapidly increasing fame, so that in 1785 he made a sojourn at Petrograd and in 1788–90 at London, besides keeping his hold on Italian stages. He retired in 1806. *G.*

Marchesi, Mathilde, née Graumann (Frankfort, 1826–1913, London). Eminent Hessian singing-teacher, pupil of Nicolai and Garcia, for a time the latter's assistant at Paris, in 1849–54 appearing in England and on the Continent as a concert-singer. In 1852 she married Salvatore Marchesi (see below) and in 1854–61 won much applause as professor at the Vienna Conservatory, continuing till 1878 except for short periods at Paris (1861–65) and the Cologne Conservatory (1865–68). From 1881 she lived in Paris and after 1908 in London. Among her pupils were many of the most famous singers at the end of the 19th century, including Gerster, Melba, Eames, Calvé and her own daughter (see above). Wrote a method, many sets of vocalises and an autobiography (1897), based upon earlier reminiscences (1877, '88). *G.*

Marchesi de Castrone, Salvatore [**Marchese della Rajata**] (Palermo, 1822–1908, Paris). Sicilian baritone and teacher, pupil of Raimondi, Lamperti, Fontana and Garcia, making his stage-début in New York in 1848 (having fled from Italy because of revolutionary activity), but soon returning to London as a concert-singer. After marrying Mathilde Graumann in 1852 (see above) he toured widely with her and also taught at Vienna, Paris and Cologne. He received many honors in Italy and from 1862 was chamber-musician at Weimar. Wrote many charming songs, vocalises and a method, besides translations into Italian of French and German libretti and a report on instruments at the Vienna Exposition of 1873. *G.*

Marchetti, Filippo (Bologna, 1831–1902, Rome). Italian composer, trained at the Naples Conservatory, making a promising start with his first opera in 1856, but then failing of much success for about ten years. From 1881 he was head of the Accademia S. Cecilia at Rome and from 1885 of its Liceo Musicale. Wrote the operas *Gentile da Varano*, 1856, *La Demente*, 1857, *Il Paria* (not given), *Romeo e Giulietta*, 1865, *Ruy Blas*, 1869 (his chief work), *Gustavo Wasa*, 1875, and *Don Giovanni d'Austria*, 1880, some orchestral music, choruses and church-music. *G.*

Marchettus of Padua. 13–14th C. *G.*

Marcillac, F. (Geneva, 1817–1876, do.). Swiss private teacher, with a Russian family in 1831–48, and later vice-president of the Geneva Conservatory. Wrote a useful *Histoire de la Musique Moderne*, 1876.

Marcoux, Vanni (Turin, 1879). French-Italian operatic baritone, pupil of Collino and Boyer, from 1899 appearing with rapid success in Paris, London and Brussels (especially at the premières of Février's *Monna Vanna* in 1909 and of Massenet's *Don Quichotte* in 1910) and then coming to America, where he has been active in the Chicago Opera Company. *A.*

Maréchal, Charles Henri (Paris, 1842). Able French composer, pupil of the Paris Conservatory (Prix de Rome, 1870), from 1867 chorus-master at the Théâtre Lyrique and from 1896 inspector of musical instruction. Has written the operas *Les Amoureux de Cathérine*, 1876 (short), *La Taverne des Trabans*, 1881 (Prix Monbinne in 1876), *L'Étoile*, 1889 (short), *Déidamie*, 1893, *Calendal*, 1894, *Ping-Sin*, 1895, and *Daphnis et Chloé*, 1899, incidental music to several plays, the sacred drama *Le Miracle de Naïm*, 1891, a Christmas oratorio (1875), *Les Vivants et les Morts*, 1886, for soli and orchestra, the orchestral pieces *Esquisses Vénitiennes*, 1894, and *Antar*, 1897, etc. Author of *Souvenirs* of Rome (1904) and of Paris (1907) and of *Lettres et Souvenirs*, 1920. *G.*

Marenco, Romualdo (Novi Ligure, 1841–1907, Milan). Italian ballet-composer, pupil of Fenaroli and Mattei, at first violinist and bassoonist at Genoa and from 1873 ballet-master at La Scala in Milan. Wrote about 20 ballets and the operas *Lorenzino de' Medici*, 1874, *I Moncada*, 1880, *Le Diable au Corps*, 1884 (operetta), *Strategia d'Amore*, 1896 ('idilio giojoso'), and *Federico Struensee*, 1908.

Marenzio, Luca (?1550–1599). 16th C. *G.*

Mareš, Johan Anton (Choteboř, 1719–1794, Petrograd). Bohemian hornist, pupil of Hampel and Zika, from 1748 active at Petrograd, where he became chamber-musician to the Empress Elizabeth and, with the help of Marshal Narishkin, from about 1755 developed the idea of a horn-band in which each player plays only one tone. He held the post of court-director of horn-music till 1779. See Hinrichs, *Russische Jagdmusik*, 1796.

Maretzek, Max (Brünn, 1821–1897, Staten Island, N. Y.). Moravian violinist, conductor and opera-manager, pupil of Seyfried, after experience as band-leader in Germany and England (London in 1844), in 1848 came to New York as conductor under Fry and in 1849–78 was constantly active with operatic troupes in New York, Havana and Mexico, usually with but moderate success. Wrote the operas *Hamlet*, 1843, and *Sleepy Hollow*, 1879, pieces for orchestra, etc., besides his anecdotal *Crotchets and Quavers*, 1855, and *Sharps and Flats*, 1890. *A.*

Margulies, Adele (Vienna, 1863). Gifted Austrian pianist, trained at the Vienna Conservatory (several prizes), since 1881 active in New York both as soloist with leading orchestras and as leader of an important Trio (in 1890–92 with Lichtenberg and Herbert, from 1904 with Lichtenberg and Schulz [since 1915 Schroeder]). Since 1887 she has also taught at the National Conservatory. *A.*

Maria Antonia Walpurgis (Munich, 1724–1780), daughter of the Elector of Bavaria (later Emperor Charles VII) and wife of the Elector of Saxony. Pupil of Ferrandini, Porpora and Hasse, member of the Arcadian Academy in Rome, and composer of the operas *Il Trionfo della Fedeltà*, 1754, and *Telestri*, 1763, besides writing libretti for Hasse and Ristori. Memoir by K. von Weber, 1857. *G.*

Mariani, Angelo (Ravenna, 1822–1873, Genoa). Eminent Italian conductor, pupil of Rossini, from 1844 directing operas at Messina, Milan and Vicenza, in 1847–48 court-conductor at Copenhagen, served in the Italian Revolution and visited Constantinople, and from 1852 conductor at the Teatro Carlo Felice in Genoa, where he made the performances famous. At intervals he was called to lead at other theaters, especially at Bologna. Wrote a Requiem, several cantatas and many fine songs. Memoir by Mantovani, 1921. *G.*

Marie, Gabriel (Paris, 1852). French conductor, pupil for a time of the Paris Conservatory, from 1881 chorusmaster at the Lamoureux Concerts, from 1887 conductor for the Société Nationale, from 1894 director of the Cecilia Concerts at Bordeaux and since 1912 conductor for the Association Artistique at Marseilles and (in summer) at the Casino at Vichy. In 1887 he led the concerts at the Havre Exposition and in 1891 was associated with Guilmant at the Trocadero in Paris. Has written effective pieces for orchestra or strings, choruses, etc.

Marimon, Marie (Paris, ?1835). French operatic soprano, pupil of Duprez, from 1857 favorably known at the Lyrique and the Opéra-Comique in Paris, at Brussels about 1865, in London in 1871–77, then again at Paris and elsewhere on the Continent, besides visiting America in 1879–80. She retired in 1885. *G.*

Marin, Marie Martin Marcelle de (Bayonne, 1769– ?), of Italian descent. Able French harpist, mostly self-taught, from 1783 member of the Arcadian Academy in Rome and then, after military service, on many long tours as virtuoso. Wrote a quintet for harp and strings, a trio for two harps and violin, harp-sonatas and variations, songs with harp, etc.

Marini, Biagio (?1600–1655?). 17th C. *G.*

Marini, Carlo Ambrogio. 17th C.

Marinuzzi, Giuseppe Gino (Palermo, 1882). Italian conductor, in 1919 at the Costanzi, Rome, then at Chicago and since 1922 at Turin, besides directing the Bologna Liceo in 1915–18. Has written the operas *Il Sogno del Poeta*, 1899, *Barberina*, 1903, and *Jacquerie*, 1918, the symphonic poem *Sicania* and a *Suite Siciliana*.

Mario, Giuseppe, Conte de Candia (Cagliari, 1810–1883, Rome). Eminent Sardinian operatic tenor, originally trained for the army, but later pupil of the Paris Conservatory, making a brilliant début there in 1838, soon after appearing in London and long remaining a prime favorite in both capitals. He also sang in Petrograd and in America (1854, also 1872). In 1844 he married the soprano Grisi (d. 1869) and they were constantly associated. He retired in 1871. His voice, appearance and acting had great charm, especially in the rôles of the older Italian type. He was also gifted as a song-singer, but rarely essayed oratorio. Memoirs by L. Engel, 1886, and Candia, 1913. *G.*

Mariotte, Antoine (Avignon, 1875). French organist and composer, pupil of d'Indy, from 1899 organist at St. Étienne (Loire) and conductor of symphony-concerts, and since 1902 professor at the Lyons Conservatory. Has written the operas *Salomé*, 1908, *Le Vieux Roi*, 1913, and *Nele Dooryss*, a *Poëme de Pitié*, a piano-sonata and pieces, songs, etc.

Markees, Karl (Chur, 1865). Gifted Swiss violinist, trained at the Berlin Hochschule, where since 1889 he has been professor. From about 1885 he played in the Philharmonic and at different times has been a member of the Kruse and the Halir Quartets. From 1909 he made long trips as virtuoso. Author of *Beiträge zu technischen Studien für Violine*.

Markull, Friedrich Wilhelm (n. Elbing, 1816–1887, Danzig). Able Prussian organist and composer, pupil of his father, Kloss and Fr. Schneider, from 1836 organist at the Marienkirche in Dessau, besides conducting the Gesangverein and writing for the *Zeitung*. Wrote the operas *Maja und Alpino*, 1843, *Der König von Zion*, 1848, and *Das Walpurgisfest*, 1855, the oratorios *Johannes der Täufer* and *Das Gedächtnis der Ent-*

schlafenen, 1856, Psalm 86, several symphonies, many organ- and piano-works, arrangements, songs and a *Choralbuch*, 1845. *G.*

Markwort, Johann Christian (n. Brunswick, 1778–1866, n. Darmstadt). North German voice-theorist, in 1810–30 choirmaster at Darmstadt, author of thoughtful books on voice-production in speech and song (1826, '47), besides articles in the *Allgem. Musikal. Zeitung*, *Cäcilia*, etc. From about 1800 he sang in opera at Feldsberg, Trieste, Munich and Darmstadt.

Marmontel, Antoine François (Clermont-Ferrand, 1816–1898, Paris). Excellent French piano-teacher, pupil of the Paris Conservatory and from 1837 on its staff, at first in solfeggio, but from 1848 as Zimmerman's successor in piano, continuing in great usefulness till retiring in 1887. Wrote many effective salon-pieces, studies and exercises. Author also of a pedagogical text-book for the pianist (1876, 2 vols.), three sets of critical sketches of players and composers (1878, '80, '82), *Éléments d'Esthétique Musicale*, 1884, and a *Histoire du Piano*, 1885. Among his pupils were Bizet, d'Indy, Dubois, Guiraud, Diémer, etc.

Marnold, Jean (Paris, 1859). Able French critic and editor, in 1905 founder of the *Mercure Musical* and since 1912 writing for the *Mercure de France*, besides contributing to various other periodicals (as on Greek music in the *I. M. G. Sammelbde.* 1909).

Marpurg, Friedrich (Paderborn, 1825–1884, Wiesbaden), great-grandson of the following. Westphalian conductor, pupil of the Leipzig Conservatory, from about 1850 theater-director at Königsberg, then at Mayence (in 1860 leading the 4th Middle Rhine Festival), from 1864 court-director at Sondershausen, from 1869 in a like post at Darmstadt, then at Freiburg and Laibach, and from 1875 settled at Wiesbaden, where from 1883 he conducted the Cäcilienverein. Wrote the operas *Musa, der letzte Maurenkönig*, 1855, *Agnes von Hohenstaufen*, 1874, and *Die Lichtensteiner* (not given).

Marpurg, Friedrich Wilhelm (Seehausen, Altmark, 1718–1795, Berlin). Eminent Prussian critic and theorist, living in Paris in 1746–49, then briefly in Berlin, with several years in Hamburg, and from 1763 at the head of the state-lottery at Berlin. He was a man of decided culture and literary ability, though little is known as to how he became so. Author of manuals of clavier-playing (1750–51, '55), a monumental *Abhandlung von d. Fuge*, 1753–54, *Historisch-Kritsche Beyträge zur Aufnahme d. Musik*, 5 vols. 1754–62, '82, *Handbuch beim Generalbass u. d. Composition*, 3 parts, 1755–58 (supplement, 1760), a translation of d'Alembert's *Éléments* (1757), *Kritische Einleitung in d. Gesch. u. Lehrsätze d. alten u. neuen Musik*, 1759 (ancient period only), *Kritische Briefe über d. Tonkunst*, 1759–63 (weekly periodical), *Anleitung zur Musik*, 1763 (especially as to singing), and a treatise on temperament and tuning (1779). Also wrote some keyboard-sonatas and other pieces, organ-works, songs and part of a mass. See Riemann, *Gesch. d. Musiktheorie*, 1898. *G.*

Marqués y Garcia, Pedro Miguel (Palma, 1843). Majorcan composer at Madrid of about 20 zarzuelas (1870–96), orchestral variations, etc.

Marschalk, Max (Berlin, 1863). Prussian critic at Berlin for the *Vossische Zeitung* (since 1894) and composer of the short operas *In Flammen*, 1896, *Aucassin und Nicolette*, 1907, *Lobetanz*, *Der Held von Oggersheim*, *Das Wichtelchen* and *Der Abenteuer*, incidental music to various plays, including Maeterlinck's *Sœur Béatrice* (1904) and *Der weisse Heiland* (1920), and songs.

Marschner, Franz (Leitmeritz, 1855). Able Bohemian æsthetician, pupil of the Prague Conservatory and of Bruckner, since 1886 teacher at the Vienna Normal School. Author of a discussion of piano-touch (1888), *Die Grundfragen d. Aesthetik im Lichte d. immanenten Philosophie*, 1899, *Kants Bedeutung für d. Musikästhetik d. Gegenwart* (in *Kantstudien*, vi) and *Der Wertbegriff als Grundlage d. Musikwissenschaft*, 1909 (in Riemann *Festschrift*). Has also written a violin-sonata, the choral *Sturmesmythe* and songs.

Marschner, Heinrich August (Zittau, 1795–1861, Hanover). Eminent Saxon conductor and composer, a precocious singer, pianist and composer, mostly self-taught, but encouraged by Rochlitz, Beethoven and others, from 1816 protégé of a Hungarian Count and for a time teacher at Presburg, from 1822 in Dresden, where in 1824–26 he was associated with Weber and Morlacchi in the opera-direction. After some travel, from 1827 he was opera-director at Leipzig, beginning to produce his most famous works (*Der Vampyr* and *Der Templer*), and in 1831–59 was court-director at Hanover. An invitation in 1836 to become court-director at Copenhagen was declined. Though producing only a few works of the highest quality, he stands out as the companion of Weber and Spohr in the establishment of the German romantic opera. With Weber he had the closest personal relation and their intellectual and artistic tastes were akin. While not Weber's equal in inspiration, he extended the latter's influence and thus helped to prepare the way for Wagner. The list of his works is as follows:

Operas and operettas—*Der Kyffhäuserberg* (1817), *Saidor*, 1819, *Heinrich IV und d'Aubigné*, 1820, *Der Holzdieb*, 1825, *Lucretia*, 1826, *Der Vampyr*, 1828, *Der Templer und die Jüdin*, 1829, *Des Falkners Braut*, 1832, *Hans Heiling*, 1833 (the third of his greater works), *Das Schloss am Aetna* (*Der Feuerbrand*), 1836, *Der Bäbu*, 1837, *Kaiser Adolf von Nassau*, 1843, *Austin*, 1851, *Hjarne der Sängerkönig*, 1863. *Der Templer* has been revised by Pfitzner (1912).

Incidental music to Kleist's *Friedrich von Homburg*, Kind's *Schön Ellen*, Hell's *Ali Baba*, Rodenberg's *Waldmüllers Margret* and Mosenthal's *Goldschmied von Ulm*.

Piano-quartet in B-flat; trios in A min. and G min. 6 piano-sonatas; numerous divertissements, fantasias, variations and dances.

Many part-songs for men's voices, including *Zigeunerleben*; many solo-songs.

He was four times married, losing his first two wives soon after marriage. The others were

both operatic singers, Marianne Wohlbrück (d. 1854), whom he married at Dresden in 1826, and Therese Janda [Jander] (d. 1884), married at Hanover in 1855, who subsequently became the wife of Otto Bach. Memoirs and studies by Rodenberg, 1893, Wittmann, 1897, Münzer, 1901, Fischer, 1902 (*Musik in Hannover*) and 1918 (*Erinnerungen*), Gaartz, 1912, and collections of letters by Kürschner, 1879, La Mara, 1892, and Istel, 1910 (in *Süddeutsche Monatshefte*). *G.*

Marsick, Armand (Liège, 1878). Belgian composer, pupil of Dupuis, Ropartz, Lenepveu and d'Indy, since about 1900 teacher and conductor at the Athens Conservatory. Has written the operas *Vendetta Corsa*, 1912, and *Lara*, the lyric scene *Ismael*, the symphonic poems *La Source* and *La Voile de la Mort*, a violin-sonata (1900), pieces for violin, for 'cello and for piano, songs, etc.

Marsick, Martin Pierre Joseph (n. Liège, 1848). Able Belgian violinist, pupil of the Liège Conservatory and of Léonard, Massart and Joachim, from 1873 pursuing the virtuoso-career with success throughout Europe and since 1892 professor at the Paris Conservatory. In 1895–96 he toured in the United States. Has written 3 violin-concertos and many pieces. *G.*

Marsop, Paul (Berlin, 1856). Prussian writer, pupil of Ehrlich and Von Bülow, since 1881 living in Munich. Author of *Musikal. Essays*, 1899, *Studienblätter eines Musikers*, 1903, and *Neue Kämpfe*, 1913, besides pamphlets on Wagner, etc. At Munich in 1902 he established a popular music-library (in 1907 turned over to the city) and has founded about 20 more in other places. *Zur Sozialisierung d. Musik u. d. Musiker*, 1919.

Marteau, Henri (Rheims, 1874). Eminent French violinist, trained at the Paris Conservatory, appearing in public at Vienna when but ten and constantly since 1888, everywhere with impressive success (in America often from 1892). From 1900 he was professor at the Geneva Conservatory and in 1908–15 at the Berlin Hochschule, succeeding Joachim. He has often led quartet-parties with masterly skill and is an able conductor. Léonard bequeathed his fine Maggini to him. Has written the opera *Meister Schwalbe*, 1921, the scene *La Voix de Jeanne d'Arc*, 1896, 2 violin-concertos (in suite-form), a 'cello-concerto, a quintet for clarinet and strings, 2 string-quartets, a string-trio, violin- and viola-pieces, songs with string-quartet, etc. In 1915–18 he was interned in Germany, then led the Gothenberg Opera, in 1921 taught at Prague and is now conductor at Malmö. *G, A.*

Martens, Frederick Herman (New York, 1874), related to K. P. Grädener of Hamburg. American critic, pupil of Spicker, Timm and W. H. Barber, since 1907 writing for various papers and magazines. Author of many librettos for cantatas and operettas, translations of texts from French and German, verses for songs, a biography of Ornstein (1917) and *Violin-Mastery*, 1919. *A.*

Martin, Frank (Geneva, 1890). Swiss composer of an orchestral suite, the symphonic *Poëmes-Païens*, a sketch for small orchestra, a piano-quintet, a violin-sonata and the choral work *Les Dithyrambes*, 1919.

Martin, Friedrich (Wiesbaden, 1888). Hessian organist, pupil of the Leipzig Conservatory, in 1916–22 active at Weimar as city-organist (following Keller), teacher at the Music School and critic for the *Tageszeitung* and from 1922 in charge of the Reger Archiv in Weimar. Has written various choral works, including *Komm, heiliger Geist*, 1913, *Eine geistliche Frühlingskantate*, 1915, *Es is talles ganz eitel*, etc.), many songs and organ-works, besides editing anew several works by Bach.

Martin, George Clement (Lambourn, 1844–1916, London). Able English organist, pupil chiefly of Stainer, from 1871 organist to the Duke of Buccleuch at Dalkeith (Scotland), from 1874 choirmaster at St. Paul's in London, becoming assistant-organist under Stainer and the latter's successor in 1888. From 1883 for a brief time he taught at the Royal College. Wrote about 20 services, as many anthems, hymn-tunes, part-songs and songs, important among these being the Festival Te Deum at the Queen's Jubilee in 1897. Mus.D. from the Archbishop of Canterbury in 1883 and of Oxford Univ. in 1912. Knighted in 1897. Memoir in *Musical Times*, 1916. *G, A.*

Martin, Jean Blaise (Paris, 1769–1837, n. Lyons). French operatic baritone, from 1788 employed at the Théâtres Feydeau and Favart and in 1801–23 at the Opéra-Comique, their successor, besides in 1816–18 and from '32 teaching at the Conservatory. His voice had an unusually wide range.

Martin, Riccardo [Hugh Whitfield] (Hopkinsville, Ky. 1881). Gifted American operatic tenor, pupil of MacDowell, Sbriglia, Escalaïs and J. de Reszké, making his début in 1904 at Nantes (then using the stage-name ' Riccardo '). In 1905–06 he sang in Italy, in 1906 in New Orleans and with the Russell company, in 1907–15 at the Metropolitan, New York (in 1910 also in London and Mexico City) and in 1916–17 with the Boston Grand Opera Company. *A.*

Martin y Solar, Vicente (Valencia, 1754–1806, Petrograd). Spanish composer, at first organist at Alicante, then at Madrid, and from 1780 in Italy, from 1785 at Vienna and after 1788 at Petrograd. Of his 10 operas, some of them successful for the time, the chief was *La Cosa Rara*, 1785. From this Mozart used a theme in his *Don Giovanni*. *G.*

Martinelli, Giovanni (Montagnana, 1885). Able Italian operatic tenor, since 1910 brilliantly successful, first throughout Italy, from 1912 in London and from 1913 at the Metropolitan, New York, with appearances also at Pest, Brussels and Buenos Aires. He sang at the premières of Zandonai's *Melenis* (1912), Giordano's *Madame Sans-Gêne* (1915) and Granados' *Goyescas* (1916). *A.*

Martinez, Marianne di (Vienna, 1744–1812, do.). Austrian amateur, pupil of Porpora, Metastasio and Haydn, long prominent in Vienna society. She sang and played well, but is more notable as composer of 2 oratorios, 5 masses, Psalm 42, motets and other church-music, symphonies, concertos for harpsichord, etc. *G.*

Martini, Giambattista (Bologna, 1706–1784, do.). Distinguished Italian composer and theorist, from 1729 in priest's orders (hence usually called Padre). His teachers were his father, Predieri and Riccieri, besides help from Perti and Zanotti. From 1725 he was maestro at S. Francesco. In his eagerness for knowledge of all kinds, he accumulated a remarkable library (in 1770 estimated by Burney to contain 17,000 vols.). His learning became so famous that scholars came from all Europe to study with him or to consult him, and he conducted a perpetual correspondence. His favorite disciple was Stanislao Mattei, who succeeded him at S. Francesco. He was an honored member of the Accademia Filarmonica in Bologna and of the Arcadians in Rome. As composer he followed the finest traditions of the old Italian school, but with full knowledge of the harmonic resources of his own time. As theorist he was not so much an innovator as the competent summarist and codifier of strict practice on the part of previous masters. He projected and began the first extensive and truly scholarly treatment of music-history. The bulk of his compositions were sacred, including some masses, Requiems, many motets, hymns, canticles, etc., 3 oratorios, about 20 cantatas, litanies and antiphons, but also a large number of duetti da camera, many vocal canons, intermezzi, madrigals, organ-sonatas (suites), preludes and fugues for clavier, etc. His chief literary works were the *Storia della Musica*, 3 vols. 1757, '70, '81 (ancient period only), *Regole per Accompagnare il Canto Fermo*, 1757, *Esemplare ossia Saggio Fondamentale Pratico di Contrappunto*, 2 vols. 1774–76, and many shorter essays, often controversial, catalogues of works and musicians, acoustical and other discussions. His letters have been collected by Parisini (1888). A part of his library went to the Vienna Library, but most of it to the Liceo Filarmonico in Bologna (now Liceo Rossini). Memoirs by Della Valle, 1784, '85, Parisini, 1887, Busi, 1891, and Gandolfi, 1913. *G.*

Martini [Schwarzendorf], Jean Paul Égide (n. Ratisbon, 1741–1816, Paris), often called 'il Tedesco.' Bavarian composer, organist at Neustadt-on-Danube when but ten, from 1758 student at Freiburg (Baden) and organist at the Franciscan Convent, going thence in 1760 to Nancy and in 1764 to Paris, where for a time he was in a Hussar regiment and engaged upon military music. In 1771 his first opera made a hit and he became musician to the Prince Condé and later to Count d'Artois. Not long before the Revolution he bought the post of royal music-intendant and in 1791 was the first conductor at the new Théâtre Feydeau, but lost all in 1792 and fled to Lyons. In 1798, however, he was connected with the management of the new Conservatory and in 1814 regained his place as intendant. Wrote the operas *L'Amoureux de Quinze Ans*, 1771, *Sapho*, 1794, and 10 others, masses, Psalms and much other church-music, cantatas, chamber-music in several forms, etc. Memoir by Pougin, 1864. *G.*

Martucci, Giuseppe (Capua, 1856–1909, Naples). Eminent Italian pianist, conductor and composer, pupil of his father and the Naples Conservatory, becoming professor at the latter in 1874 and, after in 1886–1902 being director of the Bologna Conservatory, from 1902 its director. In his youth he had renown as a clever pianist and at intervals he toured through Germany, France and England as a virtuoso of the first rank. From about 1875 he was the leader of the Neapolitan Quartet and also conductor of the orchestra instituted by Prince d'Ardore. In 1888 he directed the Italian première of *Tristan* at Bologna. As composer he adopted the opulent style of Liszt and Wagner. He was a member of the Naples Accademia and received various decorations. Wrote symphonies in D min. (1895) and F (1904), piano-concertos in B-flat and D min., a piano-quintet, piano-trios in C and E-flat, a 'cello-sonata and some pieces, a few violin-pieces, many fine works for piano, including a fantasia and a set of variations for two pianos, an organ-sonata, the oratorio *Samuel*, the 'poemetto' *La Canzone dei Ricordi* and some songs, besides many transcriptions (as of Bach's suites). Memoir by Prati, 1915, and see Torchi's analysis of the 2d Symphony (1905). *G.*

Martucci, Paolo (Naples, 1885), son of the above. Italian pianist, pupil of his father, appearing in 1902 at Bologna, from 1903 mainly in London, but with several tours on the Continent, in 1911–13 teacher at the Cincinnati Conservatory and then in New York. *A.*

Marty, Georges Eugène (Paris, 1860–1908, do.). French conductor and composer, trained at the Paris Conservatory (Prix de Rome, 1882), from 1892 professor there, besides serving as chorusmaster at the Théâtre Eden and later at the Opéra, in 1895–96 being conductor at the latter and from 1903 succeeding Taffanel as director of the Conservatory Concerts. From 1906 he also led the symphony-concerts at Vichy, following Danbé. Wrote the operas *Le Duc de Ferrare*, 1899, *Daria*, 1905, and *La Grande Mademoiselle* (not given), the pantomime *Lysic*, 1888, the cantata *Edith*, 1882, the symphonic poem *Merlin Enchanté*, the overture *Balthazar*, 1887, the suite *Les Saisons*, 1888, several other orchestral pieces, piano-works and songs. *G.*

Marx, Adolf Bernhard (Halle, 1795–1866, Berlin). Eminent Saxon theorist, educated at Halle University, pupil in music of Türk and Zelter, in 1824–30 editor of the short-lived *Berliner Allgem. Musikal. Zeitung*, meanwhile taking further studies at Marburg (Ph.D. in 1827)

and lecturing at Berlin University, where from 1830 he was professor and from 1832 music-director. In 1850–56 he was associated with Kullak and Stern in starting the Berlin (later Stern) Conservatory. Author of *Ueber Malerei in d. Tonkunst*, 1828, *Ueber d. Geltung Händelscher Sologesänge*, 1829, *Die Lehre von d. musikal. Composition*, 4 vols. 1837–47 (new edition by Riemann in repeated issues), *Allgemeine Musiklehre*, 1839 (10th ed. 1884), *Die alte Musiklehre im Streit mit unsrer Zeit*, 1842, *Die Musik d. 19. Jahrh. u. ihre Pflege*, 1855, a life of Beethoven, (1858, 6th ed. by Behnke, 1911), *Anleitung zum Vortrag Beethovenscher Klavierwerke*, 1863 (5th ed. by E. Schmitz, 1912), *Gluck u. d. Oper*, 2 vols. 1863, *Erinnerungen*, 2 vols. 1865, and *Das Ideal u. d. Gegenwart*, 1867. Many of his essays have been collected by Hirschberg as *Ueber Tondichter u. Tonkunst*, 1912 (vol. I only). Wrote also the opera *Jery und Bätely*, 1827, a melodrama, the oratorios *Johannes der Täufer* and *Moses*, the song-cycle *Nahid und Omar*, a symphony, a piano-sonata, etc., besides collections of chorales and organ-pieces and two vocal methods. For a time he was intimate with the young Mendelssohn and claims to have suggested the form of the latter's *Midsummer-night's Dream* overture. See critique of his *Moses* by Mosewius, 1843, extracts from his literary remains by Selle, 1898, and memoir by Hirschberg, 1908 (in *I. M. G. Sammelbde.*). *G.*

Marx, Joseph (Gratz, 1882). Styrian composer, educated at Gratz University (Ph.D.), from 1910 active at Gratz and since 1914 teaching in Vienna at the Akademie, in 1922 succeeding Löwe as director. Has written the choral work *Herbstchor an Pan*, over 80 striking songs (some with orchestra), various pieces for string-quartet or trio, a violin-sonata and pieces, a *Romantisches Konzert* for piano, etc.

Marxsen, Eduard (n. Altona, 1806–1887, do.). Well-known teacher at Hamburg, pupil of his father, Clasing, Seyfried and Bocklet. His most famous pupil was Brahms (from 1843). Wrote 60–70 works, including *Beethovens Schatten* for orchestra. *G.*

Maryon, Edward (London, 1867). English composer, early writing the opera *L'Odalisque* (medal at the Paris Exposition of 1889), then pupil of Max Pauer and the Cologne Conservatory, from about 1895 writing many operettas and a choral Requiem and Beatitudes, besides projecting an extensive heptology, *The Cycle of Life* (partially completed). He conducts a music-school at Montclair, N. J.

Marzials, Theodor (Brussels, 1850). Belgian baritone, since 1870 in charge of the music-section of the British Museum in London. Has written many popular songs.

Marzo, Eduardo (Naples, 1852). Italian pianist, organist and singing-teacher, pupil of Nacciarone and Micheli, coming to America as a youth and from 1869 active as accompanist in opera-troupes and with eminent soloists, in 1878 settling in New York as organist in Catholic churches and teacher. Has written many masses, Te Deums, Psalms, motets, etc., anthems for the Protestant service, operettas, part-songs and songs, besides some instrumental works and an extended vocal method. He has edited church-music for Schirmer and Ditson. *A.*

Mascagni, Pietro (Leghorn, 1863). Noted Italian composer, trained chiefly at the Milan Conservatory, from 1885 conductor of the town-orchestra at Cerignola, in 1890 winner of the Sonzogno prize for a 1-act opera with his *Cavalleria Rusticana*, which made a furore and has continued popular, in 1895–1902 director of the Liceo Rossini at Pesaro, in 1902 making an ill-starred tour in the United States and in 1911 visiting South America with somewhat better success. Neither his first work nor any of its several successors has commanded critical commendation, but the *Cavalleria* not only gave the composer a firm hold upon Italian popular interest, but served to stimulate the production by others of numerous brief, exciting and ' veristic ' dramas. In 1890 he received the Order of the Crown. The list of his works includes the operas *Cavalleria Rusticana*, 1890, *L'Amico Fritz*, 1891, *I Rantzau*, 1892, *Guglielmo Ratcliff*, 1895, *Silvano*, 1895, *Zanetto*, 1896, *Iris*, 1898, *Le Maschere*, 1901, *Amica*, 1905, *Isabeau*, 1911, *Parisina*, 1913, *Lodoletta*, 1917, *St*, 1919, and *Il Piccolo Marat*, 1921 (of which only *Ratcliff* and *Iris* are laid out upon a large operatic scale), and some choral works like the early cantata *Filanda* and the *Poema Leopardiana*, 1898, etc. He has often served as guest-conductor for various orchestras. Autobiography, 1893 (edited by Brehmer), and sketches or critiques by Pudor, 1891, Joachim, 1893, Monaldi, 1899, Marvin, 1904, Bastianelli, 1910, and Pompei, 1912. *G, A.*

Maschera, Florentio. 16th C.

Mascheroni, Edoardo (Milan, 1857). Eminent Italian conductor, pupil of Boucheron, from 1883 conductor at the Goldoni at Leghorn, from 1885 at the Apollo in Rome and in 1893–97 at La Scala in Milan. He has been called to act as guest-conductor throughout Italy and in Germany, Spain and South America. Lately he has directed the symphony-concerts at the Augusteo in Rome. Has written the operas *Lorenza*, 1901, and *La Perugina*, 1909, 2 Requiems (one in memory of Victor Emanuel, the other *a cappella*), considerable chamber-music and a set of piano-pieces. *G.*

Mašek, Paul (Zwikowecz, 1761–1826, Vienna), brother of the following. Bohemian pianist, for some years teacher for Counts Nádasdy and Niczky in Hungary and from 1792 settled in Vienna. Wrote 2 operas, several symphonies, much chamber-music in a variety of combinations, etc.

Mašek, Vincenz (Zwikowecz, 1755–1831, Prague), brother of the foregoing. Bohemian pianist, pupil of Seeger and Dussek, from about 1775 on tour, from 1794 organist at the St. Nikolauskirche in Prague and later music-dealer. His wife was also an accomplished player and

they gave concerts together. Wrote 2 operas, symphonies, a piano-concerto, some chamber-music, many masses and motets, 2 cantatas, piano-sonatas, etc.

Masetti, Umberto (Bologna, 1869). Italian composer, pupil of the Bologna Conservatory and since 1895 professor there. Has written the opera *Vindice*, 1891, a Requiem, a *Messa di Gloria* (for soli), a *Scherzo Sinfonico* and many songs.

Masini, Angelo (Forli, 1845). Able Italian operatic tenor, from about 1870 noted in Italy, at Paris, Madrid, Buenos Aires and especially Petrograd, where he sang for several years. *G.*

Mason, Daniel Gregory (Brookline, Mass. 1873), grandson of Lowell below. Gifted American critic and composer, educated at Harvard, pupil of Johns, E. Nevin, Paine, A. Whiting, Chadwick, Goetschius and d'Indy, from about 1900 prominent in New York as lecturer and critic and since 1910 one of the musical faculty of Columbia University, with much lecturing at other institutions. Has written a symphony (1916), music for the Cape Cod Pageant (1914), a piano-quartet, a string-quartet on Negro themes, a quartet-intermezzo (1918), a Pastorale for piano, violin and clarinet, sonatas for violin and for clarinet, 2 violin-pieces, a Passacaglia and Fugue for organ, various piano-works, including *Country-Pictures* and an Impromptu and Ballade, the song-cycles *Love-Songs* and *Russians* (with orchestra), etc. Author of *From Grieg to Brahms*, 1902, *Beethoven and his Forerunners*, 1904, *The Romantic Composers*, 1906, *The Appreciation of Music*, 1907 (with Surette), *The Orchestral Instruments*, 1908, *A Guide to Music*, 1909, *A Neglected Sense in Piano-Playing*, 1912, *Great Modern Composers*, 1916 (with his wife), *Short Studies of Great Masterpieces*, 1918, and *Contemporary Composers*, 1918. In 1914–17 he was editor-in-chief of *The Art of Music*, 14 vols. *A.*

Mason, Edith Barnes (St. Louis, 1892). American operatic soprano, in 1912 appearing with the Boston Opera Company, in 1913–15 singing at Nice and Marseilles and since 1915 at the Metropolitan, New York. *A.*

Mason, Henry Lowell (Boston, 1864), grandson of Lowell below. A member of the firm of Mason & Hamlin since 1888 and from 1915 its president. Author of small histories of the piano and the American reed-organ (1901) and is preparing a biography of Lowell Mason. *A.*

Mason, Lowell (Medfield, Mass., 1792–1872, Orange, N. J.). Influential American church- and school-musician, in business at Boston and Savannah till 1827, when he became choirmaster in three Boston churches, as well as organist at one. In 1827–32 he was president and conductor of the Handel and Haydn Society. In 1829–54 he was absorbed in the development of popular education in music, basing his methods upon the principles of Pestalozzi and working them out both in the Boston public schools (especially in 1837–41) and in the foundation of the Boston Academy of Music (1833–47). He was also active in promoting interest in chorus-choirs and the holding of musical 'conventions.' He visited Europe twice (1837, '53–54) to study methods. The result of his efforts was a widespread and fruitful enthusiasm, the effect of which persisted long after. He wrote a large number of hymn-tunes, simple anthems and part-songs, publishing them (with many others) in a long series of collections, sacred and secular (1829–65). After 1854 he lived in Orange, N. J. Mus.D. of Yale Univ. in 1855. *G, A.*

Mason, Luther Whiting (Turner, Me. 1828–1896, Buckfield, Me.) [not related to the foregoing]. American school-musician, from 1853 active at Louisville and Cincinnati, from 1864 in Boston, in 1879–82 as government-supervisor in Japan and then in Boston again. He edited (with G. A. Veazie) an extensive series of manuals for school-singing. *A.*

Mason, William (Hull, 1724–1797, Aston). English clergyman, from 1756 connected with York Minster. Author of several essays on cathedral music (from 1782). *G.*

Mason, William (Boston, 1829–1908, New York), son of Lowell above. Eminent American pianist, pupil of H. Schmidt, the Leipzig Conservatory, Dreyschock and Liszt, appearing in Boston as early as 1846 and more formally in 1853–54 in London and then on tour in the United States. In 1855–68 he was the moving spirit in annual chamber-music recitals in New York in which Thomas, Mosenthal, Matzka, Bergmann and others participated. For many years he held the place of leading American teacher of the piano. Mus.D. of Yale Univ. in 1872. Author of several pedagogical works, especially *Touch and Technic*, besides *Memories of a Musical Life*, 1901. *G, A.*

Mason & Hamlin Company. A firm established in Boston in 1854 by Henry Mason (1831–90, son of Lowell Mason) and Emmons Hamlin (d. 1881) to manufacture reed-organs, the character of which they speedily improved and perfected. After developing this business to notable proportions, in 1882 they entered upon piano-making, which they have also carried to conspicuous success. From 1869 the president was Lowell Mason, Jr., followed in turn by others of the family. *A.*

Massa, Nicolò (Calice Ligure, 1854–1894, Genoa). Italian composer of the operas *Aldo e Clarenza*, 1878, *Il Conte di Chatillon*, 1882, *Salammbô*, 1886, and *Eros*, 1895.

Massaini, Tiburtio. 16th C.

Massart, Lambert Joseph (Liège, 1811–1892, Paris). Eminent Belgian violinist, pupil of R. Kreutzer and in 1843–90 exceedingly influential as professor at the Paris Conservatory (Wieniawski, Marsick, Sarasate and Tua among his pupils). With his wife, née Louise Aglaë Masson (1827–1887), an accomplished pianist, he gave fine chamber-concerts. His shyness kept him from often appearing as soloist. *G.*

Massart, Nestor Henri Joseph (Ciney, 1849–1899, Ostend). Belgian army-officer, often detached from service to appear as operatic tenor not only in Brussels, but at Lyons, Cairo and in America (New Orleans, San Francisco, Mexico).

Massé, Félix Marie [called **Victor**] (Lorient, 1822–1884, Paris). Gifted French composer, pupil of the Paris Conservatory (Prix de Rome, 1844), from 1860 chorusmaster at the Opéra and in 1866–80 professor at the Conservatory. In 1872 he succeeded Auber as member of the Académie. Wrote a large number of short and tuneful operettas (from 1849), including *Les Noces de Jeannette*, 1853, and *La Reine Topaze* 1856, the operas *Paul et Virginie*, 1876, and *La Nuit de Cléopâtre*, 1885, the cantata *Le Renégat de Tanger*, 1845, a Messe Solennelle (1846), and many songs or romances, often of decided beauty. *G.*

Massenet, Jules Émile Frédéric (n. St.-Étienne, 1842–1912, Paris). Distinguished French composer, trained at the Paris Conservatory (Prix de Rome, 1863), and in 1878–96 professor there. In 1876 he was admitted to the Légion d'Honneur (officier from 1888) and in 1878 to the Académie, following Bazin. His facile and melodious style was early acquired and remained without much development through his long career. He had the wit to apply it with consummate tact so as to win and keep the popular interest, always with the aid of fine workmanship and versatility of subject. But his genius did not rise to great heights or display marked vigor of positive conviction or inspiration. He was, however, a master in instrumentation and in other points of technical presentation. His works include the following:

Vocal

Operas—*La Grand'Tante*, 1867, *Don César de Bazan*, 1872, *Le Roi de Lahore*, 1887, *Hérodiade*, 1881, *Manon*, 1884, *Le Cid*, 1885, *Esclarmonde*, 1889, *Le Mage*, 1891, *Werther*, 1892, *Thaïs*, 1894, *Le Portrait de Manon*, 1894, *La Navarraise*, 1894, *Sapho*, 1897, *Cendrillon*, 1899, *Grisélidis*, 1901, *Le Jongleur de Notre-Dame*, 1902, *Chérubin*, 1905, *Ariane*, 1906, *Thérèse*, 1907, *Bacchus*, 1909, *Don Quichotte*, 1910, *Roma*, 1912, *Panurge*, 1913, *Cléopâtre*, 1914, *Amadis*. Also completed and orchestrated Delibes' *Kassya*, (1893).

Incidental music to de Lisle's *Les Erynnies* (1873), de Porto-Riche's *Un Drame sous Philippe II* (1875), Richepin's *Nana-Sahib* (1883), Sardou's *Théodora* (1884) and *Le Crocodile* (1886), Racine's *Phèdre* (1900), de Francmesnil's *Le Grillon* (1904), Sicard's *Le Manteau de Roi* (1907), and Dortzal's *Perce-Neige et les Sept Gnomes* (1909).

Ballets—*Le Carillon*, 1892, *Cigale*, 1904, *Espada*, 1908.

Oratorios and Cantatas—*Marie-Magdeleine*, 1873, *Ève*, 1875, *Narcisse*, 1877, *La Vierge*, 1879, *Biblis*, 1886, *La Terre Promise*, 1900. Also the prize-cantata *David Rizzio*, 1863.

About 200 songs (some with orchestra), some duets and several choruses.

Orchestral

Overtures—*de Concert*, 1863, *Phèdre*, 1873, *Brumaire*, 1899.

Suites—1st, 1865, *Scènes Hongroises*, 1871, *Scènes Dramatiques*, 1873, *Scènes Pittoresques*, 1874, *Scènes Napolitaines*, 1876, *Scènes de Féerie*, 1879, *Scènes Alsaciennes*, 1881.

Parade Militaire, 1887; *Visions*, 1890 (symphonic poem); *Devant la Madone*, 1897; *Marche Solennelle*, 1897; *Les Rosati*, 1902.

Piano-concerto (1903). *Fantaisie* for 'cello and orchestra (1897).

His reminiscences appeared in 1911 in the *Écho de Paris* (enlarged by Leroux as *Souvenirs d'un Musicien*, 1912). Memoirs and critiques by Solenière, 1897, Bruneau, 1901 (in *La Musique Française*), Fournier, 1905, Aubin, 1908 (in *La Drame Lyrique*), Schneider, 1908 (a thorough monograph), Finck, 1910, Séré, 1911 (in *Musiciens d'Aujourd'hui*), Soubies, 1913, Pougin, 1913, and Jean-Aubry, 1916 (in *La Musique Française d'Aujourd'hui*). *G, A.*

Masson, Paul Marie (Cette, 1882). French musicologist, trained by Rolland and at the Schola Cantorum, Paris, since 1910 professor at Grenoble University and in charge of the music-division of the Institut Français de Florence (analogous for historic Italian works to the German *Denkmäler*), of which 4 vols. have appeared, including *Canti Carnascialeschi*, 1913. Author also of *Lullistes et Ramistes*, 1912, and several articles in scholarly periodicals.

Maszynski, Peter (Warsaw, 1855). Polish composer, pupil of Michailowski, Roguski and Noskowski, since about 1880 teacher at the Warsaw Institute. Has written incidental music for Gadomski's *Larik* and Grabowski's *Barusa*, a cantata for the Sienkiewicz Jubilee (1895), other choral works, orchestral pieces, quartet-variations, a violin-sonata and pieces, piano-works and songs.

Materna, Amalie (Sankt Georgen, 1845–1918, Vienna). Eminent Styrian operatic soprano, early singing in church and concert at Gratz, with some stage-appearances from 1865. Marrying the actor Karl Friedrich, she went with him to the Carl-Theater in Vienna and in 1869 made her début at the Opera, being then steadily engaged there till her retirement in 1897. Her remarkable gifts in Wagnerian rôles led to many engagements elsewhere, as at Bayreuth in 1876 and '82, at the Wagner Festival in 1877 at London, in 1882, '84 and '94 in America, etc. From 1900 she taught in Vienna. *G.*

Materna, Hedwig (Gratz, 1871), niece of the above. Styrian operatic soprano, pupil of Frau Weinlich-Tipka and Ida Fichna, since 1896 engaged at the Mayence Opera (in 1900 at Zurich). She is specially successful in Wagner's works and since 1897 has repeatedly sung at Bayreuth. She is the wife of the critic Heinrich Hirsch. Author of *Wagners Frauengestalten*, 1904.

Mathews, William Smythe Babcock (London, N. H. 1837–1912, Denver, Colo.). Noted American teacher and writer, early musically active in church and school, with some study at Lowell and Boston. From 1860 he taught in various schools in the South and from 1867 was located in Chicago, where he was organist at the Centenary (M. E.) Church (till 1893), an industrious teacher, critic for several papers and constant author. In 1891–1902 he edited the magazine *Music*. In 1910 ill-health led him to remove to Denver. Author of *How to Understand Music*, 2 vols. 1880, '88, *100 Years of Music in America*,

1889, a *Popular History of Music*, 1891, *Music, its Ideals and Methods*, 1897, *The Masters and their Music*, 1898, and *The Great in Music*, 3 vols. 1900–03, besides technical handbooks, editions of piano-classics and a share in several pedagogical publications. *A.*

Mathias, Franz Xaver (n. Strasburg, 1871). Able Alsatian priest and organist, educated at Strasburg and Leipzig Universities (Ph.D. at the latter in 1901 and Theol.D. at the former in 1907), in 1898–1908 organist at Strasburg Cathedral, in 1907 lecturer at the University and since 1908 regent of the Priesterseminar, where in 1913 he established the St. Leo Institute (for church-music). Author of several manuals and essays on the organ-accompaniment of Gregorian music, including extended drafts of his own praxis at the Strasburg Cathedral (from 1905), the monograph *Der Strassburger Chronist Königshofen als Choralist*, 1903, *Die Musik in Elsass*, 1905, a thematic catalogue of the works of F. X. Richter (1909, in the Riemann *Festschrift*), etc., besides editing the periodical *Cäcilia* from 1906. Has also written considerable church-music, including an 'eucharistic' organ-suite, variations on the Stabat Mater, etc.

Mathias, Georges Amédée St. Claire (Paris, 1826–1910, do.). French composer, pupil of Kalkbrenner, Chopin and the Paris Conservatory, becoming professor at the latter in 1862–93. Wrote a symphony, the overtures *Hamlet* and *Mazeppa*, 2 piano-concertos, 5 *Morceaux Symphoniques* for piano and strings, 6 piano-trios, many effective études and pieces for the piano, the choral works *Prométhée Enchaîné* and *Olaf*, the lyric scene *Jeanne d'Arc* and some songs.

Mathieu, Adolphe Charles Ghislain (Mons, 1840–1883, Paris). Curator of manuscripts in the Brussels Library and author of a life of Lassus (1838, 2d ed. 1840).

Mathieu, Émile Louis Victor (Lille, 1844). Eminent Belgian-French composer, trained at the Brussels Conservatory (many prizes, including the 2d Prix de Rome in both 1869 and '71), from 1867 teacher at the Louvain Music School, in 1873–74 conductor at the Théâtre du Châtelet in Paris and then at the Monnaie in Brussels, from 1881 director of the Louvain Music School and since 1898 of the Ghent Conservatory, succeeding Samuel. He was admitted to the Belgian Academy in 1897 and has received other honors. Has written the operas *Georges Dandin*, 1876, *Richilde*, 1888, *Bathyle*, 1893, *L'Enfance de Roland*, 1895, and the shorter comedies *L'Échange*, 1863, *La Bernoise*, 1880, and *Les Fumeurs de Kiff*, 1876 (ballet), incidental music for Séjour's *Cromwell* (1874), the cantatas *La Dernière Nuit de Faust*, *Le Songe de Colomb*, *Tassos Dood*, *Debout, Peuple!*, *Les Bois* and *L'École Fraternelle* (last two for children), with the 'poëmes' *Le Hoyoux*, *Freyhir* and *Le Sorcier* (original texts), the symphonic poems *Le Lac*, *Sous Bois* and *Noces Féodales*, concertos for violin and for piano, a Te Deum, many choruses for men's voices, including a *Hymne au Soleil* (prize, 1891) and French and Flemish songs. *G.*

Mattei, Stanislao (Bologna, 1750–1825, do.). Italian priest (abbate) and church-musician, favorite pupil and assistant of Martini, succeeding him as maestro at S. Francesco in Bologna and later at S. Petronio, besides from 1804 teaching at the new Liceo. Among his many pupils were Rossini, Morlacchi, Donizetti, Tadolini and his successor Pilotti. In 1790 and '94 he was head of the Filarmonici and in 1824 became a member of the French Académie. Wrote many masses and other church-music, a Passion (1792), an intermezzo and a manual of harmony (3 parts, 1825–30). Memoirs by Canuti, 1829–30, and La Fage, 1839. *G.*

Mattei, Tito (n. Naples, 1841–1914, London). Gifted Italian pianist and composer, pupil of Maggoni, Parisi, Ruta, Conti and Thalberg, from early youth noted in Italy, then touring on the Continent and from about 1865 in London, where he became conductor at Her Majesty's (till 1871). Wrote the opera *Maria di Gand*, 1880, the comedies *The Grand Duke* and *La Prima Donna*, both 1889, the ballet *The Spider and the Fly*, 1893, effective piano-pieces and many songs of much popularity.

Matteis, Nicola. 17th C. *G.*

Matthay, Tobias Augustus (London, 1858). Eminent English pianist and teacher, pupil of the Royal Academy, London (Bennett Scholar), in 1876–1895 teacher there and since 1895 head of his own school, becoming famous as a gifted trainer. Author of a series of technical handbooks (from 1903). Has also written 4 overtures, a *Konzertstück* for piano and orchestra, a piano-quartet, many piano-pieces and the choral work *Hero and Leander*.

Mattheson, Johann (Hamburg, 1681–1764, do.). Important North German theorist and composer, precociously developed, pupil of Braunmüller, Praetorius and Kellner, besides a wide general education, from as early as 1690 in the chorus at the Hamburg Opera (later singing tenor rôles), from 1706 secretary at the English consulate, in 1715–28 choirmaster at the Cathedral (resigning because of deafness) and from 1719 having the title of court-director to the Duke of Holstein. Author of voluminous and egotistical writings that are yet valuable for their historical data and for a sturdy independence and impatience with mere tradition. They include *Das neu-eröffnete Orchester*, 1713, *Das beschützte Orchester*, 1717 (against Buttstedt), *Die exemplarische Organistenprobe*, 1719 (2d ed. 1731, as *Generalbass-Schule*), *Der brauchbare Virtuos*, 1720, *Das forschende Orchester*, 1721, *Critica Musica*, 2 vols. 1722, *De Eruditione Musica*, 1732, *Der vollkommene Capellmeister*, 1739, *Grundlagen einer Ehrenpforte*, 1740 (biographical dictionary, reprinted by M. Schneider, 1910), *Die neueste Untersuchung d. Singspiele*, 1744, a life of Handel (1761), etc. Wrote also 8 operas (1699–1715), 24 oratorios and cantatas, a mass, a Passion, clavichord-suites, sonatas for

flute and violin, etc. In 1703–06 he was intimate with Handel, though with some violent quarrels (late in 1704 they actually met in an impromptu duel!). Memoirs by Meinardus, 1879, Haberl, 1885 (in *Kirchenmusikal. Jahrbuch*), and H. Schmidt, 1897. *G.*

Matthews, Harry Alexander (Cheltenham, 1879), brother of the following. English organist, pupil of his father, since 1899 prominent in Philadelphia churches (2d Presbyterian, St. Luke's, Epiphany). Has written the cantatas *Life Everlasting*, *The Conversion*, *The Story of Christmas*, *The Triumph of the Cross*, *The City of God*, 1917 (Luther celebration), *The Song of the Silent Land*, etc., many anthems, pieces for organ or piano, songs, etc. *A.*

Matthews, John Sebastian (Cheltenham, 1879), brother of the above. English organist, pupil of his father and G. B. Arnold, from 1888 the latter's assistant at Winchester Cathedral and since 1891 in America (in Philadelphia, Burlington, N. J., Boston, from 1901 Morristown, N. J., and since 1916 Providence). Has written the cantatas *The Paschal Victor*, 1913, *The Eve of Grace*, 1914, and *The Way of Life*, 1919, many anthems, carols, part-songs, songs and organ-pieces, besides a comic opera (not given). *A.*

Matthison-Hansen, Hans (Flensburg, 1807–1890, Roskilde). Danish organist, pupil of Weyse, from 1832 organist at Roskilde Cathedral, writing the oratorio *Johannes*, Psalms, cantatas, organ-sonatas, preludes, variations, fantasias, etc. His son **Vaage** (1841–1911) was his assistant from 1877 and later his successor.

Matthison-Hansen, Johan Gotfred (Roskilde, 1832–1909, Copenhagen), son of the above. Able Danish organist, pupil of his father and (as Ancker Scholar) at Leipzig, from 1859 at the Frederiks Kirke in Copenhagen, from 1871 at S. Johannis and from 1881 at Trinitatis, with several tours in Germany as virtuoso. In 1865 he joined Grieg, Nordraak and Horneman in starting the Euterpe and from 1868 taught at the Conservatory, in 1900 becoming director (following Hartmann). Wrote a piano-trio, sonatas for violin and for 'cello, various concert-pieces for organ, a piano-ballade, etc.

Mattieson, Emil (Dorpat, 1875). Able German-Russian song-composer, originally trained in philosophy and science at Dorpat and Leipzig Universities (Ph.D. 1896) and engaged in scientific work from 1904 in England, from 1908 in Berlin, from 1915 in Rostock and since 1922 in Munich, besides in 1898–1903 traveling widely in Asia and America. His musical studies were under Harthan at Dorpat. Since 1910 his songs have been favored by Muck and Paul Müller, while in 1921 a Mattiesen-Verein was formed to aid in their extension.

Matzenauer, Margarete (Temesvár, 1881). Eminent Hungarian operatic singer, at first ranked as contralto, but since 1914 taking soprano rôles as well. She studied with Mme. Neuendorff, Antonia Mielke and Emerich, appearing in 1901–04 at Strasburg, then at the Munich Opera and from 1911 at the Metropolitan, New York. Since 1904 she has been often engaged elsewhere, especially in Wagnerian works, as at Bayreuth, Hamburg and Buenos Aires (1912). Her unusual compass gives her command of an extensive repertory and her emotional intensity makes her interpretations remarkably impressive. In 1902–11 she was the wife of Ernst Preuse of Munich, in 1912–17 of the tenor Ferrari-Fontana and from 1921 of Floyd Glotzbach.

Matzke, Hermann Karl Anton (Breslau, 1890). Silesian historical student, educated at Berlin, Bern and Breslau Universities (Ph.D. 1920), from 1916 employed in the state archive at Brussels, in 1919 at the Bückeburg Musicological Institute and in 1920–21 also city-director there and conductor of symphony-concerts. Author of monographs on Belgian army-songs (1918) and on the introduction of German church-music into the electoral archbishopric of Mayence (1920).

Maubourg [-Goffaux], Jeanne (Namur, 1875). Belgian operatic soprano, pupil mostly of Mmes. Labarre and Jouron-Duvernay, in 1897–1907 engaged at the Monnaie in Brussels, from 1900 also at Covent Garden in London and in 1909–14 at the Metropolitan, New York, then devoting herself to teaching. She has made a name, also, in light opera. *A.*

Mauduit, Jacques (1557–1627). 16th C. *G.*

Mauke, Wilhelm (Hamburg, 1867). North German critic and composer, pupil of Huber, Löw and the Munich Conservatory, since about 1895 writing for the Munich *Zeitung*. Has written the operas *Der Taugenichts*, 1905, *Laurins Rosengarten* and *Das Fest des Lebens*, the operettas *Der Tugendprinz*, 1907, *Fanfreluche*, 1912, and *Die letzte Maske*, 1917 (mimodrama), the symphonic poems *Einsamkeit*, *Liliencron* and *Sursum Corda*, a *Romantische Sinfonie*, the choral ' sinfonie ' *Das Gold* and the scena *Ora pro Nobis*. Author of a life of Mielke (1901). Sketch by Nagel, 1919.

Maurel, Victor (Marseilles, 1848–1923, New York). Eminent French operatic baritone, pupil of the Paris Conservatory, appearing at the Opéra in 1868, but gaining early renown in Italy, England, Spain, Russia and Egypt. In 1879–1894, however, he was steadily engaged at the Opéra (except in 1883–84, when he embarked on an ill-starred independent venture, and in 1885–86, when he was at the Opéra-Comique) and from 1895 till he retired in 1904 he was attached to the Opéra-Comique. He visited New York in 1874 and 1894–95. In 1903 he lectured at the Sorbonne on vocal art and then became a favorite teacher (at New York after 1909). Among premières at which he sang were Gomes' *Il Guarany* (1870), Verdi's *Otello* (1887) and Erlanger's *Juif Polonais* (1900). Though without a phenomenal voice, he was a consummate vocal artist and exceptionally gifted as an actor.

Author of several works on singing (1892–97) and *Dix Ans de Carrière*, 1898. *G, A.*

Maurer, Julius (Pforzheim, 1888). Badenese violinist, pupil of Spies and Mottl, with further study at Munich, Berlin and Halle Universities (Ph.D. 1911), in 1911–13 engaged as theater-conductor and since then active in promoting art-interests in and near Munich. Author of a monograph on *Schweitzer als dramatischer Komponist*, 1912.

Maurer, Ludwig Wilhelm (Potsdam, 1789–1878, Petrograd). Eminent Prussian violinist, pupil of Haack, entering the court-orchestra at Berlin when but thirteen and in 1806 (when the band was suspended) going to Russia, where he became director in the Chancellor's private band (till 1817). After tours in Germany, in 1824–33 he was concertmaster at Hanover, then returning to Russia and serving as royal orchestra-inspector. After 1845 he lived mostly at Dresden. Wrote 8 violin-concertos, a double concerto, a *Symphonie Concertante* for violin-quartet and orchestra, 2 concertinos, 2 string-quartets, duets and many solo-pieces, besides 6 operas. *G.*

Maurice, Alphons (Hamburg, 1862–1905, Dresden). North German composer, pupil of the Vienna Conservatory and of Schulz-Beuthen, writing many effective songs, part-songs, choruses (some *a cappella*), orchestral pieces, several operettas or singspiele, etc.

Maurice, Pierre, Baron de (Geneva, 1868). Swiss composer, pupil of the Geneva, Stuttgart and Paris Conservatories, in 1899–1917 living at Munich. Has written the operas *Die weisse Flagge*, 1903, *Misé Brun*, 1908, *Lanval*, 1913, and the mimodrama *Arambel*, 1920, the biblical drama *Die Tochter Jephthas*, 1899, the orchestral suite *Die Islandfischer*, the prelude and scene *Daphne*, the choral work *Gorm Grymme*, a fugal suite for two pianos, piano-pieces and songs.

Maurin, Jean Pierre (Avignon, 1822–1894, Paris). French violinist, pupil of the Paris Conservatory and from 1875 Alard's successor as professor there. He was one of the founders of the Société des Derniers Quatuors de Beethoven.

Mawet, Émile (n. Verviers, 1884), brother of the following. Belgian 'cellist, pupil of the Liège and Cologne Conservatories, in 1903 soloist at Baden-Baden and from 1904 at Strasburg, where he also has taught at the Conservatory. Has written the opera *Phosphoreine*, the prize-cantata *Les Temps sont Révolus*, 1905 (for 75th anniversary of Belgian independence), an orchestral *Esquisse Symphonique* and *Fantaisie-Caprice*, a string-quartet, 'cello- and organ-pieces, etc.

Mawet, Fernand (n. Verviers, 1870), brother of the above. Belgian organist, pupil of the Liège Conservatory and later professor there. Has written the opera *Noël Sanglant*, 2 comedies in the Walloon dialect, the oratorio *Abraham*, a mass, a Stabat Mater, many motets and organ-pieces.

Maxson, Frederick (Beverly, N. J. 1862). American organist, pupil of D. D. Wood and Guilmant, from 1884 at Philadelphia (Central Congregational and since 1902 1st Baptist Churches), besides teaching at the Leefson-Hille music-school and giving many recitals. Has written a service, anthems, many organ- and piano-pieces. *A.*

May, Edward Collett (Greenwich, 1806–1887, London). English organist, pupil of Th. Adams, Potter and Crivelli, in 1837–69 organist at the Greenwich Hospital, from 1841 extensively active in promoting music among the masses, including a vast amount of teacher-training, and from 1880 professor at Queen's College. He reinforced and prolonged the influence of Hullah. His daughter **Florence** is an accomplished pianist, pupil of Brahms and a foremost interpreter of his works, besides writing his life (2 vols. 1905). *G.*

Mayer, Charles (Königsberg, 1799–1862, Dresden). Excellent Prussian pianist, pupil of Field (whose style he imitated to a singular degree), beginning to tour at fifteen, teaching at Petrograd in 1819–50 (with a long tour in 1845) and then moving to Dresden. His playing had great charm. Wrote about 900 works for piano, including 2 concertos, a concert-polonaise, a toccata, a *Fantaisie Dramatique*, many other concert-pieces, notable études, salon-pieces, variations, etc. *G.*

Mayer, Emilie (Friedland, 1821–1883, Berlin). Prolific Prussian composer, pupil of Loewe, Marx and Wieprecht, writing 7 symphonies, 12 overtures, a piano-concerto, 14 string-quartets, 2 piano-quartets, 11 piano-trios, 12 violin-sonatas, piano-pieces, over 150 songs, etc.

Mayer, Joseph Anton (n. Constance, 1855). South German conductor and composer, trained at the Stuttgart Coservatory and by Bargiel and Taubert, from 1880 in the opera-orchestra at Stuttgart and in 1892–1905 conductor, besides from 1890 teaching at the Conservatory. Has written the operas *Der Stern von Bethlehem* and *Magdalenenbrunnen*, 1912, other stage-works, the choral works *Kyffhäuser*, *Der Geiger von Gmünd*, *Jephta*, *Die Würde der Frauen* and a Schiller *Festhymne*, 1905, choruses and songs.

Mayer, Max (Hamburg, 1859). North German pianist, pupil of the Stuttgart Conservatory and of Liszt, since 1883 settled at Manchester (England), where from 1908 he has taught at the Royal College, besides appearing often in ensemble and as accompanist. Has written many effective songs and piano-pieces.

Mayer, Wilhelm [' **W. A. Remy** '] (Prague, 1831–1898, Gratz). Able Bohemian teacher and composer, originally a lawyer and civil official, pupil of Pietsch, in 1862–70 conductor of the Gratz Musical Society and then absorbed in teaching (Busoni, Kienzl, Heuberger and Weingartner among his pupils). Wrote the concert-opera *Waldfräulein*, 1876, 3 symphonies, the symphonic poem *Helene*, the overture *Sardanapal*, the fantasias *Slavisches Liederspiel* and

Oestliche Rosen for two pianos and orchestra, part-songs, songs, etc.

Mayer-Mahr, Moritz (Mannheim, 1869). Excellent Badenese pianist and teacher, since 1892 professor at the Klindworth-Scharwenka Conservatory in Berlin. Has written fine piano-pieces and songs, besides a large text-book of piano-technique (3 vols.).

Mayer-Reinach, Albert (Mannheim, 1876). Able Badenese conductor and musicologist, educated at Berlin University (Ph.D. 1899), from 1900 theater-conductor at various places, from 1904 lecturer at Kiel University and from 1905 conductor of the Philharmonic Chorus there, directing notable Beethoven and Wagner Festivals in 1907 and '13. Since 1908 he has also been head of the Conservatory. Author of a thesis on *Graun als Opernkomponist*, 1900 (in *I. M. G. Sammelbde.*), *Zur Gesch. d. Königsberger Hofkapelle*, 1904 (do.), and a critical edition of Graun's *Montezuma* (1904, *Denkmäler deutscher Tonkunst*), besides editions of early Königsberg composers.

Mayerhoff, Franz (Chemnitz, 1864). Able Saxon conductor and composer, trained at the Leipzig Conservatory, from 1883 theater-conductor at Lübeck, Memel and Tilsit, and from 1885 teacher at Chemnitz, where from 1888 he was cantor at the Petrikirche and from 1898 at the Jacobikirche, besides leading the Musikverein and from 1910 the Lehrergesangverein (concert-tour in 1913 to Berlin and Hamburg). Since 1915 he has been conductor of the Riedel-Verein in Leipzig, succeeding Wetz. In 1911 he gained the title of royal professor. Has written the cantatas *Frau Minne* and *Lenzfahrt*, the dramatic scena *Die Nonne*, choruses, songs, 2 symphonies, *Die heilige Nacht* for strings and organ, and a short *Instrumentenlehre*, 1909.

Mayr, Johann Simon (Mendorf, 1763–1845, Bergamo). Eminent Bavarian composer, pupil of Lenzi and Bertoni, from 1790 increasingly successful at Bergamo (where he had been a private tutor) with church-works and then with operas. From 1802 he was maestro at S. Maria Maggiore, from 1805 was head of the new Conservatory, in 1808 opened a music-school for poor scholars and in 1809 founded a home for aged musicians. He declined flattering invitations to become court-director at Paris and Dresden. In his later years he became blind. As composer he thoroughly identified himself with Italian progress, being the ablest worker between Cimarosa and Rossini. Wrote in all over 70 operas (from 1794), including *Lauso e Lidia*, 1798, *Lodoiska*, 1800, *Ginevra di Scozia*, 1801, and *Medea in Corinto*, 1813, 9 oratorios (1791–1822), many masses, Psalms, motets, canticles and other church-music, cantatas, sacred and secular, etc. Author of a life of Haydn (1809) and some works on theory. His chief pupil was Donizetti. Memoirs by Alborghetti and Galli, 1875, Schmidl, 1901, Scotti, 1903, Kretzschmar, 1904 (in Peters' *Jahrbuch*), and Schiedermair, 1907–10. *G.*

Mayrberger, Karl (Vienna, 1828–1881, Presburg). Austrian composer, pupil of Preyer, from 1864 music-director at Presburg Cathedral. Wrote the opera *Melusina*, 1876, music for Oehlschlägel's *Yrsa*, a burlesque opera, choruses and songs, besides a text-book in harmony and *Die Harmonik Wagners*, 1883.

Mayrhofer, Isidor (Passau, 1862). Austrian (-Bavarian) priest and church-musician, pupil of the Ratisbon Music School and of Habert, in 1882–87 organist and since 1900 choirmaster at the Seitenstetten Convent (n. Vienna). Author of *Ueber d. Bedingungen einer gesunden Reform d. Kirchenmusik*, 1896, *Aesthetische u. technische Fingerzeige zum Studium d. Bachschen Orgel- u. Klavierwerke*, 1901 (1st vol. only), and an account of a new method of organ-pedaling (1909, 2d ed. 1913), besides articles in the *Gregorian. Rundschau.*

Mayrhofer, Robert (Gmunden, 1863). Austrian theorist at Brixen, author of several manuals of harmony advocating a theory of chord-formation by thirds (from 1907) and *Zur Theorie d. Schönen*, 1911.

Mayseder, Joseph (Vienna, 1789–1863, do.). Eminent Austrian violinist, pupil of Suche, Wranitzky and E. Förster, appearing in Vienna when but eleven, from 1804 second in the Schuppanzigh Quartet, from 1816 in the court-orchestra, from 1820 soloist at the Opera and from 1835 court-virtuoso, besides duties at St. Stephen's. He did not attempt tours and was but rarely heard in concert in Vienna, but held his place as a superior player nevertheless. Wrote 3 violin-concertos, 2 concertinos, 3 string-quintets, 7 string-quartets, 4 piano-trios and a large variety of solo-pieces, besides a mass. He was also a superior teacher. *G.*

Mazas, Jacques Féréol (Béziers, 1782–1849, do.). French violinist, trained at the Paris Conservatory, from 1805 in the orchestra at the Italiens, in 1811–29 engaged in wide tours, and in 1837–41 director of the Cambrai Music School. Wrote concertos, quartets, trios, duets, many solo-pieces, useful études and methods for violin (new ed. by Hfimaly) and for viola, besides 3 short operas. *G.*

Mazer, Johann (Stockholm, 1790–1847, do.). In 1823 the founder of a Chamber Music Society at Stockholm which he endowed liberally. See memorials by Kinberg, 1899, and E. A. Schlesinger, 1909.

Mazzaferrata, Giovanni Battista. 17th C.

Mazzinghi, Joseph (London, 1765–1839, do.). Corsican-English composer, pupil of J. C. Bach, Bertolini, Sacchini and Anfossi, playing the organ at the Portuguese Chapel in London when but ten, from 1784 conductor and composer at the King's Theatre and a popular teacher. Wrote many ballad-operas and other stage-music, piano-sonatas and pieces, glees, part-songs and songs, besides a mass. He retired about 1830. *G.*

Mazzocchi, Domenico (?1590–1650?). 17th C. *G.*

Mazzocchi, Virgilio (? –1646). 17th C. *G.*

Mazzolani, Antonio (n. Ferrara, 1819–1900, do.). Italian composer of the operas *Nicolò de' Lapi*, 1852, *Gismonda*, 1854, and *Enrico Charlis*, 1876, and effective choruses.

Mazzucato, Alberto (Udine, 1813–1877, Milan). Able Italian violinist and composer, pupil of Bresciani, from 1839 teacher at the Milan Conservatory and from 1872 Rossi's successor as director, besides in 1859–69 being concert-master at La Scala (in 1854–55 he had also been director there) and from 1845 one of the editors of the new *Gazzetta Musicale*. Wrote 8 operas (from 1834), some church-music, a pamphlet on musical æsthetics, an edition of Asioli's *Principi* and translations of text-books by Garcia, Berlioz, Fétis and others.

McAlpin, Colin (Leicester, 1870). English composer, pupil of the Royal Academy and the London College of Music, writing the stage-works *King Arthur*, 1896, *Cross and Crescent*, 1903, and *The Vow*, 1916, the cantata *The Prince of Peace*, organ-pieces and songs, besides the æsthetic study *Hermaia*.

McClellan, John Jasper (Payson, Utah, 1874). American organist, pupil of Stanley, Jonás, X. Scharwenka and Jedliczka, beginning activity at the University of Michigan as player and teacher from about 1890 and since 1900 organist at the Mormon Tabernacle in Salt Lake City, besides teaching at the University of Utah. In 1908 he started a symphony-orchestra and in 1911 the Utah Conservatory. He has toured often as recitalist. *A.*

McCormack, John (Athlone, 1884). Eminent Irish operatic tenor, pupil of V. O'Brien and Sabbatini, winning a medal at eighteen (without previous instruction) and singing with the Dublin Cathedral choir from 1903 (in 1904 at the St. Louis Exposition). From 1907 he was highly successful in both concert and opera in London, and from 1909 in Naples and New York. In 1910–11 he was with the Boston Opera Company and in 1912–13 with the Chicago Opera Company. Of late he has devoted himself mostly to concert-singing. Litt. D. of Holy Cross College in 1917. Autobiography, 1918. *G, A.*

McCoy, William J. (Crestline, O. 1848). American composer, pupil of Wm. Mason and the Leipzig Conservatory, for many years active in San Francisco. Has written the ' grove-plays ' *The Hamadryads*, 1904, and *The Cave-Man*, 1910 (both for the Bohemian Club), the opera *Egypt*, 1914, a symphony (1872), the overture *Yosemite*, other orchestral pieces (including an incomplete violin-concerto), a violin-sonata, pieces for flute and for saxophone, a mass, an elaborate *Kol Nidrei*, other church-music, many songs and a work on *Cumulative Harmony*. *A.*

McDonald, Peter (Durness, 1729–1824, Kilmore.) Scottish minister, author of a pioneer *Collection of Highland Vocal Airs*, 1783, in part made by his brother **Thomas** (1739–1762), who wrote an essay on the Scottish bagpipe (1808). *G.*

McEwen, John Blackwood (Hawick, 1868). Gifted Scottish composer, trained at the Royal Academy, London, from 1896 lecturer at the Glasgow Athenæum and since 1898 professor at the London Royal Academy. His works include

Symphonies—F min., A min., C-sharp min., *Solway.*
Overtures—*Comedy*, *Tragedy.*
Suite in E and *Ballet-Suite*; 3 *Border-Ballades*; *Highland Dances*, for strings.
Viola-concerto.
String-quartets—in G, C min., G min., A, F min., F, E-flat, A min., C min., A, *Biscay*, E-flat, *Threnody*, and 2 others. Also *Studies* and *Nugæ* (7 bagatelles).
Phantasie in E min., for string-quintet.
Violin-sonatas—E-flat, F min., G, A. Also 6 *Highland Dances.*
For piano—Sonata in E min.; Suite, *Vignettes from La Côte d'Argent*; 4 *Sketches*; Sonatina in G.
Choral works—*A Scene from Hellas*; *The Last Chantey*; *Hymn on the Nativity* (Milton).
Opera Comique, *The Royal Rebel*; music for the melodrama *The Gamekeeper*, *Romney's Remorse* and *Graih my Chree.*
Songs and part-songs.

He has published several treatises on harmony, piano-playing, phrasing and æsthetics. *G, A.*

McGuckin, Barton (Dublin, 1852). Able Irish operatic tenor, pupil of Turle, Jos. Robinson and Trevulsi, from 1871 singing at St. Patrick's in Dublin and from 1874 in concert there and in London, from 1880 also in opera, becoming a favorite in oratorio and at festivals. Since 1905 he has been leader of a Dublin choral society. *G.*

McLean, Alick (Eton, 1872). English composer, pupil of Barnby, from 1899 in the employ of Sir C. Wyndham and from 1911 leader at Scarborough. Has written the operas *Quentin Durward*, 1895, *Petruccio*, 1895 (Moody-Manners prize), *Die Liebesgeiger*, 1906, and *Maître Seiler*, 1909, incidental music for Parker's *The Jest* and Rostand's *Cyrano de Bergerac*, the choral work *The Annunciation*, a violin-serenade and songs.

McNaught, William Gray (London, 1849–1918, do.). Influential English teacher, pupil of the Royal Academy, London, even as a student (1873) becoming notable in choral conducting and soon also as gifted in elementary school-teaching. He was one of Curwen's ablest disciples in promoting the Tonic Sol-fa system. From 1883 he was Stainer's assistant as inspector for the Board of Education and soon became the foremost advocate of competitive festivals for stimulating musical study. From 1908 he was editor of the *Musical Times* (succeeding F. G. Edwards). Author of various manuals in choir-training and allied subjects.

Mead, Olive (Cambridge, Mass. 1874). American violinist, pupil of Eichberg and Kneisel, from about 1895 appearing as soloist, often with leading orchestras, and since 1904 head of her own Quartet (with Elizabeth Houghton, Gladys North and Lillian Littlehales). *A.*

Meder, Johann Valentin (1649–1719). 17th C.

Mederitsch, Johann [called **Gallus**] (Nimburg, 1765–1835, Lemberg). Bohemian composer, pupil of Grillparzer, in 1781–82 conductor at Olmütz and in 1794–96 at Ofen, but living

mostly at Vienna. Wrote 6 singspiele (1783–97), music for *Macbeth*, piano-concertos, chamber-music, piano-sonatas, masses, etc. Memoir by Komorzynski, 1919 (in *Alt-Wiener Kalendar*).

Medtner, Nikolaus (Moscow, 1879). German-Russian composer, pupil of the Moscow Conservatory and in 1909–10 and 1918–21 professor there. In 1900 he took the Rubinstein prize at Vienna and for some years toured as pianist. His early works showed the influence of Brahms, but he has since tended toward less classical styles. Has written 7 piano-sonatas, a *Sonaten-Ballade*, a variety of shorter piano-pieces, a violin-sonata, cadenzas for Beethoven's 4th Concerto and many songs. Sketch by Newman, 1915 (in *Musical Times*).

Meerens, Charles (Bruges, 1831). Belgian acoustician, originally trained as 'cellist by Bessems, Dumont and Servais, but from about 1856 tuner in his father's piano-factory. Author of a long series of monographs on acoustical questions (1859–1902), in which he contends that the system of music is not based upon subtle tone-phenomena (like overtones, etc.), but is the free creation or assumption of artistic thought.

Meerts, Lambert Joseph (Brussels, 1800–1863, do.). Able Belgian violinist, pupil of Lafont, Habeneck and Baillot, from 1828 in the opera-orchestra at Brussels and from 1835 professor at the Conservatory there. Wrote many sets of admirable studies. *G.*

Mees, Arthur (Columbus, O. 1850–1923, New York). Eminent American conductor, from 1870 active in Cincinnati as organist, teacher and conductor (organist for the first Cincinnati festival in 1873), then pupil of Kullak, Weitzmann and Dorn, in 1880–86 associated with Thomas as chorusmaster (Cincinnati), in 1886–87 with the National Opera Company and in 1896–98 with the Chicago Orchestra. Meanwhile, with New York as center, from 1888 he led the Mendelssohn Union in Orange, N. J., from 1891 the Musical Association in Albany, N. Y., in 1898–1904 the Mendelssohn Club of New York, in 1900–1921 the festivals in Norfolk, Conn. (with R. P. Paine), from 1903 the Orpheus in Newark, N. J., in 1907–11 the festivals in Worcester, Mass., in 1911–15 the Cecilia Society in Boston and from 1913 the Oratorio Society in Bridgeport, Conn. He led a long list of first productions in America of famous choral works. In 1887–96 he edited program-books for the New York Philharmonic Society, in 1896–98 for the Thomas Orchestra (Chicago) and at intervals for the Worcester Festivals. Author of *Choirs and Choral Music*, 1901, and some piano-studies. Mus.D. of Alfred University in 1901. *A.*

Megerlin, Alfred (Antwerp, 1880). Gifted Belgian violinist, trained at the Antwerp and Brussels Conservatories and by Ysaÿe, from 1894 in the opera-orchestra at Antwerp, in 1901–05 (summers) at the Puy-de-Dôme Casino, in 1906–12 making extended tours in France, Germany, Austria and Italy, in 1912–14 concertmaster at the Flemish Opera in Antwerp, migrating to New York in 1914, and since 1917 concertmaster of the Philharmonic there. *A.*

Mehlig, Anna (Stuttgart, 1846). Able Württemberger pianist, pupil of Lebert and Liszt, from 1866 becoming known in Germany, England and America (from 1869) as a leading representative of the Stuttgart school. She married an Antwerp merchant named Falk. *G.*

Mehrkens, Friedrich Adolf (n. Cuxhaven, 1840–1899, Hamburg). North German choral conductor, pupil of the Leipzig Conservatory, from 1862 teaching at Hamburg and from 1872 leader of the Bachgesellschaft there and from 1876 also of the Amicitia (society), besides from 1893 being organist at the Jacobikirche. Wrote a mass, a Te Deum and a symphony.

Méhul, Étienne Nicolas [or **Henri**] (Givet, [June 22] 1763–1817 [Oct. 18], Paris). Distinguished French composer, pupil of Wilhelm Hanser (organist at Lavaldieu Monastery) and Edelmann, with some guidance from Gluck. When but ten he had played the organ at Givet, and became Hanser's assistant at fourteen. He was helped by a patron to go to Paris in 1778, supporting himself at first by teaching, and by about 1780 was at work on ambitious composition, though not known to the public till 1790. Then, in spite of the turmoil of the Revolution, he rapidly gained a commanding place by a series of dramatic and other works, full of original conception and usually effective technical presentation. He excelled in serious and passionate expression, but undertook much in lighter vein as well. He contributed strongly to the growth of that union of diction with melody, that sharpness of characterization and that freshness of local color which mark the French operatic type. He strove earnestly to broaden and diversify his style, seeking to make up by industry the defects of his early training. His masterpiece was *Joseph* in 1807, but several other operas long held the boards. His overtures are by far his strongest instrumental production, though he seldom fails anywhere in sincere and thoughtful musicianship. His eminence was early attested by his election to the Académie in 1795, his appointment then as one of the inspectors of the new Conservatory and his entrance in 1802 into the Légion d'Honneur. His career was shortened by consumption, perhaps aggravated by his consciousness of the rising popularity of Spontini.

His works include the following:

Operas—*Euphrosyne et Coradin*, 1790, *Alonzo et Cora*, 1791, *Stratonice*, 1792, *Le Congrès des Rois*, 1793 (with Berton, Cherubini, Grétry and others), *Le Jeune Sage et le Vieux Fou*, 1793, *Horatius Coclès*, 1794, *Phrosine et Mélidore*, 1794, *La Caverne*, 1795, *Doria*, 1797, *La Toupie et le Papillon*, 1797, *Le Jeune Henri*, 1797, *Le Pont de Lodi*, 1797, *Ariodant*, 1798, *Adrien*, 1799, *Épicure*, 1800 (with Cherubini), *Bion*, 1800, *L'Irato*, 1801, *Une Folie*, 1802, *Le Trésor Supposé*, 1802, *Joanna*, 1802, *L'Heureux malgré lui*, 1802, *Hélena*, 1803, *Le Baiser et la Quittance*, 1803 (with Boieldieu, Isouard and Kreutzer), *Les Hussites*, 1804, *Les Deux Aveugles de Tolède*, 1806, *Uthal*, 1806, *Gabrielle d'Estrées*, 1806, *Joseph*, 1807, *Les Amazones*,

1811, *Le Prince Troubadour*, 1813, *L'Oriflamme*, 1814 (with Berton, Kreutzer and Paër), *La Journée aux Aventures*, 1816, *Valentine de Milan*, 1822 (completed by Daussoigne-Méhul). Also, not given, *Psyché*, *Lausus et Lydie*, *Hypsipyle* (all before 1790), *Arminius*, *Scipion* (both 1794), *Tancrède et Clorinde*, *Sesostris*, *Agar dans le Désert* (all 1796) and music for *Le Roi Œdipus*. Also the ballets *Dansomanie*, 1800, *Le Retour d'Ulysse*, 1807, and *Persée et Andromède*, 1811. His chief successes were with *Euphrosyne*, *Stratonice*, *Phrosine*, *La Caverne*, *Le Jeune Henri*, *Adrien*, *Ariodant*, *Bion*, *L'Irato*, *Uthal*, *Joseph* and *Les Amazones*.

Choral works—several patriotic works, including *Les Chants du Depart de Victoire* and *du Retour*, a *Chant National* for double chorus and orchestra (1800), etc.; cantata for the marriage of Napoleon (1805), for the birth of the King of Rome (1811), etc.; a Messe Solennelle for Napoleon's Coronation (1804) and 2 others.

4 symphonies; 14 overtures (mostly extracted from operas); several piano-sonatas.

Memoirs by Vieillard, 1859, Pougin, 1889 (2d ed 1893), and Brancour, 1912. *G.*

Meibom, Marcus (1626–1711). 17th C. *G.*

Meifred, Joseph Jean Pierre Émile (n. Digne, 1791–1867, Paris). French hornist, pupil of the Paris Conservatory, from about 1815 employed in Paris theaters and at the Opéra and in 1833–65 teacher at the Conservatory. Wrote a general treatise on the horn (1829), a pamphlet on improvements in band-music and two methods.

Meiland, Jacob (1542–1577). 16th C. *G.*

Meinardus, Ludwig Siegfried (n. Jever, 1827–1896, Bielefeld). North German conductor, composer and critic, pupil of the Leipzig Consevatory and of Riccius, Liszt and Marx, from 1853 director of the Glogau Singakademie, from 1865 teacher at the Dresden Conservatory, from 1874 living at Hamburg, where he was critic for the *Korrespondent*, and from 1887 organist at Bielefeld. Wrote the oratorios *Simon Petrus*, 1857, *König Salomo*, 1865, *Gideon*, 1868, *Luther in Worms*, 1874, *Emmaus* (1887) and *Odrun*, the choral ballades *Rolands Schwanenlied*, 1865, *Frau Hitt*, *Die Nonne*, 1876, and *Jung Baldurs Sieg*, 1883, the further choral works *Deutsche Messgesänge*, *Wanderlied* and *Passionlied*, 2 small operas (not given), 2 symphonies, a wind-octet, a piano-quintet, several string-quartets, 3 piano-trios, violin-sonatas, a 'cello-sonata, 3 piano-suites and other pieces, songs, etc. Author of *Kulturgeschichtliche Briefe über deutsche Tonkunst*, 1872 (2d ed.), *Ein Jugendleben*, 2 vols. 1874 (autobiographical), *Rückblick auf d. Anfänge d. deutschen Oper*, 1878, lives of Mattheson (1879) and Mozart (1882), *Die deutsche Tonkunst im 18.–19. Jahrh.* 1887, *Klassizität u. Romantik in d. deutschen Tonkunst*, 1893, and *Eigene Wege*, 1895. *G.*

Meiners, Giovanni Battista (Milan, 1826–1897, n. Bellano). Italian composer, pupil of the Milan Conservatory and of Donizetti and Sechter, from about 1845 maestro at Vercelli, then opera-conductor at Turin and finally teacher at the Guildhall School, London. Wrote the operas *Il Desertore Svizzero*, 1842, *Elodia di S. Mauro*, 1855, *Riccardo III*, 1857, and *Veronica Cybo*, 1866, besides 2 others not given and some church-music.

Meister, Ferdinand (Wiesbaden, 1871). Hessian conductor, pupil of Reissmann, Fuchs, Mannstädt, Riemann and Löwengard, from about 1895 court-conductor at Arolsen, from 1899 also promoter of festivals at Pyrmont (for contemporary music) and since 1909 director of symphony-concerts at Nuremberg. With Kämpfert in 1909 he started the association of German conductors and shared in the founding of the orchestral school at Bückeburg.

Meister, Karl Severin (n. Frankfort, 1818–1881, Montabaur). Hessian church-musician, from 1851 teacher at the Montabaur Seminary. He began the collection *Das kathol. deutsche Kirchenlied*, vol. i, 1862 (2d ed. 1886), continued by Bäumker (vol. ii, 1883).

Mel, Raynald. 16th C. *G.*

Mela, Vincenzo (Isola, 1821–1897, Cologna Veneta). Italian composer of the operas *Il Feudatorio*, 1853, *Il Convento di S. Nicola*, 1858, *La Testa di Bronzo*, 1855, *Cristoforo Colombo*, 1857, and *Il Casino di Campagna*, 1865.

Melani, Alessandro (?1630–1703) and **Jacopo** (1623–?). 17th C.

Melartin, Erkki Gustaf (Kexholm, 1875). Gifted Finnish composer, pupil of the Helsingfors Conservatory and of R. Fuchs, from about 1895 teacher of theory at the Helsingfors Conservatory and since 1911 its director, turning aside in 1908–11 to conduct the Viborg symphony-orchestra. He is counted a leader in the circle of the younger Finnish composers. Has written the opera *Aino*, 1907, 4 symphonies (1902–12), the symphonic poems *Siikajoki* and *Traumgesicht*, an orchestral suite, a violin-concerto (1913), 4 string-quartets, a violin-sonata, music for *Prinsessan Törnrosa*, a cantata (1907), choruses, many piano-pieces and songs. See Flodin, *Finska Musiker*, 1900.

Melba, Nellie [**Nellie Porter Armstrong**, née Mitchell] (n. Melbourne, 1861). Famous Australian operatic soprano, musically gifted from early childhood, but not formally trained till after marriage in 1882 to Capt. Charles N. F. Armstrong, then pupil of Cecchi and Mme. Marchesi. She made her début in concert at Sydney in 1885 and at London in 1886 and in opera at Brussels in 1887 (using her stage-name, derived from Melbourne). From 1888 she was permanently engaged at Covent Garden, London, but soon became known as star in leading Continental capitals and from 1893 in the United States, from 1903, also, in Australia again. In New York she has been chiefly connected with the Metropolitan, but in 1906–07 sang at the Manhattan. In 1917 she was with the Chicago Opera Company. Since 1918 she has taught in Melbourne. Her voice is singularly pure, even and flexible, making her supreme in coloratura rôles. Among the premières at which she has assisted are Bemberg's *Elaine* (1892) and Saint-Saëns' *Hélène* (1904). Biographies by Zedlitz, 1896, and Murphy, 1909. *G, A.*

Melcer, Henryk (Kalish, 1869–1915, in Galicia [in battle]). Gifted Polish pianist and composer,

trained at the Warsaw Conservatory and by Leschetizky, taking the Rubinstein prize in 1895 and the Paderewski prize in 1898 (both for concertos), from about 1895 touring extensively in Germany, Russia and France, in 1900 teacher at the Helsingfors Conservatory, in 1901–02 at the Lemberg Conservatory and also conductor of the Harmonie there, in 1903–06 at the Vienna Conservatory and from 1908 conductor of the Warsaw Philharmonic. Wrote the operas *Marja*, 1904, and *Protasilaos and Laodamia*, the choral work *Pani Twardowska*, 2 piano-concertos, a piano-trio, a violin-sonata, characteristic piano-pieces, transcriptions of songs by Moniuszko, a *Canzona* for women's voices, etc.

Melchior, Edward A. (Rotterdam, 1860). Author of a biographical dictionary (1889), containing data about many Dutch musicians.

Melgunov, Julius von (Vetluga, 1846–1893, Moscow). Pupil of the Petrograd and Moscow Conservatories and of Westphal, applying the latter's system of rhythmic analysis to some of Bach's preludes and fugues, with other similar studies. Also collected Russian folk-songs (1879–85, with Klenovsky and Blaramberg) and wrote choruses.

Melis, Carmen (Cagliari, 1885). Able Sardinian operatic soprano, pupil of Teresina Singer, Carignani and J. de Reszké, from 1906 appearing widely in Italy, in Egypt, at Odessa and Warsaw, in 1909–10 at the Manhattan, New York, in 1911–13 with the Boston Opera Company and then at the New York Metropolitan and the Paris Opéra. Her vocal and dramatic gifts are superior and have been mainly applied to modern French and Italian rôles. *A.*

Melli, Domenico Maria. 17th C.

Meltzer, Charles Henry (London, 1852). Good English critic, from about 1875 European correspondent for New York and Chicago papers, removing in 1888 to New York, where he has been on the staff of the *World*, *Herald*, *American*, *Cosmopolitan* and (lately) *Independent*. In 1903–07 he was assistant to Grau and Conried at the Metropolitan. Has written many plays, libretti for operas, singing-versions in English of various important operas, including *Walküre*, *Rheingold* and *Königskinder*. *A.*

Meluzzi, Salvatore (Rome, 1813–1897, do.). Eminent Italian church-musician, from 1852 maestro at St. Peter's in Rome, writing a large variety of masses, Requiems, Psalms, motets and other church-music, including especially a Stabat Mater and a Miserere.

Membrée, Edmond (Valenciennes, 1820–1882, n. Paris). French composer, trained at the Paris Conservatory. Wrote the operas *François Villon*, 1857, *L'Ésclave*, 1875, *Les Parias*, 1876, and *La Courte Échelle*, 1879, with 2 not given, the cantata *Fingal*, 1861, choruses for *Œdipe Roi* and many songs. Memoir by Mention, 1908.

Mendel, Hermann (Halle, 1834–1876, Berlin). Noted Saxon critic and lexicographer, pupil of Mendelssohn, Moscheles and Wieprecht, from 1853 connected with music-publishing in Berlin (till 1868), writer for several papers there and in 1870 founder of the *Deutsche Musiker-Zeitung*. Author of lives of Nicolai (1866) and Meyerbeer (1868, '69), contributions to Mode's *Opernbibliothek* and especially the first part of a remarkable *Musikal. Conversations-Lexikon* (to letter M, in vol. vii), 12 vols. 1870–83 (completed by Reissmann). This latter was the most comprehensive work up to its time and remains of much value. *G.*

Mendelssohn, Arnold (Ratibor, 1855), son of a cousin of the following. Able Silesian composer, trained at the Berlin Hochschule, from 1880 organist and teacher at Bonn University, in 1883–85 conductor of the Bielefeld Musikverein, from 1885 professor at the Cologne Conservatory and since 1890 Gymasium professor at Darmstadt and church-director, besides from 1912 teaching at the Hoch Conservatory in Frankfort. He gained the title of royal professor in 1899. Has written the operas *Elsi, die seltsame Magd*, 1896, *Der Barenhäuter*, 1900, and *Die Minneburg*, 1909, the choral works *Abendkantate*, 1881, *Das Leiden des Herrn*, *Auferstehung*, *Neckreigen*, *Der Hagestolz*, 1890, *Frühlingsfeier*, 1891, *Paria*, 1905, *Pandora*, 1908, *Aus tiefer Not* and Psalm 137, fine *a cappella* choruses and songs, besides editing oratorios and other works by Schütz. Theol. D. of Giessen Univ. in 1917. See Nagel in *Monographien moderner Musiker*, 1906.

Mendelssohn-Bartholdy, Jacob Ludwig Felix (Hamburg, [Feb. 3] 1809–1847 [Nov. 4], Leipzig), son of Abraham M., banker at Berlin (from 1811), and grandson of Moses M., famous Jewish philosopher.* The family was wealthy and cultivated, the mother being the children's first teacher in music and other subjects. Their Berlin home was a social center, so that careful training under tutors was constantly supplemented by contact with writers, artists, musicians, diplomats and many distinguished visitors. Felix had lessons from L. Berger, Zelter, Henning, Mme. Bigot (1816, Paris) and finally Moscheles (1824). His progress was stimulated by weekly musicales held at the family home at which leading players and singers assisted. He began to play in public at nine and at ten joined the Singakademie (as alto, continuing later as tenor). In 1820 began the systematic series of his formal compositions (now deposited in the Berlin Library). The solidity of his precocious development is attested not only by the number and variety of the earlier works, but by the impression made in 1826 by his overture to *A Midsummer-*

* The name Bartholdy was appended by Abraham M. when, like some other members of their families, he and his wife (née Lea Salomon) adopted Christianity. It had already been used by her brother. Both the Mendelssohns and the Salomons were identified with Berlin.

The other children were Fanny Cäcilie (1805–1847), from 1829 wife of the painter Hensel, Rebecca (b. 1811) and Paul (b. 1813). Fanny was as precocious as Felix in music and was his special companion always, while Rebecca and he studied Greek together as children. The latter married Professor Derichlet.

Night's Dream and in 1827 by his short opera *Die Hochzeit des Camacho*, followed by his directing the Singakademie in a revival of Bach's St. Matthew Passion in 1829. At sixteen, when he became committed to a musical career, he was already a finished player on piano, organ and viola and an expert composer.

The years 1829–32 were mainly filled with travel or sojourns in England, southern Germany, Austria, Italy, Switzerland and France, mostly for general culture. In 1830 he declined a place in Berlin University and in 1832 failed of election as Zelter's successor in the Singakademie. In 1833, however, he conducted the Lower Rhine Festival at Düsseldorf and was then made town-musician there, with varied and onerous duties. He soon handed the opera over to Rietz, but continued energetically with the rest till 1835, when, after leading another festival at Cologne, he accepted a call to be conductor of the Gewandhaus Orchestra in Leipzig. His work here was promptly crowned with immense success and around him gathered a circle of eminent musicians, including the violinist David and also Schumann.

From this point his life became extremely strenuous, owing partly to his own insistent aspiration and partly to his growing fame, which took him often away as performer or conductor and also brought burdens of counsel or correspondence. Besides other trips he went often to England. The stream of creative activity went on incessantly, his largest works being the oratorio *Paulus* (1836) and the *Lobgesang* (1840). In 1837 he was happily married at Frankfort to Cécile Jeanrenaud (daughter of a Swiss clergyman).

In 1841 he was induced by the King of Prussia to take charge of the music-section of a projected Academy of Arts at Berlin. This uncongenial task led to two sojourns, made annoying by the vagueness of the scheme and the jealousy or apathy of individuals. The one genuine result of his efforts was the reorganization of the Cathedral Choir, which has ever since been famous. Returning to Leipzig, he gained the support of the King of Saxony for the founding of a Conservatory, which was opened in 1843 with a brilliant staff of teachers and presently drew many students from far outside of Germany. Into this epochal enterprise he threw himself with vigor and ability. But he also had duties at Berlin and Dresden as kapellmeister at both courts. In his many absences Hiller and Gade filled his place as conductor, though in 1845–46 he resumed it more or less. In 1846 he had conducting to do at Aix, Düsseldorf, Liège, Cologne and finally Birmingham (his ninth trip to England), where his *Elijah* had a memorable first performance. A few months later his sister Fanny suddenly died. The shock of this, added to the strain of the preceding years, was so severe that he soon followed, his untimely death being felt generally throughout Germany and England as a public calamity.

His musicianship was thoroughly masterly on every side, enabling him to execute his conceptions with rapid precision, fullness and finish. He was instinctively clear, orderly and normal in his ideas and his expression of them. His habitual forms were those of the classical school, though often treated with freshness and ingenuity. And his temperament led him to keep uppermost that which was bright, buoyant, animated and energetic. His total style may be said to embody one face of the characteristically German spirit. In many ways he is strikingly akin to Mozart, though much less affected by Italian influence. In his serious writing he is obviously related to Bach, though lacking in the latter's profundity and sheer originality. Some of his nobler passages, however, rise to a fine sublimity of thematic massiveness. He reaches his best in his larger choral works and in those for chamber-ensemble.

The fascination of his ardent and brilliant personality, the earnest vivacity of his gifts as performer on both piano and organ, the solidity of his general artistic equipment and his inevitable renown as head of the Gewandhaus Orchestra and then of the first German conservatory—all these combined to give him for a few years extraordinary influence. It happened that his career coincided in time with the strong putting forth of different strains of romanticism under geniuses like Schumann, Chopin, Berlioz, Liszt and Wagner. With Schumann he had much intimacy, but even with him, and still more with the others, he had no strong sympathy. His instinctive predilections were rather classical in essence, though by no means stiffly reactionary. He was foremost in promoting the Bach revival. He magnified the style of Haydn, Mozart and Beethoven. As composer he hardly touched the field of opera. As teacher he insisted upon thorough discipline in form, structure and exactness of detail. In all these ways he exerted more and more a restraining and conservative influence. It may be that the historic value of this is greater than has always been recognized. Yet the fact that he was more a preserver of continuity with the past than a breaker of new paths takes something from his eminence to many minds.

The following is a summary of his works (opus-numbers in brackets:

Orchestral Works

Symphonies—C min. [11] (1824), '*Italian*', A [90] (1833), *Lobgesang* (symphonie-cantata) [52] (1840, for 400th anniversary of the invention of printing), '*Scotch*', A min. [56] (1842), '*Reformation*', D [107]. Also 12 early works (all but one for strings only) and string-fugues.

Overtures—*A Midsummer-Night's Dream*, E [21] (1826), for wind, C [24], *Die Fingalshöhle* or '*Hebrides*', B min. [26] (1830), *Meeresstille und glückliche Fahrt*, D [27], *Die schöne Melusine*, F [32] (1833), *Ruy Blas* [95] (1839), '*Trumpet*', C [101]. Also *Trauer-Marsch* [103] (1836, funeral of N. Burgmüller) and March in D [108] (1841, for a fête to the painter Cornelius).

Concertos—for piano, G min. [25], D min. [40] (1837); for violin, E [64] (1844). *Capriccio Brillante*, B min. [22]; *Rondo* (or *Capriccio*) *Brillante*, E-flat [29] (1834); *Serenade* and *Allegro Giojoso*, B min. [43]

(1838), all for piano. Also early concertos for piano, for violin and 2 for two pianos.

Chamber-Works

Piano-octet, E-flat [20]; piano-sextet, D [110] (1824); string-quintets, A and B-flat [18, 87] (1831, '45).

String-quartets, E-flat (1823), E-flat [12] (1829), A [13] (1827), D, E min., E-flat [44] (1837–38), F min. [80] (1847). Piano-quartets, C min. [1] (1822), F min. [2] (1823), B min. [3] (1825). Andante, Scherzo, Capriccio, Fugue [81], for strings.

Piano-trios, D min. [49] (1839), C min. [66]. 2 pieces for clarinet, basset-horn and piano [113–4] (1833). Also an early string-trio.

Violin-sonata, F min. [4]. 'Cello-sonatas, B-flat [45] (1838), D [58]. *Variations Concertantes* [17] (1829), *Lied ohne Wörte* [109], both for 'cello. Also early sonatas for violin (one, however, dated 1838), for viola and for clarinet.

Piano-Works

Sonatas—G min. [105] (1821), E [6] (1826), B-flat [106] (1827).

Capriccios and Fantasias—F-sharp min. [5] (1825), E [14] (Rondo), E, on *The Last Rose of Summer* [15], A min., E min., E [16] (1829), F-sharp min. '*Sonate Écossaise*' [28] (1833), A min. E, B-flat min. [33] (1833–4), E [118] (1837), B min. (Scherzo), F-sharp min. (Scherzo and Capriccio).

Variations Sérieuses [54] (1841); variations, E-flat [82] (1841), B-flat [83].

Lieder ohne Wörte, 8 books, each of 6, 1 [19] (1830), 2 [30] (1833), 3 [38] (1836–7), 4 [53] (1841), 5 [62] (1842–4), 6 [67] (1843–5), 7 [85] (1834, '41, '45), 8 [102] (1842, '45). *Albumblatt* [117]. *Andante Cantabile* and *Presto Agitato*, B (1838). *Gondellied*, A (1837).

6 Preludes and Fugues [35] (1832–7); Prelude and Fugue, E min. (1827,'41); 3 Preludes and 3 Studies [104] (1834, '36); *Perpetuum Mobile* [119]; Étude, F min. (1836).

7 *Charakterstücke* [7]; 6 *Kinderstücke* [72] (1842); 2 *Clavierstücke*.

For 4 hands—*Allegro Brillante* [92] (1841); *Duo Concertante* (variations on march from Weber's *Preciosa*) (with Moscheles).

Various fantasias, fugues, studies, etc., of early date.

Organ-Works

6 Sonatas [65] (1839, '44–5); 3 Preludes and Fugues [37] (1837); Fugue, F min. (1839); Prelude, G min. (1841); Andante (with variations) and Allegro (1844). Also many early fugues.

Choral Works

Oratorios—*Paulus* or *St. Paul* [36] (1836, Düsseldorf), *Lobgesang* or *Hymn of Praise* [52] (1840, Leipzig) [see under orchestral works above], *Elias* or *Elijah* [70] (1846, Birmingham), *Christus* [97] (unfinished).

Psalms—115 [31] (1830), 42 [42], 95 [46] (1839), 114 [51] (1839), 2, 43, 22 [78] (1844), 98 [91] (1844).

Lauda Sion [73] (1846); *Tu es Petrus* [111] (1827); *Verleih' uns Frieden* (1831); *Festgesang* (1840); *Hear my Prayer* (1844). Also 3 early works.

Die erste Walpürgisnacht [60] (1831–2); *An die Künstler* [68] (1846). Also 1 early work.

Te Deum; Nunc dimittis, Jubilate, Magnificat [69] (1847); 2 Kyries (1833, '46); Responsorium et Hymnus [121]; Hymn [96] (1840, '43); about 15 other motets, anthems and sacred choruses [23, 39, 79, 115, 116].

Dramatic Works

Die Hochzeit des Camacho, comic opera [19] (1827); *Heimkehr aus der Fremde* or *Son and Stranger*, singspiel [89] (1829); *Loreley*, operetta (unfinished) [98]. Also 5 early operettas.

Music for Sophocles' *Antigone* [55] (1841), Shakespeare's *Midsummer-Night's Dream* [61], Racine's *Athalie* [74] (1843–5), Sophocles' *Œdipus in Colonos* [93] (1845). Also early music for Calderon's *El Principi Constante*.

Songs and Part-Songs

Aria, *Infelice!* [94] (1834). About 85 songs [8, 9, 19, 34, 47, 57, 71, 84, 86, 99, 112, etc.] and many early. 9 duets [63, 77].

About 50 part-songs [41, 48, 50, 59, 75, 76, 88, 100, 120], including *Die Stiftungsfeier* (1842).

Additional Accompaniments, etc.

Handel's *Israel in Egypt*, *Solomon*, *Dettingen Te Deum* and *Acis and Galatea*.

Editions of Bach's Violin-Chaconne, Chorale-Preludes and Elaborations, etc.

Standard edition, edited by Rietz, is published by Breitkopf & Härtel (1874–77), and also a Thematic Catalogue (1846, 3d ed. 1882). Collections of letters by Paul Mendelssohn, 1861, '63, Nohl, 1867, Polko, 1868, Devrient, 1869, Hiller, 1874, F. Moscheles, 1888, Friedländer, 1891, Wolff, 1907, and Klingemann, 1909. Memoirs by Lampadius, 1848, Benedict, 1850, Schubring, 1866, Reissmann, 1867, Devrient, 1869, Hensel, 1879, Rockstro, 1884, Schrader, 1898, Stratton, 1900, Hadden, 1904, Blackburn, 1904, Wolff, 1906, Bellaigue, 1907, Stoecklin, 1907, Hartog, 1908, Dahms, 1919, etc. *G.*

Mengal, Martin Joseph (Ghent, 1784–1851, do.). Belgian hornist and conductor, pupil of the Paris Conservatory, from 1806 playing at the Odëon and the Feydeau in Paris, from 1825 theater-director or conductor at Ghent, Antwerp and The Hague and from 1835 director of the Ghent Conservatory. Wrote 5 operas (1818–28), an overture, 2 horn-concertos, a large variety of chamber-pieces (many for wind-ensemble), etc.

Mengelberg, Josef Willem (Utrecht, 1871). Eminent Dutch conductor, trained at the Utrecht and Cologne Conservatories, from 1891 town-director at Lucerne and since 1895 conductor of the Concertgebouw-Orkest at Amsterdam, besides from 1898 leading the choral society Toonkunst there and from 1907 the Museum Concerts at Frankfort, as well as from 1908 those of the Cäcilienverein. From 1903 he has often served as guest-conductor elsewhere, especially at London (Philharmonic). In 1905 and since 1921 he has been one of the conductors of the New York Philharmonic. He is a foremost interpreter of Strauss.

Mengelberg, Kurt Rudolf (Krefeld, 1892). Rhenish writer, educated at Leipzig University (Ph.D. 1915), then settling in Amsterdam, where he has prepared program-books for the Concertgebouw Orchestra. Has written orchestral and chamber-pieces, songs and a monograph on G. A. Ristori (1916).

Menges, Isolde (Brighton, 1894). Gifted English violinist, pupil of her father, Sametini and Auer, appearing in London from 1913 and in New York from 1916.

Mengewein, Karl (Zaunroda, 1852–1908, Berlin). Thuringian conductor and composer, from 1876 teaching at the Freudenberg Conservatory in Wiesbaden and from 1881 also leading the Sacred Music Society, and since 1896 in Berlin, where till 1896 he joined Freudenberg in starting a new music-school, besides being from 1888 choirmaster at the Bethlehemkirche and from 1893 at the Zwölf Apostelkirche, in 1889 founding the Oratorienverein and later conducting also a men's chorus and the *a cappella* society Madrigal. Wrote the oratorio *Johannes der*

Täufer, 1892, the cantatas *Martin Luther*, *Frau Musica* and *Frühlingsfeier*, an operetta (1884), several singspiele, a Requiem, motets, women's choruses, songs, the overture *Dornröschen*, violin- and viola-pieces, a piano-method and *Die Ausbildung d. musikal. Gehörs*, 1908, besides translating J. K. Fabricius' opera *Schön Karen* from the Danish.

Mengozzi, Bernardo (Florence, 1758–1800, Paris). Italian operatic tenor, pupil of Potenza, from about 1780 appearing in Italy, in 1786 in London and then active in Paris, where he was long at the Théâtre de Monsieur and from 1795 taught at the new Conservatory. Wrote about 12 operas (from 1790) and most of the Conservatory singing-method (finished by Langlé). *G.*

Ménil, Félicien de (Boulogne, 1860). French historical student, after extensive travel in America, Asia and Africa, from 1899 professor at the École Niedermeyer in Paris. Author of monographs on Monsigny (1893), Josquin des Prés (1896), the Flemish contrapuntal school (1895, extended, 1906) and the history of dancing (1904). Has also written the comedy *La Janelière*, 1894, the operetta *Gosses*, 1901, and 2 ballets (1902).

Mennicke, Karl (Reichenbach, 1880–1917, in battle). Saxon conductor and writer, educated at Leipzig University (Ph.D. 1905), in 1906–07 connected with the Leipzig Opera, from 1907 conductor of the Glogau Singakademie, from 1911 opera-director at Treves and then conductor of the Liegnitz orchestra, meanwhile giving orchestral novelties in Munich and Berlin, and from 1913 conductor at Helsingfors (opera and orchestra). Author of *Hasse u. d. Brüder Graun als Symphoniker*, 1906, and articles in the 6–8th editions of Riemann's *Lexikon*, besides editing the Riemann *Festschrift*, 1909.

Menter, Joseph (n. Landshut, 1808–1856, Munich). Able Bavarian 'cellist, pupil of P. Moralt, from 1829 in the court-band at Hechingen and from 1833 in that at Munich. He made wide tours from Austria to England. *G.*

Menter, Sophie (Munich, 1848–1918, n. do.), daughter of the above. Eminent Bavarian pianist, pupil of the Munich Conservatory, Niest, Tausig, Von Bülow and Liszt, appearing at Stuttgart in 1863 and soon gaining international fame, with many honors. In 1883–87 she was professor at the Petrograd Conservatory. Wrote *Ungarische Zigeunerweisen* for piano and orchestra (instrumented by Tchaikovsky) and piano-pieces. In 1872–86 she was the wife of the 'cellist Popper. *G.*

Mercadante, Giuseppe Saverio Raffaele (Altamura, 1795–1870, Naples). Eminent Italian composer, pupil of Zingarelli at the Naples Conservatory, from 1818 becoming known through instrumental works and in 1819 entering on a long operatic career which took him hither and thither, including sojourns in various Italian cities, at Madrid and Lisbon (1827–29), Paris and Vienna. From 1833 he was maestro at Novara Cathedral, following Generali, in 1839 in a like position at Lanciano and from 1840 Zingarelli's successor as director of the Naples Conservatory. At Novara he lost one of his eyes and in 1862 became wholly blind. Wrote about 60 operas (1819–66), including *L'Apoteosi d'Ercole*, 1819, *Elisa e Claudio*, 1821, *Ipermestra*, 1824, *Ezio*, 1827, *I Briganti*, 1836, *Il Giuramento*, 1837 (counted his best), *Il Bravo*, 1839, and *Leonora*, 1844, many cantatas for occasions, about 20 masses, Psalms, motets and other church-music, *Le Sette Parole di Nostro Signore*, many orchestral 'sinfonie' (overtures or fantasias), including those in memory of Donizetti, Bellini (1860), Pacini (1868) and Rossini (1868), as well as characteristic or descriptive pieces, numerous songs and solfeggi, etc. Memoirs by Neumann, 1855, and Bustico, 1921. *G.*

Méreaux, Jean Amédée Lefroid de (Paris, 1803–1874, Rouen). Able French pianist, pupil of Reicha, from 1835 settled in Rouen. Editor of *Les Clavecinistes de 1637 à 1790*, 1867, and author of *Variétes Littéraires et Musicales*, 1878 (with memoir by Marmontel). *G.*

Merian, Hans (Basel, 1857–1905, Leipzig). Swiss critic and writer, author of *Mozarts Meisteropern*, 1900, a notable *Gesch. d. Musik im 19. Jahrh.* 1902 (2d ed. by Smolian, 1906, 3d ed. by Egg, 1914), and many *Führer* to operas, symphonies, etc.

Merian, Wilhelm (Basel, 1889). Swiss student of musicology, educated at Basel and Berlin Universities (Ph.D. 1916), author of a thesis on Kotter's tablatures and a history of the Basel Conservatory (1917).

Mériel, Paul (Mondoubleau, 1818–1897, Toulouse). French violinist and composer, pupil of Napoleão and Somma, early playing with operatic troupes (for a time at Amiens) and after 1847 teaching at Toulouse, where he later became head of the Conservatory. Wrote the opera *L'Armorique*, 1854, several comic operas, the dramatic oratorio *Caïn*, the symphony *Le Tasse* [*Tasso*] and chamber-music. He was a member of the Légion d'Honneur.

Merikanto, Oskar (Helsingfors, 1868). Able Finnish organist and composer, trained at Helsingfors, Leipzig and Berlin, from about 1890 organist at St. John's in Helsingfors and conductor at the National Opera. Has written the operas *The Girl of Pohja*, 1899, and *The Death of Elina*, pieces for organ, piano and violin, and songs, besides editing a collection of folksongs.

Merk, Joseph (Vienna, 1795–1852, n. do.). Gifted Austrian 'cellist, pupil of Schindlöcker, from 1818 leading player at the Vienna Opera, from 1823 professor at the new Conservatory and from 1834 in court-service, besides concert-tours. Wrote a 'cello-concerto, a concertino, variations, fantasias and excellent études. *G.*

Merkel, Gustav Adolf (n. Bautzen, 1827–1885, Dresden). Eminent Saxon organist, pupil of Joh. Schneider, Jul. Otto, Reissiger and Schumann, from 1858 at the Waisenhaus, from 1860

at the Kreuzkirche and from 1867 at the Hofkirche (Catholic), besides from 1861 teaching at the Conservatory and in 1867–73 conducting the Dreyssig Singakademie. Wrote 9 organ-sonatas (one for 4 hands and double pedal), important preludes and fugues, a *Weihnachts-Pastorale*, many fantasias, chorale-preludes, fugues, studies and a method, besides motets, piano-pieces and songs. *G.*

Merkel, Johannes Gottfried (Leipzig, 1860). Saxon pianist and composer, trained at the Leipzig University (Ph.D.) and Conservatory and under Liszt, from 1888 teaching at the Riga Conservatory, in 1892–94 at the Eichelberg Conservatory in Berlin and since 1898 at the Leipzig Conservatory, from 1918 with the title of royal professor. Has written a symphony, an overture, a piano-concerto, a string-quartet, a piano-sonata and various pieces, mostly contrapuntal, besides editing works by Muffat and Mme. Backer-Gröndahl.

Merkel, Karl Ludwig. Professor at Leipzig University, author of several works on the voice and the vocal organs (1856–73).

Merklin, Joseph (n. Freiburg, Baden, 1819–1905, Nancy). Noted organ-maker, trained by his father and Walcker, from 1843 building up a business at Brussels (from 1853 with his brother-in-law F. Schütze), from 1855 with a branch in Paris. They built the organ in St.-Eustache in Paris.

Merlo, Alessandro. 16th C. *G* (Alessandro).

Mermet, Auguste (1810–1889, Paris). French composer, pupil of Lesueur and Halévy, writing the operas *Le Bannière du Roi*, 1835, *Le Roi David*, 1846, *Roland à Ronceveaux*, 1864, and *Jeanne d'Arc*, 1876. See Peellaert, *Cinquante Ans de Souvenirs*, 1867.

Mérö, Yolanda (Pest, 1887). Gifted Hungarian pianist, pupil of her father and the Pest Conservatory, from 1903 appearing with marked success at Dresden and throughout Europe, since 1909 also in America. In 1908 she was made professor at the Pest Conservatory. In 1909 she married Hermann Irion of New York.

Mersenne, Marin (1588–1648). 17th C. *G.*

Mersmann, Hans (Potsdam, 1891). Prussian musicologist, educated at Munich, Leipzig and Berlin Universities (Ph.D. 1914), from 1915 assistant in the music-history seminar at Berlin University, teacher at the Stern Conservatory and critic for the *Allgem. Musikzeitung*, and from 1921 at the Technische Hochschule. Author of *Beiträge zur Ansbacher Musikgeschichte*, 1916, and a series entitled *Kulturgesch. d. Musik* (2 vols. out). He is a member of the Folk-Song Commission and is engaged on an exhaustive collation of their comprehensive collections, as well as being himself a poet of note.

Mertens, Joseph (Antwerp, 1834–1901, Brussels). Belgian violinist and composer, from about 1855 playing at the Antwerp Opera and teaching at the Conservatory, in 1878–79 conductor at the Flemish Opera in Brussels, then inspector of Belgian music-schools and later director of the Hague Opera. From 1866 wrote about 10 effective short operas, including *De Zwaarte Kapitein*, 1877, the oratorio *L'Angelus*, 1876, etc.

Mertke, Eduard (Riga, 1833–1895, Cologne). German-Russian pianist, pupil of Von Lützau and Agthe, first appearing when but ten and making his formal début in Russia in 1850. In 1853–59 he was a violinist in the Gewandhaus Orchestra at Leipzig, but resumed tours as pianist in 1859. From 1869 he taught at the Cologne Conservatory. Wrote the operas *Lisa*, 1872, and *Kyrill von Thessalonica*, the cantatas *Des Liedes Verklärung* and *Blumengeister*, a piano-suite and some pieces and études, besides editing Chopin's works, concerted pieces of Weber, Hummel and Mendelssohn and a collection of Ukrainian folk-songs.

Mertz, Joseph Kasper (Presburg, 1806–1856, Vienna). Noted Hungarian guitarist, from 1840 for about fifteen years touring through Austria, Poland and Germany, after 1842 assisted by his wife, née Josephine Plantin, who was a good pianist.

Merula, Tarquinio. 17th C. *G.*

Merulo [Merlotti], Claudio, (1533–1604). 16th C. *G.*

Merz, Karl (Bensheim, 1836–1890, Wooster, O.). Hessian organist and teacher, from 1854 in America, at first in or near Philadelphia and in the South, from 1861 music-director at Oxford College and from 1882 at Wooster University (both in Ohio). From 1868 he wrote with ability for *Brainard's Musical World* (Cleveland) and edited it from 1873. Wrote a piano-trio, a sonata, many pieces, songs, choruses and organ-pieces, besides 3 operettas. Author of methods for piano and for reed-organ, a text-book in harmony and *Music and Culture*, 1890 (edited by his son). His library went to the Carnegie Institute in Pittsburgh. *A.*

Merz, Viktor (Brünn, 1891). Moravian chemist and composer, pupil of Frobeler, Fuchs and Schreker, since 1918 settled at Brünn. Has written a *Komödien-Ouvertüre*, a *Prolog zu einem romantischen Schauspiel*, the choral work *Natur, Gesänge des Hafis* for baritone and small orchestra and many songs.

Mesnard, Léonce (Rochefort, 1826–1890, Grenoble). French civil official and from 1865 in literary work. Author of a critique of Schumann (1866) and *Essais de Critique Musicale*, 1888 (on Berlioz and Brahms).

Messager, André Charles Prosper (Montluçon, 1853). Eminent French organist, conductor and composer, pupil of the École Niedermeyer (Paris) and of Saint-Saëns, early winning prizes with instrumental and vocal works. From 1874 he was assistant-organist at St.-Sulpice in Paris, in 1880–81 director at the Théâtre Éden in Brussels, then again in Paris as organist at St.-Paul-et-St.-Louis and in 1882–84 choirmaster at Ste.-Marie-des-Batignolles. In 1898–1903 he was conductor at the Opéra-Comique, in 1901–07 artistic director at Covent Garden in London,

in 1907–19 one of the directors of the Opéra and in 1919–20 once more director at the Opéra-Comique. In 1908 he succeeded Marty as conductor of the Conservatory Concerts, and in 1918 made a tour with the orchestra in America. In 1907 he was made officier in the Légion d'Honneur. His style is refined, melodious and skillful, though without marked originality or force. His works include the following:

Operas—*François les Bas-bleus*, 1883 (begun by F. Bernicat), *La Fauvette du Temple*, 1885, *La Béarnaise*, 1885, *Le Bourgeois de Calais*, 1887, *Isoline*, 1888, *La Basoche*, 1890, *Madame Chrysanthème*, 1893, *Mirette*, 1894, *Le Chevalier d'Harmental*, 1896, *Véronique*, 1898, *Les Dragons de l'Impératrice*, 1905, *Fortunio*, 1907, *Béatrice*, 1914.

Operettas—*Le Mari de la Reine*, 1889, *Miss Dollar*, 1893, *La Fiancée en Loterie*, 1896, *Les P'tites Michus*, 1897, enormously popular.

Ballets—*Fleur d'Oranger*, 1878, *Les Vins de France*, 1879, *Mignons et Vilains*, 1879, *Les Deux Pigeons*, 1886, *Scaramouche*, 1891, *Amants Éternels*, 1893, *Le Chevalier aux Fleurs*, 1897, *Le Procès des Roses*, 1897, and *Une Aventure de la Guimard*, 1900.

Incidental music for Delair's *Hélène* (1891) and for Moreau and Carré's *La Montagne Enchantée* (1897).

Cantatas—*Don Juan et Haydée*, 1876, *Prométhée Enchaîné*.

A symphony (1875). Some piano-pieces. About 20 songs.

See articles in *Musica*, 1908, and Sere, *Musiciens d'Aujourd'hui*, 1711. *G, A.*

Messchaert, Johannes Martinus (Hoorn, 1857–1922, Berlin). Gifted Dutch baritone, pupil of the Cologne, Frankfort and Munich Conservatories, for a time teacher and choral conductor at Amsterdam, also singing in De Lange's *a cappella* choir, but from about 1885 famous as a lieder-singer and Bach interpreter. He toured at times with Jul. Röntgen. From 1911 he taught at the Berlin Hochschule and from 1920 at the Zurich Conservatory. Sketch by Martienssen, 1914.

Mestrino, Niccolò (Milan, 1748–1789, Paris). Italian violinist, from about 1770 in the bands of Princes Esterházy and Erdödy, then touring in Italy, Germany and France, from 1786 a favorite in Paris. Wrote 12 concertos, sonatas, caprices, études, etc. *G.*

Metallov, Vassili Mihailovitch (n. Saratov, 1862). Russian church-musician, trained at Moscow, from 1894 teaching at the Synodal School and since 1901 professor of church-music at the Conservatory. Author of works on the technique and a history of Russian church-music (from 1893).

Metastasio, Pietro Antonio Domenico Bonaventura [name originally Trapassi] (Rome, 1698–1782, Vienna). Celebrated Italian poet, educated under the critic Gravina as patron, from 1730 court-poet at Vienna. He excelled in the drafting of opera-texts, which were elegant and fluent, though without high dramatic value. They became the fashion throughout the 18th century, some of them being put to music 30–40 times by different composers. They include (with date of earliest musical setting)

Operas—*Didone Abbandonata*, 1724, *Siface*, 1726, *Siroe*, 1726, *Catone in Utica*, 1727, *Ezio*, 1728, *Semiramide*, 1729, *Alessandro nell' Indie*, 1727, *Artaserse*, 1730, *Demetrio*, 1731, *Adriano in Siria*, 1732, *Issipile* 1723, *Olimpiade*, 1733, *Demofoonte*, 1733, *La Clemenza di Tito*, 1734, *Achille in Sciro*, 1736, *Ciro Riconosciuto*, 1736, *Zenobia*, 1740, *Temistocle*, 1742, *Antigono*, 1743, *Ipermestra*, 1744, *Attilio Regolo*, 1750, *Il Rè Pastore*, 1751, *L'Eroe Cinese*, 1752, *L'Isola Disabitata*, 1754, *Nitteti*, 1759, *Alcide al Bibio*, 1760, *Il Trionfo di Clelia*, 1760, *Tetide*, 1760, *Egeria*, 1764, *Romolo ed Ersilia*, 1765, *Il Parnasso Confuso*, 1765, *Il Trionfo d'Amore*, 1765, *Partenope*, 1767, *Il Ruggiero*, 1771.

Oratorios—*La Passione*, 1730, *S. Elena*, 1731, *La Morte d'Abel*, 1732, *Giuseppe Riconosciuto*, 1733, *La Betulia Liberata*, 1734, *Gioas, Rè di Giuda*, 1735, *Isacco*, 1740.

Many other texts of slighter extent, used for 'feste teatrali', 'azioni teatrali', etc.

He was careful to arrange his poems so as to conform to the established operatic customs of the time, providing for a fixed rotation of recitatives and arias. His works have been collected in 1780–82 and 1816–20, and were critically estimated by Calzabigi in 1755 and 1790. Memoirs or studies by Mattei, 1785, J. A. Hiller, 1786, Burney, 1796, Karajan, 1861, Mussafia, 1882, Falconi, 1883, Zito, 1904, and Leonardi, 1909. See also catalogues by Wotquenne, 1901, '05 (texts of Zeno, Metastasio and Goldoni), Fehr, 1912 (on Zeno), and Sonneck, *Opera-Librettos*, 1914. *G.*

Methfessel, Albert Gottlieb (Stadtilm, 1785–1869, n. Gandersheim). Thuringian composer, from 1810 in court-service at Rudolstadt, from 1822 director at Hamburg and in 1832–42 court-composer at Brunswick. Wrote very popular songs and part-songs, piano-sonatas and pieces, an opera and an oratorio. See Riehl, *Charakterköpfe*, 1879. *G.*

Métra, Jules Louis Olivier (Rheims, 1830–1889, Paris). French conductor and composer of dance-music, pupil of the Paris Conservatory, from 1855 leader at various Paris theaters and dance-halls, in 1872–77 conductor at the Folies-Bergère, as well as at balls at the Opéra-Comique, the Opéra and the Monnaie (Brussels). Wrote about 20 operettas, ballet-divertissements, etc., and innumerable taking dances.

Mettenleiter, Dominicus (Thannhausen, 1822–1868, Ratisbon), brother of the following. Catholic theologian, associated with his brother at Ratisbon, where his fine musical library was combined with that of Proske. Author of histories of music in Ratisbon (1866) and in the Oberpfalz (1867), lives of his brother (1867) and of Proske (1868, 2d ed. 1895) and contributions to his brother's *Enchiridion*.

Mettenleiter, Johann Georg (n. Ulm, 1812–1858, Ratisbon), brother of the above. Würtemberger church-musician, from about 1840 choirmaster at the Ratisbon Cathedral. Wrote important masses, a Stabat Mater, Ave Maria, Misereres, Psalm 95, etc., and edited a *Manuale Breve Cantionum*, 1852, and *Enchiridion Chorale*, 1855, both with organ-accompaniments.

Metzdorff, Richard (Danzig, 1844–1919, Berlin?). Prussian conductor and composer, pupil of F. Geyer, Dehn and Kiel, from 1865 theater-director at Düsseldorf, Berlin, Nuremberg, Brunswick and finally Hanover, where he conducted a piano-school till 1914, then moving to Berlin.

Wrote the operas *Rosamunde*, 1875, and *Hagbart und Signe*, 1896, 3 symphonies, the overture *King Lear*, an orchestral *Phantasiestück*, a violin-concerto, a piano-quintet, a string-quartet, piano-trios, piano-sonatas and pieces, the choral ballade *Frau Alice* and songs.

Metzger, Ottilie (Frankfort, 1878). Eminent Hessian operatic contralto, pupil of Frau Nicklass-Kempner, G. Vogel and Reicher, from about 1897 appearing at Halle and Cologne, and since 1903 engaged at the Hamburg Opera, besides many visits and tours elsewhere (as at Bayreuth, in Austria, Belgium, England and America [1914–15]). In 1902–08 she was the wife of the writer Klemens Froitzheim and in 1910 married the bass Theodor Lattermann. She is equally notable in opera and concert.

Meuerer, Johannes Georg (Würzburg, 1871). Able Bavarian church-musician, trained at the Würzburg Music School, in 1892–1921 active at Gratz as teacher in the school of the Styrian Musical Union, from 1899 organist at the Herz-Jesu-Kirche and from 1904 at the Cathedral. Has written about 20 masses, a Requiem, motets, other church-music, an *Auferstehungschor*, etc., besides an organ-method.

Meursius, Johannes (1579–1639). 17th C.

Meusel, Johann Georg (Eyrichshof, 1743–1820, Erlangen). Professor of history at Erlangen University, author of a *Deutsches Künstler-Lexikon*, 2 vols. 1778, '89, and other lexicographical works that contain musical data.

Mey, Kurt Johannes (Dresden, 1864–1912, do.). Saxon historical student, trained at Berlin and Leipzig Universities, in 1890–93 chorusmaster at Karlsruhe, then living at Dresden. Author of *Der Meistergesang in Geschichte u. Kunst*, 1892 (2d ed. 1901), *Die Musik als tönende Weltidee*, 1901 (part i only, *Die metaphys. Urgesetze d. Melodik*), and many essays in the *Bayreuther Blätter*, etc.

Meyer, Gustav (Königsberg, 1859). Prussian theater-director, pupil of Schwalm and the Leipzig Conservatory, from 1885 working at Liegnitz, Görlitz, Eisenach, Dorpat, Breslau, Stettin (from 1895), Leipzig (Stadttheater) and Prague (Landestheater). Has written operettas (from 1897), the ballet *Elektra*, the ballet-pantomime *Künstlerfest*, the farce *Aus bewegter Zeit*, and over 30 effective songs.

Meyer, Jenny (Berlin, 1834–1894, do.). Prussian contralto, pupil of the Stern Conservatory (Berlin), in 1855–65 favorably known throughout Germany and in England, then teaching at the Stern Conservatory and becoming its owner and director in 1888.

Meyer, Karl Klemens (Ober-Planitz, 1868). Saxon violinist and violist, pupil of Hilf and Herm. Ritter, though at first self-taught, from about 1885 playing in various orchestras (often as concertmaster), finally joining the Bremen Philharmonic under Erdmannsdörfer (as violist) and since about 1900 soloist (viola) in the court-band at Schwerin, often playing also at Bayreuth and the Wagner performances at Munich. Has written a piano-trio (with viola), many viola-pieces and êtudes and a method, men's choruses and songs, besides editing sets of old works for viola, violin or piano. Author of histories of the court-music at Schwerin (1913) and at Güstrow (not yet issued).

Meyer, Kathi G. (Berlin, 1892). Prussian historical student, trained at Berlin University, from 1919 lecturing at the Luckenwalder Hochschule in Berlin and since 1922 librarian of the Hirsch library in Frankfort. Author of able essays on the history of sacred music.

Meyer, Leopold von (n. Vienna, 1816–1883, Dresden). Showy Austrian pianist, pupil of Czerny and Fischhof, from 1835 almost constantly on tour throughout Europe, visiting America in 1845–47 and 1867–68. He confined himself mostly to salon-pieces of his own, but rendered with clever effectiveness.

Meyer, Waldemar Julius (Berlin, 1853). Excellent Prussian violinist, pupil of Joachim, playing in the court-orchestra at Berlin in 1873–81 and then active as soloist and leader of his own Quartet, with many tours. Has written several pieces for his instrument.

Meyer, Wilhelm (Speyer, 1845–1917, Göttingen). Professor of philology at Göttingen University, author of important studies in the history of verse and rhythmics, collected as *Gesammelte Abhandlungen zur mittellatein. Rhythmik*, 2 vols. 1905.

Meyer-Helmund, Erik (Petrograd, 1861). Gifted German-Russian singer and composer, pupil of his father, Kiel and Stockhausen, from 1881 becoming widely known through recitals in Germany and England, largely devoted to his own graceful songs (many to original texts). Has written the operas *Margitta*, 1889, *Der Liebeskampf*, 1892, and *Traumbilder*, 1912, the singspiel *Taglioni*, 1912, the operettas *Trischka*, 1894, *Lucullus*, 1905, and *Die Heiratslustigen*, the ballet *Rübezahl*, 1893, the 'tanzspiel' *Münchener Bilderbogen*, 1910, an orchestral serenade, a violin-fantasia, melodious piano-pieces, men's choruses and over 200 songs. *G.*

Meyer-Olbersleben, Max (n. Weimar, 1850). Able Saxon teacher and composer, pupil of Müller-Hartung, Liszt and the Munich Conservatory, from 1877 teaching at the Würzburg Music School, where in 1907–20 he was director, besides conducting the noted Liedertafel. From 1896 he was an officer in the Deutscher Sängerbund. Since 1885 he has held the title of royal professor. Has written the operas *Clare Dettin*, 1896, and *Der Haubenkrieg*, 1902 (comic), the overtures *Feierklänge* and *Festouvertüre*, the symphonic poem *Sonnenhymnus*, a piano-trio, a viola-sonata, a flute-sonata, 3 'cello-pieces, the choruses *Das begrabene Lied*, *Der Blumen Rache*, *Zigeunermädchen*, *Eine alte Mär* and others for mixed voices, the men's choruses *Konradin*, *Gothentreue*, *Tanzreigen*, *Des deutschen Liedes Sendung*, *Wanda*, *Das Fest*, *Jubelhymne*, *Der Spielmann*, *Des Königs Einzug* and about 40

other men's choruses, some 60 songs and about 35 highly original piano-pieces.

Meyer-Stolzenau, Wilhelm (Bückeburg, 1868). North German choral conductor, trained at the Weimar Conservatory, from 1893 leader of various societies in Hanover, in 1901–06 head of the Gumbinnen Liedertafel and then teaching again in Hanover. Has written the operas *Der Nachtwächter*, 1900, and *Klein-Däumling*, 1906, the operetta *Grosspapa*, 1906, the symphonic poem *Hero und Leander*, choruses, songs and piano-pieces.

Meyerbeer, Giacomo [**Jakob Liebmann Beer**] (Berlin, [Sept. 5] 1791–1864 [May 2], Paris). Distinguished Prussian (Jewish) pianist and composer, like Mendelssohn the son of a banker and with a cultured mother, besides inheriting wealth from a rich relative. He was musically precocious, having lessons from Lauska and even Clementi, first playing in public at seven and a confident artist at ten, then studying with Zelter, B. A. Weber and Vogler (1810–12), becoming expert in all branches of strict composition. In 1813 he brought out his first opera at Munich and also made his début as pianist at Vienna (though only after months of special self-discipline, due to the impression made on him by hearing Hummel). At Salieri's suggestion, in 1815 he went to Italy to mellow and enrich his dramatic style and there became fascinated with Rossini's methods, which he sought to imitate—with prompt and striking success (notably in *Il Crociato* in 1824). In 1823 he visited Germany and had a memorable interview with Weber, who strove to detach him from his Italian infatuation. A gap in his active production followed and in 1826 he removed to Paris. Here, after elaborate study of French masterpieces and with the aid of the accomplished librettist Scribe, he made a brilliant hit with *Robert le Diable* in 1831. This and *Les Huguenots* in 1836 gave him a sort of imperial position in the operatic world. In 1842 this was strengthened by an invitation to become royal opera-director at Berlin and by his happy fortune in securing Jenny Lind as frequent prima donna there and elsewhere (1844–49). In 1847 he visited Vienna and London, but still spent much time at Berlin, though *Le Prophète*, his next chief work, was produced in Paris in 1849. He next attempted two works after the style of the French opéra comique and was much engaged, also, upon *L'Africaine*, which did not come out till after his death.

His knowledge and ability are unquestionable, as well as his skill in voicing the artistic spirit and tendency of his time. And in his finest works he often attained heights of real grandeur and beauty. But his genius was lacking in spontaneity, in independence and especially in consistency with itself. He constantly needed external stimulus to set his powers in action, was incessantly changing his style to secure attention, displayed the hesitation of a novice in embodying his aspirations and seemed never really to know his own mind about what he apparently finished. He instinctively defined the type of the historical opera and in doing so experimented with several technical procedures that Wagner was beginning to apply in the field of myth with far greater assurance and splendor. His works include the following:

Operas—*Jephthas Gelübde*, 1811, *Alimelek* or *Die beiden Kalifen*, 1813, *Romilda e Costanza*, 1818, *Semiramide Riconosciuta*, 1819, *Emma di Resburgo*, 1819, *Margherita d'Angiù*, 1820, *L'Esule di Granata*, 1822, *Das Brandenbürger Thor*, 1823, *Il Crociato in Egitto*, 1824, *Robert le Diable*, 1831, *Les Huguenots*, 1836, *Das Feldlager in Schlesien*, 1844, *Le Prophète*, 1849, *L'Étoile du Nord*, 1854, *Dinorah* or *Le Pardon de Ploërmel*, 1859, *L'Africaine*, 1865. *Almanzor*, begun in 1823, was not completed. Also the monodrama *Thevelindens Liebe*, 1813, for soprano, with chorus, and the festspiel *Das Hoffest von Ferrara*. The singspiel *Goethes Jugendzeit* was left unfinished.

Incidental music for Michael Beer's [his brother] *Struensee*, 1846 (counted one of his finest works) and choruses for Æschylus' *Eumenides*.

Oratorio—*Gott und die Natur*, 1811.

Cantatas—*Gutenberg* (for unveiling of statue at Mayence, 1837), *Maria und ihr Genius* (for silver wedding of Prince Karl of Prussia), *Festhymnus* (for silver wedding of Friedrich Wilhelm IV, 1848), *Das Genius der Musik am Grabe Beethovens*, an ode to the sculptor Chr. Rauch, *Bavarian Archers' March*, 7 sacred cantatas by Klopstock.

Other choral works—*Brautgeleite aus der Heimat*, serenade (for wedding of Princess Luise), Psalm 91 (for Berlin Domchor), 12 other Psalms (*a cappella*), Pater Noster, Stabat Mater, Te Deum, Miserere, and some quartets.

About 50 songs and part-songs (several with instrumental obbligati).

For orchestra—*Fackeltänze* for the King of Bavaria's wedding, 1846, for that of Princess Charlotte, 1850, and for that of Princess Anna, 1853; March for the Schiller Centenary, 1859, Overture (in march-form) for the London Exposition, 1862, Coronation March, 1863.

Much unpublished piano-music.

He bequeathed 10,000 thalers to establish a Meyerbeer Scholarship, open to German students from the Berlin Hochschule, the Stern or Cologne Conservatories, intended to provide a year and a half of study in Italy, Paris, Vienna, Munich and Dresden. Memoirs by Lasalle, 1864, Pougin, 1864, Blaze de Bury, 1865, Ella, 1868, Mendel, 1868, Schucht, 1869, Kohut, 1890, J. Weber, 1898, Curzon, 1910, Eymieu, 1910, Dauriac, 1913, Hervey, 1913, and Kapp, 1920. *G.*

Meyrowitz, Selmar (Bartenstein, 1875). Prussian conductor, pupil of the Leipzig Conservatory and the Berlin Meisterschule, from 1897 associated with Mottl at Karlsruhe and later at the Metropolitan, New York and on tour in America with Gadski, from 1905 at the German Opera in Prague, then at the Komische Oper in Berlin, from 1913 at the Hamburg Opera and from 1917 engaged in concert-work, especially with the Berlin Philharmonic, but in 1920–21 conducting the Blüthner Orchestra.

Mézeray, Louis Charles Lazare Costard de (Brunswick, 1810–1887, n. Paris). North German conductor, self-taught at first, then pupil of Talliez, Wachethal and Reicha, from 1825 in the opera-orchestra at Strasburg, from 1827 conductor of the opera at Liège and of symphony-

concerts there, in 1830–33 conductor at the court-opera at The Hague, after 1834 conductor or baritone at several places in Belgium and France and from 1843 conductor at the Bordeaux Opera. He also founded the Société Ste.-Cécile, which he brought to much efficiency.

Miceli, Giorgio (Reggio, Calabria, 1836–1895, Naples). Italian composer, trained at the Naples Conservatory, from 1872 director of a women's college in Naples and in 1887–94 of the Palermo Conservatory. Wrote the operas *Zoe*, 1852, *Gli Amanti Sessagenari*, 1853, *Il Conte di Rossiglione*, 1854, *La Fata*, 1875, *Il Convito di Baldassare*, 1878, *La Leggenda di Pisa*, 1885, and *La Figlia di Jefte*, 1886 (the last two on sacred subjects), the operetta *La Somnabule*, 1869, church-music and some chamber-works.

Michael, Rogier (?1550–1618). 16th C. *G.*

Michael, Tobias (1592–1657). 17th C. *G.*

Michaeli [Michal], Louise (Stockholm, 1830–1875, do.). Gifted Swedish operatic soprano, pupil of Garcia, from 1854 engaged at the Stockholm Opera, with tours elsewhere and a sojourn in 1859–63 at Her Majesty's in London, retiring for ill-health in 1873. She was perhaps the ablest Swedish singer since Jenny Lind.

Michaelis, Christian Friedrich (Leipzig, 1770–1834, do.). Lecturer at Leipzig University, author of *Ueber d. Geist d. Tonkunst*, 2 vols. 1795, 1800 (discussion of Kant's æsthetics), *Entwurf d. Aesthetik*, 1796, *Catechismus über Logiers System*, 1828, and many articles on musical æsthetics in periodicals, besides translations of Busby's *History*, Villoteau's essay on Egyptian music, etc.

Micheli, Romano (?1575–1655?). 17th C. *G.*

Michi [Mihi], Orazio (?1595–1641). 17th C.

Mickwitz, Paul Harald von (Helsingfors, 1859). Finnish pianist, pupil of the Petrograd Conservatory and Leschetizky, from 1886 teaching at the Karlsruhe Conservatory, in 1893–95 at the Wiesbaden Conservatory and then removing to America, where he has been active mostly in Texas, but with sojourns in Chicago in 1906–08 (Bush Conservatory) and 1912–16. Since 1916 he has been dean of fine arts at the Southern Methodist University in Dallas.

Middelschulte, Wilhelm (n. Dortmund, 1863). Eminent Westphalian organist, trained by Aug. Knabe and at the Institut für Kirchenmusik, Berlin, in 1888–91 at the Lukaskirche there and then going to Chicago, where in 1891–95 he played at the Cathedral of the Holy Name (also studied further with Ziehn) and in 1899–1919 at St. James (R. C.), besides teaching at the Wisconsin Conservatory in Milwaukee. In 1894–1918 he was organist of the Thomas (Chicago) Orchestra, often appearing in works of large magnitude, both old and new. He has also served extensively as recitalist in America and Europe. Has written an organ-concerto, a Passacaglia, a Toccata on *Ein' feste Burg*, Canons and Fugue on *Vater unser*, a Canonical Fantasia on B-A-C-H, a Chaconne, a cadenza for Handel's 4th Concerto and masterly transcriptions or arrangements of works by Bach and others. *A.*

Mielck, Ernst (Viborg, 1877–1899, Locarno). Gifted, but short-lived, Finnish composer, pupil of Tietze, Bruch and the Stern Conservatory (Berlin), writing a symphony (1897–99), the overtures *Macbeth* and *Dramatische*, a *Finnische Suite* for orchestra, a *Finnische Phantasie* for piano and orchestra, a *Konzertstück* for violin and orchestra, a string-quintet, a string-quartet, the choral works *Altböhmisches Weihnachtslied* and *Altgermanisches Julfest*, piano-pieces and songs. Memoir by Mauke, and see Flodin, *Finska Musiker*, 1900.

Mielezewski, Martin. 17th C.

Mielke, Antonia (Berlin, ?1852–1907, do.). Able Prussian operatic soprano, from about 1875 appearing at Dessau, Würzburg, Vienna, Rotterdam and Cologne, at first in coloratura rôles, but soon in those of heroic character. In 1890–91 she made a fine impression in Wagnerian works at the Metropolitan, New York and in 1891–92 toured in the United States in concert. Until 1902 she continued a favorite in Germany, and then taught in Berlin.

Miersch, Karl Alexander Johannes (Dresden, 1865–1916, Cincinnati). Able Saxon violinist, pupil of Rappoldi, Abel and Massart, in 1887 concertmaster at Gratz, in 1888–90 teacher at Aberdeen (Scotland), in 1892–93 player in the Boston Symphony Orchestra, from 1894 director of the Athens Conservatory, from 1898 touring in Europe and from 1902 again in America, where from 1910 he taught at the Cincinnati College of Music. Wrote a concert-polonaise for violin and orchestra. *A.*

Miersch, Paul Friedrich Theodor (Dresden, 1868), brother of the above. Able Saxon 'cellist, pupil of the Munich Conservatory, since 1892 in New York, where from 1893 he played with the Symphony Society and since 1898 at the Metropolitan. Has written concertos for violin and for 'cello, an *Indian Rhapsody* for orchestra, a string-quartet (1922), pieces for strings, for 'cello and for piano, and songs. *A.*

Mignard, Alexander Konstantinovitch [name originally Sheltobruchov] (Warsaw, 1852). Polish official and composer, pupil of Freyer and the Paris Conservatory, from 1876 in the civil service at Warsaw and since 1893 living at Moscow. Has written the operas *Kolma*, *Vorosheya* and *The Widow*, 2 symphonies, 2 overtures (one *In the Carpathians*), music for both Catholic and Russian services, many piano-pieces and songs.

Migot, Georges (Paris, 1891). Talented French composer, pupil of Bouval, Ganaye and Widor, in 1918–20 taking a series of four special prizes, writing the symphonic 'frescoes' *Agrestides*, the 'symphonie choreographique et lyrique' *Hagoromo*, 1922, a piano-quintet (1920), the string-quartet *Mouvements d'Eau*, a quartet for piano, violins and clarinet, a piano-trio (1919),

3 *Épigrammes* for piano, an *Esquisse* for violin, Christmas part-songs *a cappella* and various songs. Author of essays on æsthetics.

Mihalovich, Edmund von (Fericsancze, 1842). Eminent Slavonian composer, trained by Mosonyi, Hauptmann and Von Bülow, with further study in Italy, from about 1870 head of the Dramatic Academy at Pest and from 1887 Liszt's successor as director of the Musical Academy there, retiring in 1919. Has written the operas *Hagbart und Signe*, 1882, *Wieland der Schmiede* and *Toldi*, 1898, 4 symphonies, several overtures, the orchestral ballades *Das Geisterschiff*, *Hero und Leander*, *La Ronde du Sabbat* and *Die Nixe*, the orchestral *Trauerklänge*, a *Frühlingsphantasie* for tenor and orchestra, etc.

Mikorey, Franz (Munich, 1873). Able Bavarian conductor and composer, pupil of H. Schwartz, Thuille, Levi and Herzogenberg, in 1894 assistant at Bayreuth and Munich, then in succession third director at the Prague Opera and first at Ratisbon, Elberfeld and Vienna, from 1902 court-director at Dessau, making a fine reputation and gaining the title of royal professor in 1917, and since 1919 director of the Helsingfors Opera. Has written the operas *Der König von Samarkand*, 1910, *Phryne* and *Das Echo von Wilhelmsthal*, the symphonies *Tragische* and *An der Adria*, a piano-concerto, a piano-quintet, a piano-trio, the choral work *Nordische Sommernacht*, *Frühlingsgesänge* for tenor and orchestra, men's choruses and songs. In 1913 he extended Mahler's sketches for his 10th Symphony as *Symphonie Engadiana*. Sketch by Hamann in *Monographien moderner Musiker*, 1907.

Miksch, Johann Aloys (Georgenthal, 1765–1845, Dresden). Bohemian singer and teacher, beginning as choirboy at Dresden and becoming a member of the court-choir in 1786 and of the Italian Opera in 1797, besides in 1820–31 being chorusmaster at the German Opera. He was noted as a teacher after Caselli's method (Mme. Schröder-Devrient, Agnes Schebest and Mitterwurzer among his pupils). In early life he made a vain attempt to change his voice from baritone to tenor.

Mikuli, Karl (Czernowitz, 1821–1897, Lemberg). Talented Austrian pianist, pupil of Chopin and Reicha, from 1848 on tour in Russia, Galicia and Rumania, from 1858 director of the Lemberg Conservatory and from 1888 head of his own school there. He prepared an edition of Chopin embodying notes made by the latter. Wrote many piano-pieces, chiefly Polish dances, a clarinet-serenade, a Veni Creator and other sacred vocal works.

Mikusch, Margarethe von (Baydorf, 1884). Austrian composer, pupil of Stocker, Loewengard, Klatte, Klose, Reger and Kwast. Has written a suite for strings, a string-quartet, a string-trio, a piano-trio, 2 partitas for violin solo, preludes and fugues for piano and songs. She was married in 1904 and lives in Munich.

Milan, Luis. 16th C.

Milanollo, Maria (Savigliano, 1832–1848, Paris), and **Teresa** (1827–1904, Paris), sisters. Highly gifted Italian violinists, precociously developed at Turin, Marseilles and Paris (from 1837), where they studied with Lafont and Habeneck, with early tours throughout France, Belgium and Holland, in 1843–45 also in Germany and at Vienna, always with remarkable success. In 1857 Teresa married the French military engineer Parmentier and gave up her public career. She established Concerts des Pauvres at Marseilles. Wrote some violin-pieces and an Ave Maria. *G.*

Milde, Hans Feodor von (n. Vienna, 1821–1899, Weimar). Austrian operatic baritone, from about 1845 engaged at the Weimar Opera, singing at the première of *Lohengrin* (1850), as did also his wife, née Rosa Agthe (1827–1906). Their son **Franz** (b. 1855) is a good baritone, from 1876 at Weimar, from 1878 at Hanover and since 1906 professor at the Munich Conservatory.

Mildenberg, Albert (New York, 1878–1918, do.). American composer, pupil of Joseffy, Klein, C. C. Müller, Sgambati, Massenet and Jemain, while studying at Paris conductor of the Société Symphonique and from 1913 teacher at Meredith College (Raleigh, N. C.). He wrote the short operas *Wood-Witch*, 1909, *Rafaello*, 1910, and *Love's Locksmith*, 1912, the cantata *The Garden of Allah*, 1911, piano-pieces and songs, besides the opera *Michael Angelo*, submitted in 1911 for a prize-competition in New York, but lost in transit.

Mildenburg, Anna von (Vienna, 1872). Eminent Austrian operatic soprano, trained at the Vienna Conservatory, from 1895 noted for appearances at Hamburg and Bayreuth (from 1897) and since 1898 a leading artist at the Vienna Opera, with guest-appearances elsewhere. In 1909 she married the poet Hermann Bahr and with him wrote *Bayreuth u. d. Wagner-Theater*, 1910 (2d ed. 1912). He is also author of *Parsifalschutz ohne Ausnahmegesetz*, 1912.

Milder-Hauptmann, Pauline Anna (Constantinople, 1785-1838, Berlin). Noted Austrian operatic soprano, pupil of Tomascelli and Salieri, from 1803 engaged at the Vienna Opera (marrying the jeweler Hauptmann in 1810), from 1816 at the Berlin Opera and from 1829 touring in Denmark, Sweden and Russia. She sang at the première of *Fidelio* (1805). Her voice was enormously powerful and rich in quality, but she had little real musical or dramatic ability. *G.*

Mildner, Moritz (Turnitz, 1812–1865, Prague). Bohemian violinist, pupil of Pixis, from about 1830 concertmaster at the Prague Opera and from 1842 teacher at the Conservatory. He is noted as the teacher of Laub, Hřimaly and Zajic.

Milhaud, Darius (Aix, Provence, 1892). French modernist, pupil of the Paris Conservatory and of Widor, writing the stage-work *La Brebie Égarée*, music for *Orestes*, the ballet *L' Homme et son Désir*, the cantata *Le Retour de*

l'Enfant Prodigue, a farce, 2 symphonic suites, 3 symphonies for small orchestra, a serenade, *Suites de Danses du Bresil*, 5 string-quartets, sonatas for piano with violins and with wind-instruments, 2 violin-sonatas, a piano-sonata, a Psalm for baritone and orchestra and many songs. He is one 'the Six' (see Honegger).

Mililotti, Giuseppe (Ravenna, 1833–1883, Rome) and **Leopoldo** (b. 1835), brothers. Together wrote the operettas *La Vendetta d'un Folleto* and *Un Sogno nella Luna*, both 1875. The latter also wrote graceful songs.

Millard, Harrison (Boston, 1830–1895, do.). American tenor and song-composer, trained in Italy, in 1854 touring in England with Catherine Hayes and from 1856 teaching in New York. Wrote the opera *Deborah* (not given), a mass, services and other church-music, over 350 songs and many adaptations of foreign songs. *A.*

Miller, Dayton Clarence (Strongsville, O. 1866). Since 1890 professor of physics at the Case School of Applied Science (Cleveland), author of *Boehm on the Flute and Flute-Playing*, 1908, '22, *The Science of Musical Sounds*, 1916, and many articles on acoustics. *A.*

Miller, Edward (Norwich, 1731–1807, Doncaster). English organist, pupil of Burney, at Doncaster parish-church from 1756. Mus.D. of Cambridge Univ. in 1786. Wrote harpsichord-sonatas, flute-pieces, church-music and songs, besides manuals in harpsichord-playing (1771) and harmony (1787) and a *Hist. of Doncaster*, 1804. *G.*

Miller, Frank E. (Hartford, Conn. 1859). American physician in New York, specializing in laryngology, author of *The Voice*, 1910, *Vocal Art-Science*, 1917, and many articles on vocal anatomy and hygiene. He has emphasized a theory of 'kinæsthesia' (rhythmic vibration and its perception and coördination.) *A.*

Miller & Sons Piano Company, The Henry F. Noted piano-making business in Boston, founded in 1863 by Henry F. Miller (1825–1884) and continued by his five sons. *A.*

Miller, Horace Alden (Rockford, Ill. 1872). American composer, trained at the Oberlin Conservatory, since 1904 teaching at Cornell College (Iowa). Has written many pieces utilizing Indian themes or topics, including the orchestral *From the Wickiup* and *The Indian Flute*, various piano-pieces and songs. *A.*

Miller, Russell King (Philadelphia, 1871). American organist, pupil of Von Sternberg, S. P. Warren and B. O. Klein, since 1901 at Temple Keneseth Israel in Philadelphia and from 1909 instructor at the School for the Blind, besides much recital-work. Has written for the organ a *Scherzo Symphonique* (1895), a *Festival March* (1903, A. G. O. prize), a *Concert-Overture* (1909), a *Festival Postlude, Impromptu and Cortège* (1904), etc., besides anthems, songs and piano-pieces. *A.*

Milleville, Francesco (?1565–?). 17th C.

Milligan, Harold Vincent (Astoria, Ore, 1888). American organist, pupil of Carl, C. R. Gale, Johnstone and Noble, since about 1910 in leading New York churches (latterly the Fifth Avenue Baptist and West End Synagogue) and prominent in the Am. Guild of Organists. He has made many recital-tours. Author of a life of S. C. Foster (1920), many magazine-articles and collections of works of the Colonial period (18th C.). *A.*

Milligen, Simon van (Rotterdam, 1849). Dutch composer and critic, pupil of F. W. G. Nikolai and Bargiel, from about 1870 teaching in Middelburg, then organist at Groningen, for 15 years town-director at Gouda and, after a sojourn in Paris, critic for the Amsterdam *Handelsblad*. Has written the operas *Brinio* and *Darthula*, 1898, the choral work *Snowa*, an overture, a string-quartet, cantatas, etc.

Millöcker, Karl (Vienna, 1842–1899, n. do.). Talented Austrian conductor and operetta-composer, trained at the Vienna Conservatory, from 1864 theater-director at Gratz and from 1866 in Vienna, at first at the Harmonie, but after 1869 at the Theater an der Wien. Wrote about 25 sparkling operettas (from 1865), including especially *Der Bettelstudent*, 1881 (in Italian as *Il Guitarrero*), besides many farces and clever piano-pieces.

Mills, Charles Henry (Nottingham, 1873). English organist and teacher, trained at the Guildhall School (London), in 1892–93 touring in America as pianist, from 1894 organist in England at various places, including Aberdeen (city-organist) from 1900 and at Salford in 1906–07. Coming then to America, he first taught at Syracuse University, from 1908 was head of the music-department of the University of Illinois (Urbana) and since 1914 has held a similar place at the University of Wisconsin (Madison). Mus.D. of McGill University in 1911. Has written an overture, music for a Shakespearian masque and for Aristophanes' *Clouds*, the cantatas *Ode to St. Cecilia* and *The Wreck of the Hesperus*, etc. *A.*

Mills, Robert Watkin (Painswick, 1856). Gifted English bass-baritone, pupil of Edwin Holland, Blasco, Barnby, Randegger and Blume, from 1884 in much request for oratorio and festivals, after 1894 also in Canada and the United States. *G.*

Mills, Sebastian Bach (Cirencester, 1838–1898, Wiesbaden). Able English pianist, pupil of his father, Potter, Bennett and the Leipzig Conservatory, later of Liszt, in 1855 becoming organist at Sheffield Cathedral (R. C.), but appearing elsewhere as pianist (Gewandhaus, 1858). From 1859 he was active and influential in America, where he introduced a long list of fine works not previously heard and became also a favorite teacher. In 1859,'67 and '78 he visited Germany with great success. Wrote much brilliant and graceful salon-music. *G, A.*

Milton, John (?1563–1647). 17th C. *G.*

Mincus, Ludwig (Vienna, 1827–?). Austrian violinist, in 1853–55 conductor for Prince Yussupov at Petrograd, from 1861 violinist and

inspector at the Moscow Opera and teacher at the Conservatory, from 1872 for a time connected with the Petrograd Opera and then returning to Vienna. Wrote 16 ballets, including (for Paris) *La Source*, 1866 (with Delibes) and *Nemea*.

Mingotti, Angelo and Pietro (d. 1759), brothers. Managers of troupes of opera-singers that in 1732–56 appeared at various places in Austria and Germany (chiefly at Hamburg, 1744–54). They often engaged able singers (like Cuzzoni, Regina Valentini, Rosalie Holzbauer, etc.) and composers of eminence (like Gluck). See monographs by E. H. Müller, 1915, '17.

Mingotti, Regina, née Valentini (Naples, 1721–1808, Neuburg-on-Danube). Talented German-Italian operatic soprano, pupil of Porpora, when but about fifteen married to Pietro Mingotti (see above) and soon pushed by him in rivalry with Faustina Hasse at Dresden. In 1752–54 she was at Madrid under Farinelli, then at London and in Italy and in 1763-87 lived at Munich. *G.*

Minhejmer, Adam (1831–1904, Warsaw). From 1858 identified with Warsaw, first as ballet-master at the Grand Theater, from 1861 as teacher at the Conservatory and finally as theater-librarian. Wrote the operas *Otto the Hunter*, 1864, *Stratiota*, 1876, *Mazeppa*, 1890, and *The Avenger*, a ballet (with Moniuszko), music for plays, 4 overtures, church-music, a reorchestration of Chopin's concerto in E min. and other arrangements.

Minoja, Ambrogio (n. Lodi, 1752–1825, Milan). Italian conductor and singing-teacher, in 1789–1809 Lampugnani's successor as cembalist at La Scala in Milan and in 1814–24 teacher at the Conservatory. Wrote an opera (1787), a symphony, cantatas, some church-music, excellent solfeggi and a *Lettere sopra il Canto*, 1812.

Mioduszewski, Michael Martin (1787–?). From 1820 professor at Cracow University, editor of collections of Polish Catholic music (1838, supplements in '42, '53–54) and of Polish Christmas songs (1843, additions in 1853).

Mirande, Hippolyte (Lyons, 1862). French teacher and composer, pupil of the Paris Conservatory, from 1886 teaching at the Geneva Conservatory and Academy and since 1890 at the Lyons Conservatory, as well as secretary at the Opéra, critic for the *Progrès* and organist at the Synagogue. Has written the effective ballet *Une Fête Directoire*, 1895, the overtures *Rodogune*, *Frithjof*, *Macbeth*, *Prométhée* and *La Mort de Roland*, etc.

Mirecki, Franz (Cracow, 1791–1862, do.). Galician composer, pupil of Hummel and Cherubini, living from 1822 at Milan, from 1826 at Geneva and from 1838 at Cracow as head of a school for opera-singers. Wrote the operas *The Gipsies*, 1822, *Evandro in Pergamo*, 1824, *I Due Forzati*, 1826, *Cornelio Bentivoglio*, 1844, and *A Night in the Apennines*, 1845, 3 ballets, a mass, an edition of Marcello's Psalms with accompaniment, a string-quartet, a trio, 2 violin-sonatas, 6 piano-sonatas and many other pieces, besides a manual of instrumentation (1825).

Miry, Karel (Ghent, 1823–1889, do.). Belgian composer, pupil of Mengal and Gevaert, from about 1845 theater-conductor at Ghent and from 1857 teacher at the Conservatory. Wrote about 20 operas, operettas and ballets for Ghent, Antwerp and Brussels.

Miskow, Sextus (Nyborg, 1857). Danish composer, pupil of the Copenhagen Conservatory, since about 1880 active at Copenhagen as vocal teacher and critic for the *Berlinske Tidende*. Has written music for the drama *Karl af Riise* and the fairy-tale *Snehvide* (with Chr. Danning), a Nocturne for strings, horns and bassoons, an *Andante Religioso* for strings and harp, a violin-suite, *Fantasiestücke* for clarinet, part-songs and many songs (some with orchestra).

Missa, Edmond Jean Louis (Rheims, 1861–1910, Paris). French composer, pupil of the Paris Conservatory (2d Prix de Rome, 1881), winner later of the Prix Cressent (chamber-music), organist at St.-Thomas d'Aquin. Wrote the operas (mostly short or light) *Juge et Partie*, 1886, *Lydia*, 1887, *Le Chevalier Timide*, 1887, *La Belle Sophie*, 1888, *La Princesse Nangara*, 1892, *Mariage Galant*, 1892, *Dinah*, 1894, *Ninon de Lenclos*, 1895, *Les Deux Peuples*, 1896, *Babette*, 1900, and *Muguette*, 1903, various pantomimes, revues, etc., orchestral and chamber-music, piano-pieces and songs.

Mitterer, Ignaz Martin (St. Justina, 1850). Eminent Tyrolese priest and church-musician, pupil of local teachers and the Ratisbon Music School, from 1882 choirmaster at Ratisbon Cathedral and from 1885 director at Brixen Cathedral. He is counted one of the best modern exponents of the Palestrina style. Has written about 20 masses, 4 Requiems, a Stabat Mater, and over 100 other church-works, besides *Die wichtigsten kirchlichen Vorschriften für Kirchenmusik*, 1905 (4th ed.), and two manuals of practical choir-music (from 1896).

Mitterwurzer, Anton (Sterzing, 1818–1876, n. Vienna). Able Tyrolese operatic baritone, nephew and pupil of Gänsbacher, choirboy at St. Stephen's in Vienna, from about 1835 appearing at Innsbruck and other Austrian towns and in 1839–70 steadily employed at the Dresden Opera. He excelled in works by Marschner and Wagner.

Mittler, Franz (Vienna, 1893). Austrian composer of a string-quartet, a piano-trio, a 'cello-sonata, etc. He studied under Jul. Fischer, Labor, Heuberger and Procházka.

Mizler [von Kolof], Lorenz Christoph (Heidenheim, 1711–1778, Warsaw). Würtemberger lawyer, educated at Leipzig University and from 1734 a magistrate there. In music he was a pupil of Bach, from 1737 lectured at the University, in 1736–54 conducted the *Neu eröffnete musikal. Bibliothek*, almost the first of musical

periodicals, and in 1838 founded a Society of Musical Science, into which came men as important as Bach, Handel and Graun. After 1743 he lived in Poland. Med.D. of Erfurt Univ. in 1747. From 1739 he published several curious works on composition and a translation of Fux' *Gradus* (1842). *G.*

Mjasskovsky, Nicolai Jacovlevitch (n. Warsaw, 1881). Russian-Polish composer, pupil of the Petrograd Conservatory (1906–11), writing 5 symphonies, a sinfonietta for small orchestra, the symphonic poems *Silence* and *Alastor*, 3 string-quartets, a 'cello-sonata, 3 piano-sonatas and about 50 songs.

Mlynarski, Emil (Kibarty, 1870). Eminent Polish conductor and composer, trained at the Petrograd Conservatory, from 1889 touring as violinist in Russia, Germany and England, in 1893–94 assistant conductor at the Warsaw Opera and at the symphony-concerts, from 1894 professor at the Odessa Music School, from 1897 again at Warsaw, until 1903 chief conductor at the Opera, in 1901–05 also of the Philharmonic and in 1904–09 director of the Conservatory, then visiting many cities as guest-conductor. From 1910 he was conductor of the Scottish Orchestra at Glasgow and Edinburgh, often appearing with it in London or with London orchestras (Slavonic Festivals in 1912–13, a British Festival in 1915), but in 1918 returned to Warsaw as director of the opera and the Conservatory. Has written the symphony *Polonia*, 2 violin-concertos (Paderewski prize for the 1st, 1898), violin- and piano-pieces, besides the comic opera *A Summer Night*.

Möckel, Paul Otto (Strasburg, 1890). Alsatian pianist, trained at the Strasburg and Cologne Conservatories, taking the Ibach prize in 1908 and then touring as virtuoso (with special emphasis on recent composers, such as Debussy and Cyril Scott), from 1912 Robert Freund's successor as head of the Zurich Conservatory and from 1922 at Stuttgart. He married the violinist Catharina van Bosch.

Mocquereau, André (n. Cholet, 1849). Distinguished specialist on Gregorian music, from 1875 a Benedictine at Solesmes and, after study under Pothier, teacher there of choral singing, in 1903 removing with the Order to Quarr Abbey in the Isle of Wight (n. Ryde) and becoming prior. He has been foremost in bringing to impressive culmination the researches of Guéranger, Jausions and Pothier. His great work is the *Paléographie Musicale*, issued in sections at intervals since 1889, giving photographic facsimiles of manuscripts of prime historical importance, with transcription of the neumes into quadrate notes and often special essays on the general problem of neume-interpretation. The antiphonaries thus far published are as follows:

1, 10th cent. from St. Gall; 2–3, (gradual) summary of over 200 MSS. 9-17th cents.; 4, 9-10th cents. from Einsiedeln; 5–6, 12th cent. from Brit. Museum; 7–8, 11th cent. from Montpellier; 9, 12-13th cents. from Lucca, with collation from Toledo; 10, 9–10th cents. from Laon; 11, 10th Cent. from Chartres. The essays included are *Origine et classement des différentes écritures neumatiques* (in 1); *Les neumes-accents, De l' influence de l'accent tonique latin et du cursus sur la structure mélodique et rythmique de la phrase grégorienne* (in 2–4); *Du rôle et de la place de l'accent tonique latin dans le rythme grégorien* (in 7–8); *Les signes rythmiques Sangalliens et Solesmiens, L'introitus de la messe* In Medio *et la mélodie authentique du* Credo *selon l'editio Vaticana* (in 10). The views advanced regarding accent and rhythm have aroused much discussion.

Additional publications include *L'art grégorien, son but, ses procédés, ses caractères; Petit traité de psalmodie; La psalmodie romaine et l'accent tonique latin*, 1895; *Méthode de chant grégorien*, 1899; *Rythmique grégorienne*, 1st vol. 1908; *De la transposition sur lignes des notations neumatique et alphabétique*, 1909 (in the Riemann *Festschrift*, with G. Beyssac).

The investigations of the Solesmes circle have become the basis for the *Editio Vaticana* of the Catholic service-books begun in 1904.

Modernus, Jacobus. 16th C.

Moderwell, Hiram Kelly (Fort Wayne, Ind. 1888). American critic, educated at Harvard University, since 1913 writing for magazines in New York and for the Boston *Transcript* (from 1915). Author of *The Theatre of To-Day*, 1914, and contributions to *The Art of Music*, 1914–17. *A.*

Mohaupt, Franz (n. Friedland, 1854–1916, Leipa). Bohemian composer, trained as schoolteacher at Leitmeritz, becoming director of the Prague Orphan Asylum and from 1896 schooldirector at Leipa. Wrote the popular operas *Der Graf von Gleichen*, 1901, and *Schwedennot* (not given), an orchestral suite, a piano-quintet, several choral works, a mass, etc.

Möhler, Anton (b. 1866). Graduate of Tübingen University (Ph.D. 1898), now pastor at Steinhausen, Würtemberg, author of a thesis on the relation of ancient to Gregorian music (1898), a history of ancient and medieval music (1900, 2d. ed. 2 vols. 1907), a *Kompendium* (1909, 2d ed. 1911) and an *Aesthetik* (1910, 2d ed. 1913) of Catholic church-music.

Mohr, Adolf (Munich, 1841). Bavarian conductor and composer, pupil of Von Bülow, Weitzmann and Wüerst, from about 1865 opera-conductor at Riga, Düsseldorf, Hamburg, etc. Has written the operas *Die Loreley*, *Der Vetter aus Bremen* and *Der deutsche Michel* (original text).

Mohr, Hermann (n. Hamburg, 1830–1896, Philadelphia). North German teacher, trained at the Eisleben Seminary, from 1850 in Berlin, where he founded the Luisenstadt Conservatory and led men's choruses, removing in 1886 to teach at the Philadelphia Musical Academy. Wrote the cantata *Bergmannsgruss*, choruses for men's voices, etc. *A.*

Möhring, Ferdinand (Alt-Ruppin, 1816–1887, Wiesbaden). Prussian organist and choral composer, pupil of the Berlin Academy, from 1840 organist and director of the Gesangverein at Saarbrücken, from 1845 organist and teacher at Neu-Ruppin. Wrote many effective men's choruses and part-songs, besides much other music, including 2 operas. Memoir by Möbius, 1893.

Moir, Frank Lewis (Market Harborough, 1852–1902, Deal). English vocal composer, writing over 200 songs, choruses and part-songs (Madrigal Soc. prize in 1881), church-music, the comic opera *The Royal Watchman*, etc.

Mojsisovics, Roderich von (Gratz, 1877). Eminent Styrian conductor and composer, pupil of Degner and the Cologne and Munich Conservatories, from 1903 leader of a men's chorus at Brünn, from 1908 director of the Pettau Music School, in 1910–11 critic for the Leipzig *Volkszeitung*, and since 1912 head of the Styrian Musical Union at Gratz. Has written the operas *Tantchen Rosmarin*, 1913, and *Die roten Dominos* (not yet given), the melodramas *Ninion*, 1907, and *Wahnsinn*, melodramatic harp-music for Sophocles' *Œdipus Rex*, the symphonies *In den Alpen* and *Barock-Idylle*, the symphonic poem *Stella*, a violin-concerto, a string-quartet, a string-trio Serenade, a violin-sonata, an organ-sonata, a *Romantische Phantasie* for organ and several other organ-pieces (including *Festmusik* with wind-instruments), an elaborate choral setting of the *Chorus Mysticus* (from *Faust*), a choral *Weihnachtskantilene*, many choruses and some piano-pieces. Author of lives of Degner (1909) and Reger (1911), analyses of Kienzl's *Don Quixote*, Pfitzner's *Rose vom Liebesgarten* and Liszt's *Bergsymphonie* and *Heldenklage*, program-books and essays in periodicals.

Mokranjac, Stevan (Negotin, 1855–1914, Uskup). The first Serbian composer of note, trained at Leipzig, from 1887 head of a choral society in Belgrade, with which he made tours, and from 1899 founder and director of a music-school there. He published a Serbian liturgy (1901) and 12 choral fantasias on national airs.

Molinari, Bernardino (Rome, 1880). Italian conductor, pupil of the Liceo S. Cecilia, Rome, since 1912 permanent conductor at the Augusteo and often called elsewhere for concert or opera. Has edited Monteverdi's *Sonata sopra S. Maria* (1919) and Carissimi's *Giona*.

Molinaro, Simone. 17th C. *G.*

Molique, Wilhelm Bernhard (Nuremberg, 1802–1869, Cannstatt). Eminent Bavarian violinist and composer, pupil of his father, Spohr and (as protégé of Maximilian I) Rovelli, from 1818 in the Vienna court-orchestra, from 1820 Rovelli's successor as concertmaster of the Munich court-orchestra, in 1826–49 in similar work at Stuttgart under Lindpaintner, then in London till 1866, when he retired to Cannstatt. At intervals from 1822 he made extended tours as virtuoso. He was also famous in ensemble and as able teacher. Wrote a symphony, 6 notable violin-concertos, a 'cello-concerto, a violin-concertino, 8 string-quartets, a piano-quartet, a flute-quartet, 2 piano-trios, violin-duets, concertinos for violin and flute, many violin-solos, 2 masses and the oratorio *Abraham* (1860). Valuable data on his life are in the hands of Walther Schulz of Stuttgart (catalogue with Breitkopf & Härtel). *G.*

Molitor, Gregor Ferdinand (Sigmaringen, 1867). Prior of the Benedictine abbey at Beuron (in the Donauthal), writing masses, an oratorio (1922) and other vocal music, erecting the abbey organ and publishing a handbook of the harmonization of Gregorian melodies (1913).

Molitor, Raphael Fidelis (Sigmaringen, 1873), brother of the above. Benedictine monk, educated at the abbey at Beuron and in 1898–1904 organist there (also lecturer on canon law), then prior and later abbot of the abbey of St. Joseph near Coesfeld (Westphalia). Since 1904 he has been on the Papal commission for the *Editio Vaticana* and is recognized as a foremost authority on Gregorian music. Author of *Reformchoral*, 1901, *Die nachtridentin. Choralreform*, 2 vols. 1901–02, *Choralwiegendrucke*, 1904 (extending points made in Riemann's *Notenschrift*), *Der gregorian. Choral als Liturgie u. Kunst*, 1904, and essays in learned periodicals.

Mollenhauer, Eduard (Erfurt, 1827–1914, Owatonna, Minn.). Able Thuringian violinist, pupil of Ernst and Spohr, from about 1845 touring in Germany, then in Jullien's orchestra in London, with which he and his brother **Friedrich** (1818–1885) came to America in 1853, settling in New York and exercising a fruitful influence as players and teachers. Eduard wrote the opera *The Corsican Bride*, 1861, the comedies *Breakers*, 1881, and *The Masked Ball*, 3 symphonies, a violin-concerto and one for two violins, string-quartets, etc. *A.*

Mollenhauer, Emil (Brooklyn, 1855), son of Friedrich above. Eminent American violinist and conductor, pupil of his father, first appearing when but nine, from 1872 in the Thomas Orchestra and later in the Philharmonic and Symphony Societies, in 1885–88 in the Boston Symphony Orchestra, then conductor for the Germania or Boston Festival Orchestra, as well as directing municipal concerts in Boston, and since 1899 Lang's successor as conductor of the Handel and Haydn Society in Boston, from 1900 also of the Apollo Club and various other choral organizations. In 1904 and '15 he led the Boston Symphony Orchestra at the St. Louis and San Francisco Expositions. His broad musicianship has given him notable influence. *A.*

Moller, Joachim. See Burgk.

Molnár, Géza (Pest, 1872). Hungarian historical student, from 1900 teaching at the Pest Akademie and since 1905 connected with the University (since 1918 as professor). Author of various manuals and articles on Hungarian national music, on music-history in general and on musical science.

Molter, Johann Melchior (?–1765, Durlach). In 1722–33 and again from 1743 court-director at Durlach (for the margrave of Baden), in 1733–43 being church-director at Eisenach. He was a prodigiously fertile composer, credited with about 170 symphonies, 14 overtures, many quartet- and trio-concerti, etc. See notes by Schiedemair, 1913 (in *I.M.G. Sammelbde.*).

Momigny, Jérôme Joseph de (Philippeville, 1762–1838, Paris). Belgian organist, composer and theorist, from 1774 organist at St. Omer and Ste. Colombe, from 1785 at Lyons and from 1800 music-dealer in Paris, but with a sojourn at Tours. Author of a *Cours Complet d' Harmonie et de Composition d'après une Théorie Neuve*, 3 vols. 1806, reinforced by several later treatises (1808, '23, '34) and by many articles in the musical division of the *Encyclopédie Méthodique*, vol. ii, 1818. He extended the theory of overtones in the formation of scales and laid a notable foundation for the modern theory of phrasing. Wrote also chamber-music, sonatas for violin and for piano, an opera, cantatas, etc.

Monasterio, Jesús de (Potes, 1836–1903, Santander). Eminent Spanish violinist, appearing first when but nine, then pupil of the Brussels Conservatory, from 1852 teacher and soloist at Madrid and from 1861 widely known through tours in Spain, France, the Low Countries and Germany. With Guelbenzu he founded the Madrid Conservatory Quartet. He was invited to settle at Weimar as court-director and also was suggested as De Bériot's successor at Brussels, but chose to remain at Madrid as professor at the Conservatory, soloist in the court-orchestra and later conductor for the Société des Concerts. In 1894 he followed Arrieta as director of the Conservatory. Wrote effective violin-pieces, including *Adieu à l'Alhambra*, *Scherzo Fantastique*, *Marche Funèbre et Trionphale*, *Chanson Mauresque* (with orchestra), *Études Artistiques*, several choruses, some *a cappella* motets and songs. Memoir in *I. M. G. Zeitschrift*, 1904. *G.*

Mondonville, Jean Joseph Cassanea de (Narbonne, 1711–1772, n. Paris) [name de Mondonville adopted from his wife]. French violinist, from about 1730 active at Lille and from 1737 in the orchestra of the Concerts Spirituels at Paris, becoming conductor in 1755–62. From 1744 he was also choirmaster at the Royal Chapel at Versailles. Wrote several operas (from 1742), 3 oratorios, effective motets, trios, violin-sonatas (some with much use of 'flageolet-tones'), etc. Memoir by Galibert, 1856, and see Hellouin, *Feuillets d' Histoire*, 1903. *G.*

Monestel, Alexander (San José, 1865). Costa Rican organist, trained at the Brussels Conservatory, from 1884 at the San José Cathedral, from 1902 in Brussels, chiefly at Notre Dame de Bien Secours and since 1917 in Brooklyn (St. John Baptist). Has written 14 masses and a Seven Words. *A.*

Monferrato, Natale. 17th C.

Moniuszko, Stanislaw (Govt. of Minsk, 1819–1872, Warsaw). Polish-Lithuanian organist, conductor and composer, pupil of Freyer and Rungenhagen, from about 1840 organist at St. John's in Vilna and from 1858 director of the Warsaw Opera and later professor at the Conservatory. Wrote about 20 operas, including *Das Nachtlager in den Apenninen*, 1840, *Lotterie*, 1846, *Halka* (1847, in concert), 1854 (the first Polish opera), *Flis*, 1858, *The Countess*, 1860, *The Haunted Castle*, 1865, *The Paria*, 1869, etc., incidental music for about 10 dramas (including *Hamlet*, *Merry Wives of Windsor*, etc.), the choral works *Sonnets from the Crimea* and *Spectres*, 7 masses, 2 Requiems, 4 'Ostrobramer' litanies, hymns, the overture *Bajka*, piano-pieces and nearly 400 songs, besides a text-book in harmony. Memoirs by Walicki, 1873, Wilczynski, 1900, and Jachimecki, 1921. In 1892 the Warsaw Musical Society established a Moniuszko section, designed to publish his complete works, to found a museum under his name, to gather biographical material and to offer scholarships and prizes. *G.*

Monk, Edwin George (Frome, 1819–1900, Radley). English organist, pupil mainly of Macfarren, from about 1840 in English parish churches, in 1844–46 at St. Columba College in Ireland, from 1848 at Radley (at the same time pursuing study at Oxford, becoming Mus.D. in 1856) and in 1859–83 at York Minster, succeeding Camidge. Wrote a service, anthems, several collections of canticles, hymns and chants, and choral settings of Milton's *Ode on the Nativity* and Gray's *The Bard*, besides compiling texts for three oratorios by Macfarren. *G.*

Monk, William Henry (London, 1823–1889, do.). English organist and vocal teacher, pupil of Thos. Adams, J. A. Hamilton and G. A. Griesbach, from about 1843 at various non-conformist churches in London, from 1847 choirmaster and from 1849 organist at King's College, where in 1874 he succeeded Hullah as professor. From 1852 he was also organist at St. Matthias (Stoke Newington), from 1851 teacher at the Blind School, from 1876 at the Nat. Training School and from 1878 at Bedford College, besides lecturing at the London Institution (1850–79) and in Edinburgh and Manchester. Mus.D. of Durham Univ. in 1882. Wrote some 10 anthems and many effective hymn-tunes and was musical editor of the famous *Hymns Ancient and Modern* (from 1861), of a Psalter and a Hymnal for Scotland, of *The Parish Choir* and other popular collections. *G.*

Monleone, Domenico (Genoa, 1875). Italian composer of the operas *Cavalleria Rusticana*, 1907 (revised as *La Giostra dei Falcatori*, 1914), *Alba Eroica*, 1910, *Arabesca*, 1913 (City of Rome prize), *Suona la Ritirata*, 1916, and *Il Mistero*, 1921.

Monn, Georg Matthias (1717–1750, Vienna). Austrian organist and composer, at his death at the Karlskirche in Vienna. He is said to have taught the young Albrechtsberger. Wrote masses, motets and works for ensemble (symphonies, trio-sonatas, quartet-fugues, etc.), the latter, dating from about 1740, being held by some to precede Stamitz in the adoption of the new instrumental style. See *Denkmäler d. Tonkunst*, xv, and, per contra, *Denkm. d. Tonkunst in Oesterreich*, xix, also Riemann, *Stamitz oder Monn?*1908 (in *Blätter für Haus- u. Kirchenmusik*).

Monod, Edmond (Lyons, 1871). French pianist, pupil of B. Roth, Leschetizky and Mme. Stepanov, in 1899–1906 the latter's assistant in Berlin and since 1907 professor at the Geneva Conservatory. Author of *Harmonie et Mélodie*, 1906 (emphasizing melodic motion as the occasion of dissonance), *M. Lussy et le Rythme Musical*, 1912, and essays in the Lyons *Revue Musicale*.

Monpou, François Louis Hippolyte (Paris, 1804–1841, Orleans). French organist, holding several posts in Paris (as in 1818 at Tours Cathedral), pupil and assistant of Choron, but never really well trained. From 1828, however, he secured notice by settings of poems of the romantic school and from 1835 produced about 10 operas, all displaying a mixture of technical ignorance with some gifts for melody and dramatic effect. *G.*

Monsigny, Pierre Alexandre (n. St. Omer, 1729–1817, Paris). Eminent French composer, pupil in part of Gianotti, besides early training as violinist, from about 1750 manager or steward for the Duke of Orleans at Paris and later also in royal employ. His opera-writing began after hearing a French version of Pergolesi's *Serva Padrona* in 1754, though his first opera was not actually given till 1759. The series of works continued (mostly at the Comédie Italienne) till 1777, when he shrewdly ceased producing at the point of greatest success. In the Revolution he lost place and property. From 1798, however, he had a pension from the Opéra-Comique and in 1800–02 was inspector at the Conservatory. In 1813 he was chosen to follow Grétry in the Académie and in 1816 was admitted to the Légion d'Honneur. He was always hampered by the brevity and lateness of his technical training in composition. But he had positive gifts in melody, in delicate characterization and in refined dramatic appeal. He is counted as one of those who established the French comedy-opera as a distinct and enduring type. The list of his works includes 15 operas, viz.:

Les Aveux Indiscrets, 1759, *Le Maître en Droit*, 1760, *Le Cadi Dupé*, 1761, *On ne s'avise jamais de tout*, 1761, *Le Roi et le Fermier*, 1762, *Rose et Colas*, 1764, *Aline, Reine de Golconde*, 1766, *L'Ile Sonnante*, 1768, *Le Déserteur*, 1769, *Le Faucon*, 1772, *La Belle Arsène*, 1773, *Le Rendezvous Bien Employé*, 1774, *Félix*, 1777, besides *Pagamin de Monègue* and *Philémon et Baucis*, not given.

Memoirs by Quatremère de Quincy, 1818, Alexandre, 1819, Hédouin, 1820, and Pougin, 1908. *G.*

Montagnana, Antonio. Italian bass, in 1731–34 and '38 employed by Handel in London for several of his most taxing rôles. In 1734–36 he sang for the rival enterprise under Porpora. For him Handel wrote noted arias in *Ezio*, *Sosarme* and *Orlando*. *G.*

Montagnana, Domenico. Important Italian violin-maker at Cremona and Venice in about 1700–40, counted (with Bergonzi) among Stradivari's best pupils. He excelled in violas and 'cellos as well as violins. But his fame has been obscured by attributions of many of his instruments to Guarneri or Bergonzi. *G.*

Montal, Claude (n. Moulin, 1800–1865, Paris). Noted French piano-maker (blind), from 1834 taking prizes at competitions and from 1851 member of the Légion d'Honneur. Author of a manual on tuning (1834, enlarged, 1836) and a summary of advances in piano-making (1852). Biography by Guadet, 1845.

Montanari, G. (Salerno, 1881). Italian composer of the comedy *Il Birichino di Parigi*, 1913. He studied at the Naples Conservatory.

Montani, Nicola Aloysius (Utica, N. Y. 1880). American organist, pupil of Perosi, Capocci and Mocquereau, since 1907 at St. John the Evangelist's in Philadelphia, founding an *a cappella* Choral Club and the Am. Society of St. Gregory and editing *The Catholic Choirmaster*. Has written a Missa Solemnis, a Stabat Mater, other church-music, the cantata *The Bells*, an orchestral suite, etc. *A.*

Monte, Filippo de (1521–1603). 16th C. *G.*

Montéclair, Michel Pignolet de (Chaumont, 1666–1737, n. Paris). French double-bassist, a pioneer in the use of the modern instrument, playing in the orchestra of the Paris Opéra in 1707–37. Wrote 2 operas (1716, '32), cantatas, a Requiem, trio-sonatas, pieces for flute and violin, etc., and one of the earliest violin-methods (1720). *G.*

Montefiori, Tommaso Mosè (Leghorn, 1855). Italian composer of the operas *Un Bacio al Portatore*, 1884, and *Cecilia*, 1905. He studied with Mabellini and has long been a critic in Rome, at present editing the *Tribuna*.

Montemezzi, Italo (Verona, 1875). Able Italian composer, trained at the Milan Conservatory. Has written the operas *Giovanni Gallurese*, 1905, *Hellera*, 1909, *L'Amore die Tre Rè*, 1913, and *La Nave*, 1918, besides the cantata *Il Cantico dei Cantici*, 1900, and the unfinished *Principezza Lontana*.

Monteux, Pierre (Paris, 1875). Eminent French conductor, trained at the Paris Conservatory, from 1894 making a name in Paris in both concert and opera, also appearing as guest in London, Berlin, Vienna and Pest. In 1916 he came to New York with the Russian Ballet and in 1917–19 was one of the conductors at the Metropolitan, besides leading municipal concerts in 1917 (summer). In the fall of 1918 he took charge of the Boston Symphony Orchestra for a short time (pending Rabaud's arrival) and in 1919–24 was permanent conductor. *A.*

Monteverdi, Claudio (1567–1643). 16th C. *G.*

Moody, Charles Harry (Stourbridge, 1874). English organist, pupil of T. W. Morgan, from 1893 at St. Michael's in Tenbury, Wells Cathedral (deputy), Wigan (1895–99) and Holy Trinity in Coventry, and since 1902 at Ripon Cathedral, besides leading a choral society and lecturing at the Diocesan College. Has written services, anthems and songs (using the pseudonym 'Coulthart Brayton'), besides *Music and*

Emotion, The Evolution of Ecclesiastical Music and a history of Selby Abbey.

Moody, Fanny (Redruth, 1866). Talented English operatic soprano, pupil of Mme. Sainton-Dolby, from 1885 appearing in concert and from 1887 in opera, at first with the Carl Rosa troupes, but after her marriage in 1890 to the manager Charles Manners (q. v.) as the leading artist in their joint-company. She had the versatility to succeed in a great variety of rôles, including those of Wagner as well as current French and Italian composers. *G.*

Moór, Emanuel (b. 1862?). Hungarian pianist and composer, trained at Pest and Vienna, known only through a tour in America in 1885–87 as head of 'concerts artistiques' (with brilliant artists like Lilli Lehmann, Musin and Rummel) and a visit to London in 1894. He has lived at London, Lausanne and Munich, but in odd seclusion. Meanwhile, however, he has put forth a long list of works in many forms and these have found appreciative reception. In 1921, also, he invented a new type of piano, having two keyboards, the upper of which sounds tones an octave higher than the lower, the two being capable of being played independently or coupled (by using a special pedal). This instrument is thought to provide extraordinary extensions of effect, in regard to existing works and as to new writing adapted to its possibilities. His compositions include the operas *Die Pompadour*, 1902, *Andreas Hofer*, 1902, *Hochzeitsglocken*, 1908, and *Der Goldschmied von Paris*, 7 symphonies, orchestral *Improvisationen über ein eigenes Thema*, *Pensées Symphoniques*, a suite, serenade and barcarolle for strings, 2 piano-concertos, 4 violin-concertos, 2 'cello-concertos, a triple concerto for piano, violin, 'cello and orchestra, a suite for double string-quintet, a piano-quintet, a string-quartet, 7 violin-sonatas, 2 violin-suites, 3 'cello-sonatas, many piano-pieces, a mass, over 500 songs, etc.

Moor, Karl (b. 1873). Bohemian composer of the operas *Vij*, 1903, *Hjördis*, 1905, and *Moses*, 3 operettas and a piano-trio.

Moore, Graham Ponsonby (Ballarat, 1859–1916, in Australia). Australian pianist, pupil of Kullak, X. Scharwenka and Moszkowski, long professor at the Royal College, London. Wrote excellent pieces and études for his instrument.

Moore, John Weeks (Andover, N. H. 1807–1887, Boston). American printer and editor, from about 1840 (mostly at Manchester, N. H.) issuing many musical leaflets, manuals and collections. His most ambitious works were a *Musician's Lexicon*, 1845–46, and an *Encyclopædia of Music*, 1854 (appendix in 1875). *A.*

Moore, Thomas (Dublin, 1779–1852, n. Devizes). Famous Irish poet, who as an amateur musician composed or adapted melodies that he sang to his *Irish Melodies* and other sets of lyrics. He also undertook part-songs. *G.*

Moos, Paul (Buchau, 1863). Bavarian æsthetician, musically trained at the Munich Conservatory, but with much vacillation as to a career until about 1900, when, after life in Berlin and Italy, he settled in Ulm. Author of *Moderne Musikästhetik in Deutschland*, 1902, *R. Wagner als Aesthetiker*, 1906, numerous articles in various learned periodicals, *Die psycholog. Aesthetik*, 1914, and *Die deutsche Aesthetik d. Gegenwart*, 1919 (especially on musical æsthetics).

Moraës, João de Silva (Lisbon, 1689–1747?, do.). Noted Portuguese church-musician, long choirmaster at Lisbon Cathedral. Wrote nearly 200 church-works, including Magnificats, Te Deums, a Stabat Mater, etc.

Morales, Cristobal [Cristofero] (?1500–1553). 16th C. *G.*

Morales, Olallo Juan Magnus (Almeria, 1874), his mother being Swedish. Spanish conductor and composer, trained at Gothenburg, the Stockholm Conservatory and by Urban and Mme. Carreño, from 1901 active at Gothenburg, in 1904–05 conductor of the Lausanne Philharmonic, from 1905 director of choral and orchestral societies at Gothenburg, and since 1909 in Stockholm as critic for leading papers and from 1911 professor at the Conservatory. In 1902 he married the singer Clary Asplund. Has written a symphony, the overture *Försommar*, an orchestral serenade and *Andante Lugubre*, a berceuse for flute, violin and strings, a piano-sonata, songs, etc.

Moralt. Four brothers, two born at Mannheim and two at Munich, all members of the court-orchestra at Munich, who together made up a noted Quartet. The leader was **Joseph** (1775–1828), who was concertmaster in the orchestra, and the others **Johann Baptist** (1777–1825), who wrote symphonies and much chamber-music, **Georg** (1781–1818)and **Philipp** (1780–1829). From about 1800 their performances of Haydn's works were famous. *G.*

Moran-Olden, Fanny [name originally Tappenhorn] (Oldenburg, 1855–1905, Berlin). North German operatic soprano, pupil of Haas and Auguste Götze, making her début in 1877 at Leipzig and Dresden, from 1878 a leading artist at Frankfort, from 1884 at Leipzig and in 1891–95 at Munich, with some tours (as to America in 1888–89). In 1879 she married Karl Moran and in 1897 another singer named Bertram.

Moreau, Jean Baptiste (?1656–1733). 17th C.

Morel, Auguste François (Marseilles, 1809–1881, Paris). Self-taught French composer, from 1836 active in Paris, and then at Marseilles, where in 1852–77 he was director of the Music School, returning finally to Paris. Wrote the opera *Le Jugement de Dieu*, 1860, the operetta *La Fille d'Eschyle*, 1848, the ballet *L'Étoile du Marin*, 1850, 2 symphonies, a string-quintet, 5 string-quartets, a piano-trio, cantatas, etc. He twice won the Prix Chartier for chamber-music.

Morelli, Giacomo (Venice, 1745–1819, do.). Librarian at St. Mark's, the discoverer of frag-

ments of the lost *Elements of Rhythm* of Aristoxenos, which he published in 1785.

Morelot, Stéphen (Dijon, 1820–1899, n. do.). Dean of law at Dijon University and also an expert in church-music. From 1845 he joined Danjou in editing the *Revue de la Musique Religieuse* and in 1847 was sent by the government for research in Italy. Author of an essay on music in the 15th century (1856, with examples), a somewhat notable *Éléments de l' Harmonie Appliqués à l' Accompaniment du Plain-Chant*, 1861, *Manuel de Psalmodie en Faux-Bourdons à 4*, 1855 (harmonizations in old style), and many articles in the *Revue* and in *La Maîtrise*.

Morena, Berta (Mannheim, 1878). Gifted Badenese operatic soprano, pupil of Mme. Röhr-Brajnin, since 1898 the leading prima donna at the Munich Opera, succeeding Ternina, in 1908–13 also appearing with great success at the Metropolitan, New York, and in 1914 at Covent Garden, London. Her vocal and dramatic powers are of the highest order.

Morera, Enrique (Barcelona, 1865). Spanish (Catalonian) composer of about 40 stage-works (operas and zarzuelas), many other vocal works, including arrangements of Catalonian folk-songs, a 'cello-concerto, many piano-pieces and dances. Sketch by Iglesias, 1921.

Moretti, Giovanni (Naples, 1807–1884, n. do.). Italian composer, pupil of the Naples Conservatory, becoming director at several theaters and finally at San Carlo in Naples. Wrote over 20 operas (from 1830), 12 masses, a Requiem and much other church-music.

Morgan, George Washington (Gloucester, 1823–1892, Tacoma, Wash.). English organist, pupil of Amott, beginning church-playing at twelve, first at Gloucester, then at London. From about 1845 he conducted the Gloucester Philharmonic (chorus), but removed to New York in 1853, where his chief positions were at Grace Church in 1855–68 and at the Brooklyn Tabernacle in 1870–82. He had a brilliant style and often appeared in recital (as in Boston in 1859 and '63, at the Philadelphia Centennial in 1876, etc.). Wrote a service, anthems, organ-pieces, songs, etc. *A.*

Morgan, John Paul (Oberlin, O. 1841–1879, Oakland, Cal.). Gifted, but short-lived, American organist, trained in New York and Leipzig, in 1865 one of the founders of the Oberlin Conservatory, in 1866–73 organist in New York and then laid aside by ill-health. Translator of Richter's *Harmonie* (1867). *A.*

Morgan, Maud (New York, 1864), daughter of George above. Able American harpist, first appearing when but eleven, pupil of her father, Toulmin and Oberthür, from about 1885 widely known through tours in America. For some years she led the Lenox Choral Society in New York, where she is a favorite teacher. *A.*

Morgan, Robert Orlando (Manchester, 1865). English pianist, pupil of the Guildhall School, London, where he has taught since 1887. Has written the comic opera *Two Merry Monarchs*, 1910, an oratorio, 2 cantatas for women's voices, 3 violin-sonatas, piano-pieces, choruses and songs, besides harmony-exercises.

Moriani, Napoleone (Florence, 1808–1878). Italian operatic tenor, whose rich voice gave him a brief career from 1833, for some years in Italy, in 1841 at Vienna, in 1844–45 at London, and in 1846 in Spain. *G.*

Mörike, Eduard (Stuttgart, 1877). Würtemberger conductor, trained at the Leipzig Conservatory, from before 1900 theater-conductor in America, at Rostock, Kiel, Stettin, Halle and latterly Berlin (Deutsches Opernhaus), besides acting as assistant at Bayreuth, at the Paris production of *Salome* (1907) and at the Halberstadt Festspiele. In 1923 he toured America with the Wagnerian Opera Company.

Morin, Jean Baptiste (Orleans, ?1677–1745, Paris). One of the first composers of French cantatas (1706–12), besides motets and the divertissement *La Chasse au Cerf*, 1709.

Moritz, Landgraf of Hesse (1572–1632). 17th C. *G.*

Morlacchi, Francesco (Perugia, 1784–1841, Innsbruck). Eminent Italian conductor and composer, pupil of L. Caruso, Mazetti, Zingarelli and Martini, from early youth writing much for the church, giving special attention to instrumentation, and beginning operatic composition in 1807 with such success that from 1810 he was director of the Italian Opera at Dresden, where from 1817 he was in competition with Weber. He was fluent and clever, without having much genius. But for a time he achieved a great reputation. Wrote about 25 operas, including *Le Danaide*, 1810, *Il Barbiere di Siviglia*, 1814, *Gianni di Parigi*, 1818, etc., the oratorios *Isacco*, 1817, and *La Morte di Abele*, 1821, a Passion (1812), a Requiem (1827), many showy masses, cantatas, hymns, organ-pieces, etc. Memoir by Rossi-Scotti, 1860. *G.*

Morley, Thomas (1557–1603). 16th C. *G.*

Mornington, Earl of [Garrett Colley Wellesley] (Dangan, 1735–1781, London). Self-taught Irish glee-composer, educated at Dublin University (Mus.D. 1764), where he was also professor in 1764–74. In 1757 he started a choral society in Dublin. Wrote many catches, glees and madrigals (prizes from the Catch Club in 1776, '77 and '79), 2 anthems and some other church-music. Complete edition of glees, etc, by Bishop, 1846. Three sons became famous, including the Duke of Wellington. *G.*

Morphy, Guillermo (Madrid, 1836–1899, do.). Tutor and private secretary of Alfonso XII of Spain, from 1869 (while in Paris in attendance on Queen Isabella) influenced by Gevaert to make researches in old Spanish lute-music, the fruit of which was the valuable *Les Luthistes Espagnols du XVI^e Siècle*, 1902 (posthumous).

Morsch, Anna (Gransee, 1841–1916, Wiesbaden). Prussian piano-teacher, pupil of Tausig, Ehlert and Krigar, from about 1865 active in Berlin (from 1885 with her own Institut) and from 1899 Breslauer's successor as editor of the

Klavierlehrer, besides prominence in teachers' associations. Author of *Der italien. Kirchengesang bis Palestrina*, 1887 (2d ed. 1894), *Deutschlands Tonkünstlerinnen*, 1893, periodical articles and an edition of some of Kirchner's works.

Morse, Charles Henry (Bradford, Mass. 1853). American organist, trained at the New England Conservatory (Boston), where he taught from 1873, besides playing at various Boston churches, in 1875–84 the first music-director at Wellesley College, in 1885–91 founder and director of the Northwestern Conservatory, Minneapolis, in 1891–99 organist at Plymouth Church, Brooklyn, and in 1901–18 the first professor of music at Dartmouth College (N.H.). Has edited numerous collections of organ-pieces, choir-music and hymnals, with some church-works of his own. *A.*

Mortaro, Antonio. 16th C.

Mortelmans, Lodewijk (Antwerp, 1868). Gifted Belgian composer, pupil of the Antwerp and Brussels Conservatories. Has written the symphony *Germania*, the symphonic poem *Wilde Jagd*, pieces for strings, the cantata *Sinai*, the scena *Ariadne* (tenor and orchestra) and many songs that have secured high renown.

Mortier de Fontaine, Henri Louis Stanislas (Vishnevetz, 1816–1883, London). Polish-Russian pianist, from 1832 becoming known as virtuoso in Germany, France and Italy, from 1853 teaching in Petrograd, in 1860–68 in Munich and, after further tours, in London. He is said to have been the first to put Beethoven's op. 106 and many of Bach's works on recital-programs. *G.*

Mortimer, Peter (Puttenheim, 1750–1828, Dresden). English Moravian, educated and employed at various places on the Continent, from about 1780 at Herrnhut. Author of the valuable treatise *Der Choralgesang zur Zeit d. Reformation*, 1821.

Mosca, Giuseppe (Naples, 1772–1839, Messina). Italian conductor and composer, pupil of Feneroli, in 1803–09 accompanist at the Italiens, Paris, in 1817–21 opera-director at Palermo and from 1823 at Messina. Wrote over 40 operas (from about 1790) and 2 ballets.

Mosca, Luigi (Naples, 1775–1824, do.), brother of the above. Italian composer, for a time accompanist at San Carlo, Naples, and later teacher at the Conservatorio S. Sebastiano. Wrote 14 operas, an oratorio, a mass, etc.

Moscheles, Ignaz (Prague, 1794–1870, Leipzig). Eminent Bohemian (Jewish) pianist, teacher and composer, pupil of Dionys Weber, Albrechtsberger and Salieri, appearing as both player and composer when but fourteen and soon after making so favorable an impression in Vienna that he was accepted as a true virtuoso and commissioned by Artaria to prepare a piano-arrangement of Beethoven's *Fidelio* (1814). For several years from 1816 he toured through Germany, France, Holland and England (from 1821), holding his own against even much older rivals (like Hummel). In 1824 he gave lessons to the young Mendelssohn at Berlin. In 1826 he married Charlotte Embden at Hamburg and soon after settled in London, where he was extremely popular as player and teacher. From 1832 he was on the directorate of the Philharmonic, for which he conducted Beethoven's 9th Symphony in 1837 and '38, besides being chosen to follow Bishop in 1845. In 1846, however, Mendelssohn, with whom he had maintained intimate relations, called him to be head of the piano-department in the new Leipzig Conservatory, where he became one of the strongest members of its brilliant faculty. His playing was extremely precise and clean-cut, with notable attention to varieties of touch and gradations of force, but with no little emotional fascination as well as conscientious thoughtfulness. He was highly gifted as an improvisator. As composer his works range from many pieces of a merely salon-character to concertos and sonatas that are both noble and graceful in conception. Though as player he had the power of merging himself in the form and spirit of many styles, as composer he was too ready to adopt the transient vogue of the facile and showy 'arrangement' or 'fantasia', based on an operatic theme. His works include a symphony (1832), the overture *Joan of Arc*, 8 piano-concertos (especially the 3d in G min., the 5th in C, the *Fantastique*, the *Pathétique* and the *Pastoral*), many pieces for piano with orchestra, including *La Marche d'Alexandre*, fantasias on Irish, Scottish and Danish airs, etc., a septet for strings, clarinet and horn, a sextet for strings and horns, variations for string-quintet, a piano-trio, numerous pieces for piano in combination with one or two instruments, several effective works for two pianos (especially *Hommage à Handel*), for 4 hands (sonatas in E and B min.), 4 piano-sonatas (notably the *Caractéristique* and the *Mélancolique*), the *Allegri di Bravura*, a large number of fine études, nearly 30 songs, etc. He translated Schindler's life of Beethoven (2 vols. 1841), making many additions. Memoir by his wife, 2 vols. 1872. Correspondence with Mendelssohn published by his son (1888) and also fragments of an autobiography (1899). *G.*

Mosel, Giovanni Felice (Florence, 1754–?). Italian violinist, pupil of his father and Nardini, appearing first at fifteen, from 1793 Nardini's successor as court-director at Florence and from 1812 playing in the Pergola orchestra. In 1795 he had and sold a valuable Stradivari violin originally made for the ducal chapel in 1690. Wrote some symphonies, quartets, trios and duets (from 1783). *G.*

Mosel, Ignaz Franz, Edler von (Vienna, 1772–1844, do.). Austrian civil official, also conductor, composer and writer, from 1812 the first conductor of the new Gesellschaft der Musikfreunde (being nearly the first to use a baton), from 1820 vice-director of the Opera and from 1829 court-librarian. He was ennobled in 1818. Wrote a few operas and singspiele (from 1813), cantatas, a mass, overtures, etc., besides editing some of Handel's

oratorios. Author of *Versuch einer Aesthetik d. dramat. Tonsatzes*, 1813, a survey of a half-century of music in Vienna (*Allgem. Musikal. Zeitung*, 1818), a life of Salieri (1827), a study of the score of Mozart's Requiem (1829) and a history of the court-library (1835). See Batka, *Moseliana*, 1911–12 (in *Musikbuch für Oesterreich*). *G.*

Mosenthal, Joseph (Kassel, 1834–1896, New York). Able Hessian violinist, pupil of his father, Spohr, Bott and Kraushaar, from 1853 in New York, where in 1855–68 he was the second in the quartet at the Mason–Thomas Soirées. *A.*

Mosenthal, Salomon Hermann von (Kassel, 1821–1877, Vienna). Government official at Vienna from about 1845 (ennobled 1871), author of many texts for stage-works, including the libretti for Nicolai's *Lustige Weiber* (1849), Kretschmer's *Folkunger* (1874), Rubinstein's *Makkabäer* (1875), Goldmark's *Königen von Saba* (1875), Brüll's *Goldenes Kreuz* (1875) and *Landfriede* (1877), etc.

Moser, Andreas (Semlin, 1859). Hungarian violinist, pupil of Joachim and (when debarred from a career as player by arm-weakness) his intimate and valued assistant. In 1888 he became a regular teacher at the Berlin Hochschule, after 1900 with the title professor. With Joachim he edited Bach's partitas and Beethoven's quartets, with Hugo Becker quartets by Mozart and Schubert, and with Schreck Bach's concertos and sonatas. Author of a biography of Joachim (1899, rewritten, 2 vols. 1908) and editor of Joachim's correspondence (with Brahms, 2 vols. 1908, and other, 3 vols. 1911–13). For the Kretzschmar *Festschrift* (1918) he wrote *J. Schop als Violinkomponist* as prelude to a general history of the violin and violin-music.

Moser, Franz Josef (Vienna, 1880). Austrian composer, trained at the Musikfreunde Conservatory in Vienna, from about 1900 conductor at various places, from 1904 double-bassist at the Vienna Opera (where he is still employed), but also in 1906 Mottl's assistant at the Munich Opera and since 1910 on the teaching-staff of the Vienna Conservatory and the Academy, as well as tutor at the University. Has written 2 symphonies and one for small orchestra, the orchestral ballade *Lokis Ritt*, 1907, a serenade for 15 wind-instruments, a string-sextet, a piano-quintet, 3 string-quartets, the choral work *Die Hermannsschlacht*, 2 masses, other church-music, choruses, songs, etc.

Moser, Hans Joachim (Berlin, 1889), son of Andreas above. Versatile Prussian baritone, poet and musicologist, educated at various universities (Ph.D. Rostock, 1910), in music pupil of his father, Van Eyken, Jenner, Kahn, Noë and Felix Schmidt, from about 1910 active at Berlin in concert and oratorio and since 1919 docent at Halle University. Has written the scena *Gesang der Vestalin*, 1912, and 5 sets of songs. Besides other poetry he has brought out the fairy-tale *Die liebe der Rosemarei*, 1912 (with music), and a wholly new text for Weber's *Euryanthe* music (*Die sieben Raben*, produced 1915 at Berlin). Author of a life of Joachim, 1908 (distinct from his father's), *Goethe u. d. musikal. Akustik*, 1910 (in Lilienkron *Festschrift*), *Technik d. deutschen Gesangskunst*, 1911 (2d ed. 1921), a *Gesch. d. deutschen Musik*, 2 vols. 1920 (2d ed. 1922), *Der evangel. Choral als rhythmisches Gebilde*, 1921, *Musikal. Zeitenspiegel*, 1922, various articles in periodicals on acoustics and rhythmics, and unpublished works on stringed instrument music in the Middle Ages and on *Die Entstehung d. Durgedankens*.

Möser, Karl (Berlin, 1774–1851, do.). Prussian violinist, pupil of Böttcher and Haacke, besides inspiration from Rode and Viotti, from about 1800 on extensive tours, after 1811 in the Berlin court-orchestra and head of his own Quartet (after 1840 with the title of royal director). In 1826 he conducted the first rendering in Berlin of Beethoven's 9th Symphony.

Mosewius, Johann Theodor (Königsberg, 1788–1858, Schaffhausen). Able Prussian conductor and teacher, from about 1810 opera-singer at Königsberg, in 1814 becoming director, from 1816 (with his wife) prominent at the Breslau Opera, founder and leader of the Liedertafel there, as in 1825 of the noted Singakademie, besides from 1827 being professor and from 1832 music-director at the University, as well as Schnabel's successor as head of the Church Music Institute. In these and other ways he exerted a fruitful influence not only in Breslau, but elsewhere. He was one of the promoters of the Bach revival. Author of useful pamphlets on Mendelssohn's *St. Paul* (1836), on Bach's cantatas and other choral works (1845) and on the St. Matthew Passion (1852). Memoir by Kempe, 1859. *G.*

Moskowa, Prince de la [Joseph Napoléon Ney] (Paris, 1803–1857, St. Germain), son of Marshal Ney. French noble, brought up in Italy, but from about 1825 prominent in Paris in social, musical and intellectual circles, under the Third Empire becoming senator and general. In 1843 he joined Adam in founding the Société de Musique Vocale, which he long conducted and for which he collected a notable library of works from the 16–17th centuries. Wrote the operas *Le Cent-Suisse*, 1840, and *Yvonne*, 1855, and a fine mass (1831). *G.*

Mosonyi [Michael Brand] (Wieselburg, 1814–1870, Pest). Able Hungarian composer, originally trained along conventional lines, but about 1860 devoting himself to distinctively Hungarian styles and achieving eminence therein. From 1842 he lived at Pest. Wrote the operas *Maximilian* (in German, taken up by Liszt in 1857, but destroyed by the composer when some changes were suggested), *The Fair Ilka*, 1861, and *Almos* (not given), an early symphony (Pest), a funeral-symphony for Count Széchényi (1860), the symphonic poem *Triumph and Lament of the Honved*, an overture (with the national song *Szozat*), many piano-pieces designed to

utilize national sentiment, etc., besides some music for the dedication of the Marienkirche at Gratz (1865). He contributed to Abrányi's musical journal.

Moszkowski, Alexander (Pilica, 1851), brother of the following. Polish critic in Berlin, writing for the *Montagsblatt*, *Wespen* and *Lustige Blätter*. Author of comical *Humoresken* (1893) and *Dichtungen* (1894) of 'Anton Notenquetscher', *Die Kunst in 1000 Jahren*, and a translation of Haweis' *Music and Morals* (1912), besides many other works.

Moszkowski, Moritz (Breslau, 1854), brother of the foregoing. Gifted Polish (-Silesian) pianist and composer, trained chiefly at the Dresden, Stern and Kullak (Berlin) Conservatories, teaching at the last for some years and from 1873 becoming noted as a brilliant and genial player (in England from 1886). In 1897 he removed to Paris. As composer he has much clever versatility, especially in imitating national types, combined with good musicianship and a wholesome vein of sentiment. Has written the opera *Boabdil, der Maurenkönig*, 1892, music for Grabbe's *Don Juan und Faust* (1896), the ballet *Laurin*, 1896, the symphonic poem *Jeanne d'Arc*, the orchestral works *Phantastischer Zug* and *Aus aller Herren Länder*, orchestral suites in F and G min., a Prelude and Fugue for strings, concertos for violin and for piano, a suite for 2 violins and piano, a violin-scherzo, 'cello-pieces, a large number of fine salon-pieces for piano, including noted *Spanischen Tänze*, *Skizzen*, *Tarentella* and concert-études, and some songs. *G.*

Motta, José Vianna da (Island of St. Thomas, 1868). Talented Portuguese pianist and composer, trained at the Lisbon Conservatory and by the Scharwenkas, Liszt, K. Schäffer and Von Bülow, attracting attention when but fourteen and from 1887 making extended tours in Europe, the United States (1892, '99) and South America. For many years he was court-pianist at Berlin, whence in 1915 he went to the Geneva Academie (succeeding Stavenhagen) and in 1917 to Lisbon. Has written the symphony *An das Vaterland*, a string-quartet, the choral work *Lusiaden*, many piano-pieces, including 5 Portuguese Rhapsodies, and arrangements of several works by Alkan (originally for pedalier-piano), including *Prières*, *Préludes* (4 hands) and *Benedictus* (2 pianos). He also edited Liszt's piano-works for the great Breitkopf & Härtel edition. Author of *Studien bei Bülow*, 1896, *Einige Beobachtungen über Liszt*, 1898, *Die Entwickelung d. Klavierkonzerts* and various magazine articles.

Mottl, Felix (n. Vienna, 1856–1911, Munich). Eminent Austrian conductor, trained at the Vienna Conservatory, becoming leader of the Wagnerverein at Vienna and also in 1875–76 assisting in the first performances at Bayreuth. From 1880 he was court-director at Karlsruhe, following Dessoff, and also conductor of the Philharmonic concerts there (till 1892). His leadership of the opera was marked by extraordinary energy and skill. Besides securing high technical perfection he also extended the répertoire so as to include all of Wagner's dramas and all of those of Berlioz (including the first complete rendering of *Les Troyens* in 1890). In 1886 he had brilliant success as chief conductor at Bayreuth, leading to a call to be opera-director at Berlin, which he declined, as also a similar call to Munich in 1898. But he served more or less as guest-conductor, as at London in 1893–94 and at Paris. In 1903 he left Karlsruhe for Munich, at first as general director, from 1904 as associate-director of the Conservatory (with Bussmeyer) and from 1907 as conductor of the Opera. In 1903–04 he visited New York to conduct *Parsifal*, but did not actually do so, owing to protests from the Wagner family. He did an enormous amount of arrangement and orchestration, such as a new version of Cornelius' *Barbier von Bagdad* (1884), followed by another, less radical, made with Levi (1885), a fresh edition of 4 overtures by Wagner (1907), the *Peasants' Cantata* of Bach (1908), as well as the 6th Brandenburg Concerto, a new version of Bellini's *Norma* (1910), instrumentations of 5 songs by Wagner, concertos by Handel and Rameau, songs by Mozart and Schubert, piano-pieces by Schubert and old dances by Lully, Rameau, Grétry and Gluck. He also prepared editions of Donizetti's *Elisir d'Amore* and of all the Wagner operas (1914). His own works included the operas *Agnes Bernauer*, 1880, and *Fürst und Sänger*, 1893, the festspiel *Eberstein*, 1881, the ballet *Pan im Busch*, 1900, a string-quartet (1898) and songs. He was twice married, in 1892 to the singer Henriette Standhartner and just before his death to Zdenka Fassbender (b. 1879), since 1906 leading soprano at Munich. Memoir by Ettlinger (in the *Biograph. Jahrbuch*), and see Kloss, *Monographien moderner Musiker*, 1909. *G, A.*

Mount-Edgecumbe, Richard, Earl of (1764–1839, Richmond). English amateur, composer of the opera *Zenobia*, 1800, and author of *Musical Reminiscences*, 1823 (on Italian opera in England from 1773). *G.*

Mouquet, Jules (Paris, 1867). Talented French composer, trained at the Paris Conservatory (Prix de Rome, 1896) and since 1913 professor there. In 1905 he took the Prix Trémont and in 1907 the Prix Chartier. From 1908 he was vice-president of the Société des Compositeurs. Has written the oratorios *Le Sacrifice d'Isaac* and *Le Jugement Dernier*, the symphonic poem *Persée et Andromède*, the prelude *Diane et Endymion*, the sketch *Au Village* and other works for orchestra, a wind-septet, 2 string-quartets (one with harmonium), sonatas for violin, for 'cello, for flute (*La Flûte de Pan*) and for Mustel organ or harmonium, a *Divertissement Grec* for flute and harp, suites for organ and for harmonium, many pieces for various instruments and for piano and a text-book in harmony.

Mouret, Jean Joseph (Avignon, 1682–1738, Charenton). From soon after 1707 in the service of the Duchess of Maine, in 1728–34 conductor of the Concerts Spirituels and composer to the Comédie Italienne. Wrote numerous operas and other stage-pieces (from 1714) and some sacred music.

Mouton, Jean (?1475–1522). 16th C. *G.*

Mouzin, Pierre Nicolas [called **Édouard**] (Metz, 1822–1894, Paris). French teacher and composer, pupil of the Metz Music School, from 1842 teacher there and from 1854 director, and after 1871 teacher at the Paris Conservatory. Wrote 2 operas, symphonies, cantatas, church-music and songs, besides historical sketches of the Metz Music School and Orphéon.

Mozart, Johann Georg Leopold (Augsburg, 1719–1787, Salzburg). Able Bavarian violinist and composer, largely self-taught while studying law at Salzburg University, from 1743 playing in the court-orchestra of the Archbishop there, becoming later court-composer and in 1762 second conductor, besides from 1777 teaching at the cathedral choir-school. From about 1762, however, his absorbing care was the education and professional advancement of his two gifted children (see below). Author of the next to the earliest violin-method (1756, revised in 1770), which made him famous. Wrote also a few operas, several oratorios, much church-music, 18 symphonies, trio-sonatas and other concerted works, pieces for violin, for organ and for clavier, etc. Many works are included in the *Denkmäler d. Tonkunst in Bayern*, ix. See memoirs or critiques by J. E. Engl, 1902, Friedländer (in *Musik*, iv) and Abert, 1917 (in *Gluck-Jahrbuch*). In 1747 he married Anna Maria Pertlin (or Bertlin) of St. Gilgen (on the Wolfgangsee). *G.*

Mozart, Maria Anna (Salzburg, 1751-1829, do.), daughter of the foregoing and sister of Wolfgang. She began clavier-lessons with her father when but a child, displaying the same precocity as her brother, so that in 1762–68 they toured together as prodigies. She then taught at Salzburg until her marriage in 1784 to Baron von Berchthold (d. 1801), warden of St. Gilgen. She became blind in 1820. She was a finished player and an excellent teacher. Her relation to Wolfgang was always most affectionate and sympathetic. *G.*

Mozart, Wolfgang Amadeus (Salzburg, [July 27] 1756–1791 [Dec. 5], Vienna), son of Leopold above. Distinguished Austrian pianist and composer, one of the most instinctive geniuses in musical history, with Haydn the chief exponent of the type or school of writing often called 'Viennese' or 'classical'. His precocity was phenomenal, so that at ten he was able to play at sight almost anything then written for clavier or violin and was composing for chorus and orchestra. But from the first he was also rigidly trained by his father in the entire routine of his art, besides being taken on a series of professional tours (1762–79) to Munich, Vienna, the Rhine Valley from Stuttgart to Cologne (especially Mannheim), the Low Countries, Paris, London and all the chief Italian cities. Most of his youth was spent in contact with the active musical world, not only making himself known, but gaining invaluable knowledge and experience (as from Christian Bach in London, from Martini in Bologna, from Cannabich and the Mannheim circle, from observations during the Gluck-Piccinni contest at Paris and from orchestras and opera-houses in various places). From at least as early as 1768 he was fairly launched upon the broad current of composition, choral, instrumental and dramatic.

Leopold Mozart was a dependent of the successive archbishops at Salzburg and felt obliged to hold his place as a means of livelihood. Under Sigismund he had leave to travel with his children and in 1770 Wolfgang was made concertmaster in the court-band. But under Hieronymus, who succeeded in 1771, the Mozarts were often treated with harsh disdain. The son came to dread the return to Salzburg. Yet no other occupation presented itself. In 1781, however, while attending the Archbishop in Vienna, he was abruptly and insultingly dismissed.

The remaining ten years were filled with activity, mostly at Vienna, though with trips to Munich and Prague at intervals to bring out operas and in 1789 to Saxony and Prussia. He was in great request as a pianist always and his varied works as composer were admired and applauded. Yet his lack of shrewdness in business and a certain volatility of disposition, combined with various other circumstances, left him always without a stated professional position except (from 1787) that of court-musician. An offer to become court-director at Berlin in 1789 he refused from patriotic motives. In 1782 he had married Constanze Weber at Vienna, whose vivacity and good will were combined with small practical wisdom and considerable ill-health. At the same time that he was demonstrating an unparalleled fertility and richness of artistic inspiration, he was steadily becoming involved in a tangle of sordid cares and difficulties. The result was the sudden close of his career at thirty-five. All the circumstances of his death were pathetic, since to the physical and mental overstrain that laid him open to the deadly typhus was added a mysterious commission to write a Requiem for an unknown patron (in his disordered imagination interpreted as an evil device to provide for his own funeral), a commission that held his intensest ardor to the very end. Only a pitiful handful of friends stood by at last. The funeral was hasty and shabby (in the open street) and the burial was in the common grave of the city's paupers (place unmarked and soon lost).

Despite the brevity of his life and the fact that he held no commanding official position, he was clearly recognized as a prince even in his own day. He was one of the most accomplished keyboard-performers of the time, excelling not

only in dexterity, but in impressive warmth and dignity of interpretation, besides having great readiness in extemporization. He naturally used the Viennese type of piano that had been perfected about 1775 and his style was the compact and polished one that went with that type. He was equally expert upon the violin and the viola (for which he had a special liking). His entire life seems to have been spent in the presence of musical thought. Though abounding in good-fellowship and perpetually indulging in jokes and apparent play, he was really always intent upon artistic creation and expression. Even his most elaborate works were usually fully conceived before being written out and on occasion he was able to produce with brilliant assurance without premeditation. No previous composer—and few later—had shown such affluence, certainty and beauty of inspiration.

To the neat precision of the prevailing form of his time he imparted a luscious charm of melody, harmony and inner structure that were distinctly his own. His instinct for balance and clarity was unerring, but in his hands even the simplest outline was charged with emotional warmth. He attained his highest points in the great concertos, symphonies and operas of his last ten years. It is evident that if he had continued longer he would have risen to still more sublime utterance. As it was, he plainly outstripped the much older Gluck and Haydn and pointed the way for Beethoven and several other masters of the early 19th century. In particular, he showed an appreciation of the instrumental texture of the chamber- and orchestral ensemble that was prophetic. Without working on any such deliberate plan of reform as that of Gluck, he yet powerfully aided the advance of the opera by his intuitive grasp of dramatic values and his exuberant wealth of resource in characterizing personages and in depicting situations. In all his works appeared a fascinating union of genial vitality, absolute musicianship and sympathetic sentiment.

From the outset he sought expression in all the forms and fields of composition that were prominent in his day. He was thoroughly cosmopolitan in his sympathies, due largely to the breadth of his early experience, and was thus able to fuse together the best tendencies of many schools, at the same time ennobling them by the magic of his own individuality. How immediate and powerful was his artistic impress is seen by its reaction on the veteran Haydn, on the younger Beethoven, on the circle of the first romanticists and even on comparatively recent composers. His genius was the consummate flower of the ' classical ' period proper.

A summary of his more than six hundred works is as follows:

Vocal Works

Operas—*La Finta Semplice*, 1769 (Salzburg), *Mitridate*, 1770 (Milan), *Lucio Silla*, 1772 (Milan), *La Finta Giardiniera*, 1775 (Munich), *Idomeneo, Rè di Creta*, 1781 (Munich), *Die Entführung aus dem Serail*, 1782 (Vienna), *Le Nozze di Figaro*, 1786 (Vienna), *Don Giovanni* [*Il Dissoluto Punito*], 1787 (Prague), *Così Fan Tutte*, 1790 (Vienna), *Die Zauberflöte*, 1791 (Vienna), *La Clemenza di Tito*, 1791 (Prague).

Operettas, Dramatic Cantatas, etc.—*Die Schuldigkeit des ersten Gebotes*, 1767 (Salzburg, first part only by Mozart), *Apollo et Hyacinthus*, 1767 (Salzburg), *Bastien et Bastienne*, 1768 (Vienna), *Ascanio in Alba*, 1771 (Milan), *Il Sogno di Scipione*, 1772 (Salzburg), *Il Rè Pastore*, 1775 (Salzburg), *Die Schauspieldirector*, (1786) 1796 (Schönbrunn). Incomplete draft of *Zaïde* (1780); incidental music for *Thamos* (1780?). About 45 arias and scenas, also duets, trios and quartets.

Oratorios and Cantatas—*La Betulia Liberata*, 1772 (Padua?), *Davidde Penitente*, 1785 (Vienna), 2 Masonic cantatas.

Church-Music—15 masses (1768–80); the Requiem (incomplete, finished by Süssmayer); 4 Litanies; 2 Vespers; Te Deum; 9 Offertoriums; Dixit et Magnificat; 4 Kyries; Psalm 130; various other canticles, motets, etc.

About 35 songs, 2 trios and about 20 vocal canons, mostly secular.

Orchestral Works

49 symphonies (from 1764!), including especially those in E-flat, G min. and C [*Jupiter*] (all 1788). [Two of the symphonies are now supposed to be by Abel and M. Haydn respectively.]

16 divertimenti; 11 serenades; 2 cassations; a notturno; 10 short pieces. All these are written for small ensembles.

Concertos—about 25 for piano, with 1 for two pianos, 1 for three pianos and a piano-rondo; 7 for violin, with a concertone for two violins, 1 for violin and viola and 2 violin-rondos; 2 for flute, with 1 for flute and harp and a flute-andante; 1 for clarinet; 1 for bassoon; 4 for horn. [Four of the early clavier-concertos are now supposed to be studies from Schobert.]

A great variety of marches, dances, etc., for various combinations of instruments.

Chamber-Music

9 string-quintets (one with horn and one with clarinet); 1 for piano, oboe, clarinet, horn and bassoon.

26 string-quartets (two with flute and one with oboe); 3 quartet-divertimenti, a serenade and an adagio and fugue; 2 piano-quartets.

7 piano-trios; a trio for piano, clarinet and viola; a divertimento for string-trio. Also a duet for two violins and 2 for violin and viola.

42 violin-sonatas; 2 sets of variations and an allegro for violin and piano.

Keyboard-Works

17 piano-sonatas; 4 fantasias; 5 sonatas and a set of variations for 4 hands; a sonata and a fugue for two pianos; 15 sets of variations; a suite; about 15 minor pieces, mostly dances; 35 cadenzas for the piano-concertos.

17 organ-sonatas, usually with string-trio, but 3 with some wind added.

Miscellaneous

Additional accompaniments for Handel's *The Messiah*, *Alexander's Feast*, *Ode to St. Cecilia* and *Acis and Galatea*.

A large number of vocal and instrumental fragments, longer or shorter, and some works of uncertain authenticity.

Thematic catalogues by André, 1805 (2d ed. 1828), and especially by Köchel, 1862 (supplement, 1889, revised and extended by Waldersee, 1905). Standard edition of works by Breitkopf & Härtel, 24 vols. 1876–86. Memoirs by Niemtschek, 1798 (2d ed. 1808), Nissen, 1828, Holmes 1845 (2d ed. 1878), Jahn, 4 vols. 1856–59 (4th ed. by Deiters, 1905–07), Nohl, 1863 (3d ed. by Sakolowski, 1906), and '80, Wilder, 1880 (4th ed. 1889), Meinardus, 1882, Gehring, 1883 (2d ed. 1911), Klasen, 1897, Fleischer, 1899, Break-

speare, 1902, Prout, 1903, Mirow, 1904, Hartog, 1905, Bellaigue, 1906, Lentner, 1906, Von der Pfordten, 1908, Storck, 1908, Hutschenruijter, 1909, L. Schmidt, 1912, Wyzewa and Saint-Foix, 2 vols. 1912, Schurig, 2 vols. 1913, and Kreitmaier, 1919. The great biography is that by Jahn, but the investigations of Wyzewa and Saint-Foix have shed new light on the youthful period.

Mozart's wife was left in sore straits, but she was able to gain something from concerts at which she appeared as player and singer, and in 1799 she sold to André all the scores still in her hands. In 1809 she married the Danish official G. N. von Nissen and after his retirement in 1820 they lived at Salzburg, where he died in 1826 and she in 1842. Of the two surviving children **Wolfgang Amadeus** (1791–1844) appeared as pianist in 1805, from 1814 was long a teacher and conductor at Lemberg and finally moved to Vienna and then to Karlsbad. He wrote 2 piano-concertos, a string-quartet, a piano-trio, sonatas for violin and for piano, etc.

In 1838 a Mozart prize-scholarship was established out of the surplus from a festival given by the Frankfort Liederkranz. It is awarded every four years. Many famous artists have won it, including Bruch, Humperdinck, etc. In 1842 there was founded at Salzburg the Mozarteum, a municipal institution to maintain a standing orchestra, a music-school and a museum. Since 1880 annual reports have been issued and from 1888 local branches were established in German and Austrian cities. *G.*

Mraczek, Joseph Gustav (Brünn, 1878). Moravian violinist and composer, trained by his father and at the Brünn Music School and the Vienna Conservatory, in 1896–97 touring as virtuoso, in 1897–1902 concertmaster at the Brünn Stadttheater and since 1898 professor at the Music School there. Has written the operas *Der gläserne Pantoffel*, 1902, *Der Traum*, 1909, *Die Insel Aebelö*, 1914, and *Ikdar*, 1921, the pastoral *Der Liebesrat*, music for *Kismet* (1912, and 7 numbers as *Orientalische Skizzen* for small orchestra), the orchestral interlude *Ruslans Traum*, the very effective symphonic burlesque *Max und Moritz*, 1911, a piano-quintet, violin- and piano-pieces. Sketch by E. H. Müller, 1918.

Muck, Karl (Darmstadt, 1859). Distinguished Hessian conductor, educated in philology at Heidelberg and Leipzig Universities (Ph.D. 1880), trained musically by his father, by Kissner and at the Leipzig Conservatory. In 1880 he appeared at the Gewandhaus as pianist, but at once turned to theater-conducting at Zurich, Salzburg, Brünn and Gratz, in 1886 being secured by Angelo Neumann for the German Opera at Prague and also for his *Ring* traveling-troupe (especially in 1889 in Russia and in 1891 at Berlin) and from 1892 established at Berlin as chief conductor at the Opera, often also leading the court-orchestra. He frequently served as guest-conductor elsewhere throughout Europe (notably at the Silesian Festivals in 1894–11, at Covent Garden in 1899, alternating with Mottl at the Vienna Philharmonic in 1903–06, and succeeding Paur in the Boston Symphony Orchestra in 1906–08, besides from 1901 directing *Parsifal* statedly at Bayreuth). In 1912 he removed again to Boston to direct the Symphony Orchestra, making a profound impression until in the progress of the World War he was abruptly arrested as an enemy alien in 1918, interned in the South and in the fall of 1919 deported. He was then active as conductor at various places, since 1922 with the Hamburg Philharmonic. He is one of the ablest and most experienced of living conductors, his repertory including more than 100 operas at Berlin alone and the whole range of symphonic music as well. *G, A.*

Mudie, Thomas Molleson (London, 1809–1876, do.). English pianist and composer, one of the first pupils of the Royal Academy and in 1832–44 professor there, besides being organist for Lord Monson at Gatton, in 1844–63 teacher in Edinburgh and then living in London. Wrote 4 symphonies, much chamber-music (including a quintet and trio, both with piano), many piano-pieces, anthems and other vocal music. *G.*

Muffat, August Gottlieb (Passau, 1690–1770, Vienna), son of the following. Able Bavarian organist, pupil of Fux, from 1717 court-organist at Vienna (assistant till 1751), retiring in 1763. Wrote organ-versets and toccatas, besides many clavier-pieces (see *Denkmäler d. Tonkunst in Oesterreich*, iii). Handel derived some themes from him. *G.*

Muffat, Georg (?1645–1704). 17th C. *G.*

Mugellini, Bruno (Potenza, 1871–1912, Bologna). Italian pianist, pupil of Tofano, Busi and Martucci, appearing from about 1890, from 1898 teacher at the Bologna Liceo and in 1911 Bossi's successor as director there. Wrote the opera *Catullo*, the prize symphonic poem *Alla Fonte del Clitumno*, other orchestral pieces, a piano-quartet, a 'cello-sonata, piano-sonatas and pieces, church-music and editions of Bach's clavier-works, Clementi's *Gradus*, etc.

Mugnone, Leopoldo (Naples, 1858). Excellent Italian conductor, trained at the Naples Conservatory, from about 1885 at the Costanzi in Rome, where he gained such eminence as to lead Verdi to draw him to Milan for the première of *Falstaff* (1893). He has been foremost in promoting Wagnerian works in Italy. Has written the operas *Don Bizarro e le sue Figlie*, 1875, *Il Birichino*, 1892, and *Vita Brettona*, 1905.

Mühldorfer, Wilhelm Karl (Gratz, 1836–1919, Cologne). Styrian conductor and composer, trained as an actor at Mannheim (where his father was court-inspector of theaters), from 1855 theater-conductor at Ulm, from 1867 assistant at Leipzig and in 1881–1906 conductor at the Cologne Opera. Wrote the operas *Im Kyffhäuser*, 1868, *Der Commandant von Königstein*, 1869, *Prinzessin Rebenblüthe*, 1879, *Der*

Goldmacher von Strassburg, 1886, and *Iolanthe*, 1890, music for several plays, the ballets *Waldsamkeit*, 1869, *Aschenbrödel*, 1870, and *Der Alpenstrauss*, 1871, overtures, part-songs and songs.

Mühlfeld, Richard (Salzungen, 1856–1907, Meiningen). Noted Saxon clarinettist, at first trained as violinist and from 1873 playing in the Meiningen court-band, but in 1876 changing to the clarinet (self-taught). In 1884–96 he was leading player at the Bayreuth festivals. Brahms wrote several works especially for him (opp. 114, 115, 120).

Mühling, August (n. Dessau, 1786–1847, Magdeburg). Able Saxon organist and composer, pupil of the Leipzig Conservatory, from 1809 town-director at Nordhausen and from 1823 at Magdeburg as conductor of the concerts, teacher in the Seminary and organist at the Ulrichskirche (after 1843 at the Cathedral). He was noted as player and improvisator. Wrote the oratorios *Abbadona*, *David*, *Bonifacius* and *Die Leidensfeier Jesu*, Psalms, motets, many choruses and part-songs, vocal canons, songs, 2 symphonies, 2 overtures, a bassoon-concerto, a quintet for strings and flute, 3 string-quartets, many organ- and piano-pieces. His son **Julius** (1810–1880) in 1843 succeeded him at the Ulrichskirche and as concert-director.

Mukle, May Henrietta (London, 1880). Gifted English 'cellist, first appearing when but nine, pupil of the Royal Academy, London, and of Hambleton, since about 1900 touring all over the world either as soloist or with chamber-music groups, besides appearing with many orchestras. In 1908 she joined Maud Powell in a Trio of which her sister Anna was the pianist. Besides visiting America often, Australia (1903) and South Africa (1905), in 1918 she assisted at the first chamber-recitals at Honolulu. Has written a few 'cello-pieces. *A.*

Mulert, Friedrich von (Mitau, 1859). German-Russian 'cellist, pupil of the Petrograd Conservatory, lately professor at the Kiev Music School. Has written 3 'cello-concertos, 2 suites with orchestra (*Im alten Stil*, *Kinderleben*), variations, dances, berceuses, etc.

Müller, Adolf [name originally Schmid] (Tolna, 1801–1886, Vienna). Hungarian actor and composer of light stage-works, including 2 operas, about 60 singspiele, over 500 operettas, farces and incidental pieces, a multitude of ephemeral piano-works, etc. From 1828 he was director at the Theater an der Wien in Vienna.

Müller, Adolf (Vienna, 1839–1901, do.), son of the above. From 1875 conductor at the German Opera in Rotterdam and then director of the Theater an der Wien at Vienna. Wrote the operas *Heinrich der Goldschmied*, *Waldmeisters Brautfahrt* and *Van Dyk* and about 10 operettas, including *Lady Charlatan*, 1894, *General Gogo*, 1896, and *Der Blondin von Namur*, 1898.

Müller, August (1810–1867, Darmstadt). Noted double-bassist, long in the Darmstadt court-band with the title of concertmaster. Wrote striking variations, etc.

Müller, August Eberhard (Northeim, 1767–1817, Weimar). Able Hanoverian organist, conductor and composer, pupil of J. C. F. Bach, in 1789–92 at the Ulrichskirche in Magdeburg, then for a time conductor in Berlin, from 1794 at the Nikolaikirche in Leipzig, besides from 1800 assisting J. A. Hiller at the Thomasschule and in 1804 succeeding him as cantor there and in the Thomas- and Nikolaikirchen, and from 1810 court-director at Weimar. Wrote 2 piano- and 11 flute-concertos, a piano-trio, many sonatas for violin, for piano and for organ, organ-suites, chorale-variations and other pieces, several church-cantatas, motets, singspiele, etc., besides a noted piano-method (1805, being 6th ed. of Löhlein's), a flute-method, a guide to Mozart's concertos (with original cadenzas). His piano-method was the basis of Kalkbrenner's (1830). *G.*

Müller, Bernhard (Sonneberg, 1824–1883, Meiningen). Saxon church-musician, trained at Hildburghausen, from 1850 cantor at Salzungen, leading a noted choir that made tours, and later ducal inspector of school-music.

Müller, Carl Christian (Meiningen, 1831–1914, New York). Saxon theorist and composer, pupil of A. Zöllner, Butzert and the Pfeiffers (Meiningen), migrating to New York in 1854, at first as workman in a piano-factory, then as leader of the orchestra at Barnum's Museum, in 1875–95 as teacher at the College of Music and later at other schools. Wrote a symphony, an orchestral suite, the overture *Nathan der Weise*, a string-quartet, a violin-sonata, 3 organ-sonatas the choral work *Die Kraniche des Ibicus*, organ- and piano-pieces, etc., besides translating Sechter's *Grundsätze d. Composition* (1871, and later eds.), with supplementary tables (1882–93). *A.*

Müller, Christian. In 1720–70 the leading Dutch organ-maker (Haarlem organ, 1738). *G.*

Müller, Erich (Dresden, 1892). Saxon historical student, trained at Leipzig University (Ph.D. 1914), author of studies on the Mingotti opera-troupe (1914, '17), Scalabrini (1917), Finazzi (1917), Mraczek (1918) and others in prospect (including letters of Schütz, Gluck, Handel and Haydn), besides in 1919–21 being editor of the Berlin *Maske und Palette*. In 1917 he conducted the first modern festival at Dresden, for which he prepared a program-book. In 1920 with Kurt Kreiser) he was instrumental in establishing the Hugo Riemann prize at Leipzig.

Müller, Franz Karl Friedrich (Weimar, 1806–1873, do.). Saxon civil official, one of the earliest of Wagner's defenders. Author of *Tännhauser*, 1853, *Wagner u. d. Musikdrama*, 1861, *Der Ring d. Nibelungen*, 1862, *Tristan u. Isolde*, 1865, *Lohengrin*, 1867, and *Die Meistersinger*, 1869, besides *Im Foyer*, 1868 (sketches of the Weimar Theater).

Müller, Friedrich (n. Altenburg, 1786–1871, Rudolstadt). Gifted Saxon clarinettist and composer, from 1803 in the Rudolstadt court-band, becoming director in 1831–54, succeeding Eberwein. Wrote 2 symphonies, overtures, 2

clarinet-concertos, 2 concertinos, variations (with strings), a quartet for clarinet and strings, horn-quartets and terzets, variations for bassoon and orchestra, etc.

Müller, Die Gebrüder. Two Quartets, each made up of brothers, those in the second being sons of the leader of the first. All were born at Brunswick, which was the headquarters of the first group.

(1) Sons of Aegidius Christoph Müller (1765–1841), violinist in the Brunswick court-band: **Karl Friedrich** (1797–1873), **Franz Ferdinand Georg** (1808–1855), **Theodor Heinrich Gustav** (1799–1855) and **August Theodor** (1802–1875). They were trained by their father (Karl also studying with Möser in Berlin and beginning to tour as soloist in 1817), and before 1830 had attained rare perfection in ensemble, though not permitted to appear as a group till 1831 (following a change in the ducal government), then gradually extending their fame throughout Germany and to Vienna, Paris, Holland, Copenhagen, Riga, Petrograd, etc. At Brunswick Georg became court-director, August Theodor symphony-conductor and Karl concertmaster.

(2) Sons of Karl above: **Karl** (1829–1907, Stuttgart), **Hugo** (1832–1886), **Bernhard** (1825–1895, Rostock) and **Wilhelm** (1834–1897, New York). When the first Quartet was broken up in 1855 by the death of two members, the second at once came into prominence, until 1866 at Meiningen, where Karl was also concertmaster, but with increasing travels besides. From 1866 they followed Karl to Rostock, where he became town-director, but in 1873 the Quartet disbanded, Wilhelm then going to Berlin to play in the court-orchestra and teach at the Hochschule and Karl removing to Stuttgart and later to Hamburg (see below). The second group did not attain the same rank as the first, though for a time quite as popular. At times from 1867, when Karl could not leave Rostock, his place as leader was taken by the young Leopold Auer. Karl (often called Müller-Berghaus from his wife's maiden-name) became noted as the composer of a symphony, the overture *Fiesco*, a Hungarian violin-concerto, 2 string-quartets, violin- and 'cello-pieces, an operetta, the cantata *Jephthas Tochter*, etc. *G.*

Müller, Hans (Cologne, 1854–1897, Berlin), son of the poet and novelist Wolfgang Müller von Königswinter. Able historical student, trained at Bonn and Leipzig Universities (Ph. D.), with much travel after 1879 and a short period as librarian at Karlsruhe in 1885. From 1886 he taught music-history at the Berlin Hochschule, gaining the title of royal professor in 1889. Author of monographs on Wilhelm von Hirschau (1884), Hucbald (1884) and Mensural Music (1886), besides articles in the *Vierteljahrschrift.*

Müller, Heinrich (1631–1675). *G.*

Müller, Heinrich Fidelis (Fulda, 1827–1905, do.). Rhenish priest, long choirmaster at Cologne Cathedral, writing Christmas and Passion oratorios, *Die heilige Elisabeth*, masses, motets, choruses, etc.

Müller, Hermann (Dortmund, 1868). Learned Westphalian priest and church-musician, since 1893 at Paderborn, where, besides other duties, in 1894–1901 he was cathedral-choirmaster. Since 1910 he has been president of the Cäcilienverein and editor of its organs. Has written various articles on historical questions in church-music.

Müller, Ivan (Reval, 1786–1854, Bückeburg). German-Russian clarinettist, from 1809 in Paris, becoming noted as the inventor and maker of improved clarinets (with 13 keys) and also of the new alto-clarinet (to replace the basset-horn). He finally joined the Bückeburg court-band. Wrote 3 quartets for clarinet and strings, a concertante for two clarinets, 6 flute-concertos, clarinet-pieces, etc.

Müller, Johannes (Coblentz, 1801–1858, Berlin). Professor of physiology at Bonn University in 1824–33 and then at Berlin University. Author of monographs on the vocal organs (1837, '39) and sections on voice and hearing in his *Handbuch d. Physiologie*, 2 vols. 1833–40.

Müller, Karl (n. Erfurt, 1818–1894, Frank, fort). Saxon choral conductor, pupil of Götze-for a time violinist in the Weimar court-band under Hummel, from 1837 at Düsseldorf associated with Rietz, from 1846 director at Münster and from 1860 conductor of the Cäcilienverein in Frankfort. Wrote overtures, the cantatas *Tasso in Sorrent* and *Rinaldo*, etc.

Müller, Karl Wilhelm Ernst (Leipzig, 1866). Saxon organist and composer, trained at Leipzig University and Conservatory, from 1896 singing-teacher at the Realgymnasium there, in 1905–07 cantor at the Andreaskirche and since 1907 organist at the Universitätskirche (in 1916 declining a call to be cathedral-organist at Berlin), besides since 1893 writing for the *Zeitung.* In 1916 he gained the title of royal professor. Has written a symphony, a symphonic epilogue to *Ahasver*, 2 orchestral suites (one with chorus), a choral *Hymnus*, motets, chorale-cantatas, pieces for violin, piano and organ, songs, etc.

Müller, Otto (Augsburg, 1837–1920, Vienna). Bavarian church-musician, trained at Munich University and Conservatory, after activity in Switzerland and at Paris, from 1869 in Vienna, where he was organist and director under P. Heidenreich and later teacher at the Church Music School. Wrote several masses, a Stabat Mater, an *a cappella* Te Deum, organ-pieces and various chamber-works.

Müller, Peter (n. Hanau, 1791–1877, Langen). Hessian pastor, teacher and composer, from 1817 music-teacher at the Friedberg Seminary and from 1839 pastor at Staden. Wrote the operas *Die letzten Tage von Pompeii*, 1853, and *Claudine von Villa Bella*, 7 string-quartets, a quartet, organ-preludes, men's choruses and notable *Jugendlieder.*

Müller, Richard (Kamenz, 1853). Noted Saxon singing-teacher, educated at Leipzig University (Ph.D.), pupil of Luise Ress, from 1890 teaching at the Dresden Conservatory and Teachers' Seminary and since 1904 active as a private specialist in voice-building.

Müller, Wenzel (Tyrnau, 1767–1835, n. Vienna). Prolific Moravian composer, pupil of Dittersdorf, first composing at twelve, from 1783 theater-conductor at Brünn, from 1786 at Vienna (Marinelli's), from 1808 at Prague and from 1813 at Vienna again (Leopoldstädter Th.), producing hundreds of facile, tuneful works, including about 200 stage-pieces that had wide popularity. His daughter **Therese** (1791–1876), married in 1813 to the tenor J. C. Grünbaum, was a noted operatic soprano at the Vienna and Berlin Operas. Memoir by Krone, 1906, and see Riemann, *Opernhandbuch*, 1887. *G.*

Müller-Berghaus. See under Müller, Gebrüder (2).

Müller-Brunow, Bruno (1853–1890, Leipzig). Vocal teacher in Leipzig, author of *Tonbildung oder Gesangsunterricht*, 1890 (3d ed. 1901), with the assertion of the ' primary tone ' theory as against that of ' registers '.

Müller-Hartung, Karl Wilhelm (Sulza, 1834–1908, Berlin). Thuringian conductor and teacher, pupil of Kühmstedt, from 1857 opera-conductor at Dresden, from 1859 Kühmstedt's successor as music-master at the Eisenach Seminary, from 1865 director of church-music at Weimar, from 1869 opera-conductor there and in 1872 founder of the Orchester- und Musikschule. In 1889 he gave up all but the last and retired in 1903. From 1864 he held the title of royal professor. Wrote good organ-sonatas, church-music, men's choruses, etc., and a text-book in harmony (1879).

Müller-Hermann, Johanna (Vienna, 1878). Austrian composer, pupil of Adler, Zemlinsky and J. B. Förster, becoming teacher at the New Conservatory in Vienna. Has written a *Heroische Ouvertüre*, a prelude to Ibsen's *Brand*, a choral symphony (with soloists), the choral work *Der sterbende Schwann*, various other choral works, a string-quintet, a string-quartet, sonatas for violin and for 'cello, many duets and songs.

Müller-Reuter, Theodor (Dresden, 1858–1919, Leipzig). Saxon conductor and teacher, pupil of the Wiecks, Jul. Otto, Meinardus and the Hoch Conservatory, Frankfort, from 1879 teacher at the Strasburg Conservatory, from 1887 in Dresden, where from 1888 he led the Orpheus and from 1889 also the Dreysig Singakademie, and from 1893 conductor of the concert-series at Krefeld, where in 1902–18 he was director of the Conservatory, gaining the title of royal professor in 1907. He then lived near Leipzig. Has written the operas *Ondolina*, 1883, and *Der tolle Graf*, 1887, the choral works *Ruth*, *Das Lied des Sturmes* and *Hackelberends Begräbnis*, a Pater Noster, many choruses, songs, the orchestral suite *Auf dem Lande*, orchestral arrangements from Bach, Schubert and Brahms, a piano-trio, various piano-pieces and études, etc. Author of a useful *Lexikon d. deutschen Konzert-Litteratur*, 1909 (1st vol.), besides studies of works by Beethoven and Liszt and notes on music in the Lower Rhine region.

Müller von der Ocker, Fritz (Brunswick, 1868). North German violinist, pupil of H. Riedel, from about 1890 playing in the Magdeburg orchestra under Kauffmann and becoming leader of the Kitzel Quartetverein and the Volks-Singakademie. Has written the operas *Die Nixe*, 1907, *Lurley*, 1912, *Jung Joseph*, 1913, and *Die Nilbraut*, an operetta, the choral work *Frau Minne*, many instrumental pieces, etc.

Mundy, John (? –1630), and **William.** 16th C. *G.*

Münnich, Richard (n. Berlin, 1877). Prussian school-musician and historical student, trained at Berlin University (Ph.D. 1902) and pupil of Grabert, since 1908 active in various Berlin institutions. In 1905 he found the lost musical collections of the Johannis- and Katharinenkirchen at Danzig. Author of a dissertation on Kuhnau, 1902 (*I. M. G. Sammelbde.*) and an essay on the relation of Riemann's theory to Oettingen and Stumpf, 1909 (in Riemann *Festschrift*).

Münzer, Georg (Breslau, 1866–1908, Berlin). Silesian writer, educated at Berlin University (Ph.D. 1890), till 1902 teacher and critic at Breslau and then at Berlin. Author of a life of Marschner (1901), analyses of Wagner's *Ring* and of Liszt's symphonic poems, several essays on the music of the Meistersinger (from 1907), *Beiträge zur Konzertgesch. Breslaus*, 1890, etc.

Munzinger, Karl (Balsthal, 1842–1911, Bern). Swiss teacher, pupil of A. Walther and the Leipzig Conservatory, from about 1865 director of the Bern Music School and conductor of the Cäcilienverein. Wrote the prize-cantata *Murtenschlacht.* Sketch by Niggli, 1894.

Muratore, Lucien (Marseilles, 1878). Eminent French operatic tenor, pupil of the Marseilles Conservatory, at first an actor with Réjane and Bernhardt, but from 1902 active in opera at Paris and in 1913 joining the Chicago Opera Company, returning to France for war-duty in 1915 and in 1917 singing at Buenos Aires. In 1913 he married the soprano Lina Cavalieri. He has assisted at many premières, including Hahn's *Carmélite* (1902), Missa's *Muguette* (1903), Massenet's *Ariane* (1906), *Bacchus* (1909) and *Roma* (1912), Fevrier's *Monna Vanna* (1909) and Hüe's *Miracle* (1910). *A.*

Muris, Johannes de. 14th C. *G.*

Murphy, Lambert (Springfield, Mass. 1885). American tenor, pupil of Cushman, Luckstone and Witherspoon, from 1910 taking minor rôles at the Metropolitan, New York, touring with the Boston and Chicago Orchestras and singing often at festivals.

Murschhauser, Franz Xaver Anton (1663–1738). 17th C. *G.*

Murska, Ilma di (1836–1889, Munich). Brilliant Croatian operatic soprano, pupil of Mme. Marchesi, making her début in 1862 at Florence

and becoming rapidly known at Pest, Berlin, Hamburg, Barcelona, London (from 1865), Paris, etc., with a world-tour in 1873–76. About 1880 she came to New York as teacher, but soon returned to Munich. Her voice had wide range and notable flexibility. She was thrice married. *G.*

Musard, Philippe (Paris, 1793–1859, do.). Noted French dance-musician, pupil of Reicha, from 1833 coming into prominence as leader at various balls and dance-concerts in Paris and from 1840 often also in London. Until his disablement through paralysis in 1852 he was extraordinarily popular both as conductor of his fine orchestra and as composer of effective quadrilles and galops. *G.*

Musin, Ovide (n. Liège, 1854). Eminent Belgian violinist, trained at the Liège and Paris Conservatories (several prizes), making his début at Spa in 1870 and from 1873 entering upon the touring career, at first on the Continent, in 1877–82 with London as a center, from 1883 in America and from 1892 visiting Australia, New Zealand, China, Japan, etc. In 1897–1908 he was professor at the Liège Conservatory (succeeding Thomson), but with annual sojourns in New York. Since 1908 he has directed his own school in New York. He has received numerous honors and decorations. In 1891 he married Annie Louise Hodges-Tanner (1856–1921), an accomplished singer from Wisconsin, who joined him in many of his later tours. Has written many striking violin-solos, many transcriptions, *The Belgian School of the Violin*, 4 vols. 1916 (uniting his own and Léonard's methods), etc., besides autobiographic *Memories*. *G, A.*

Musiol, Robert Paul Johann (Breslau, 1846–1903, Fraustadt). Silesian writer, from 1873 teacher and cantor at Röhrsdorf, near Fraustadt (Posen), retiring in 1891. Author of a dictionary of musical terms, a music-history catechism (1877, 3d ed. by R. Höfmann, 1905), short lives of Fritze (1883), Theodor Körner (1893) and Brückler (1896), and editor of dictionaries by Tonger (Grüninger) and Jul. Schuberth (10th ed. 1877), besides many articles in magazines.

Mussorgsky, Modest Petrovitch (Karev, 1835–1881, Petrograd). Eminent Russian (Ukrainian) pianist and composer, mostly self-taught. His original ambition was military and it was only after entering on service with a famous regiment that meeting Dargomijsky brought him under the influence of Cui and Balakirev in 1857. Resigning then from the army, he struggled with poverty and from 1863 was forced to support himself by clerical work in one of the government offices in Petrograd. Meanwhile he steadily sought to advance in ambitious composition, not always with much success, owing to his imperfect training, but with a growing display of geniune artistic power, often bitter and gloomy, but intensely passionate and essentially earnest. Though undertaking works in the largest forms, he is counted at his best in his songs and some other short works. In everything the national color and flavor are conspicuous. His works include

Operas—*Boris Godunov*, 1874 (his dramatic masterpiece), *Chovantchina*, 1885 (left almost complete in vocal score, finished and orchestrated by Rimsky-Korsakov), and fragments of *Salammbô* (1863), *The Marriage* (1868) and *The Fair at Sorochinsk* (1887).
Choral works—*The Overthrow of Sennachireb*, 1867, *Jesus Navinus*, 1877. Also a chorus from *Œdipus*.
For orchestra—Intermezzo *in modo classico* in B min.; Scherzo in B; Fantasia, *Night on the Bare Mountain*; *Turkish March*.
For piano—*Pictures from the Exhibition* (10 sketches based on pictures by the architect Hartmann); *Méditation*; *Une Larme*; *The Seamstress*; *On the South Shore of the Crimea*; *In the Country*; *A Child's Joke*; *Intermezzo*.
Songs—*Saul*, 1863; *Night*: *Peasant Cradle-Song*; *Savishna* (*The Idiot's Song*), 1865; *Gopak*; *The Wish*; *The Seminarist*, 1866; *Mushrooming*; *Hebrew Song*; *The Little Feast*; *The Goat*; *The Magpie*; *The Swaggerer*; *The Classicist*, 1867; *The Orphan*; *The Nurse and Child*; *The Gallery* 1870 (pamphlet); *The Nursery*, 1868–70 (7 pictures of child-life); *Left Behind*; *No Sunlight*, 1874–75 (cycle of 6); *Dances of Death*; 1875 (4). Also the posthumous *The Quiet Heights*. *Oh, the Honor!*; *Dawn*; *The Vision*; *Down the Don*; *The Dnieper*; *The Flea*; *Callistratus*; *The Traveler*,

Memoirs by Stassov, 1881, Trisonov, 1893 (both in *Europ.Bote*), Baskin, 1887, P. d'Alheim, 1896 (3d ed.), Mme. Olenin-d'Alheim, 1908, Calvocoressi, 1908, and Montagu-Nathan, 1917, and see Rivières, *Études*, 1911, and article by Newmarch in *Mus. Quarterly*, 1913. *G.*

Mustel, Victor (Havre, 1815–1890, Paris). Famous French harmonium-maker, from 1844 employed in Alexandre's factory and from 1853 developing his own business, which did not prosper greatly until 1866, but then gained international renown. His special inventions include improvements in ' expression ' through knee-levers, the ' harpe éolienne ' (a celeste-effect produced by high additional tones), the ' typophone ' (an instrument with a graduated set of tuning-forks [cf. the adiaphon, the celesta, etc.]) and the ' metaphone ' (a device to soften the harmonium-tone by a sliding leather-shutter). *G.*

Müthel, Johann Gottfried (n. Lauenburg, 1720–after 1790, Riga). Noted North German organist and composer, pupil of Kunzen, J. S. Bach and Altnikol, in 1738–50 in court-service at Schwerin, from 1753 conductor for Baron von Vietinghoff at Riga and from 1755 also organist at the Hauptkirche (at first as assistant). He was one of Bach's last pupils and was present when he died. His skill as player and composer was widely recognized (as by Burney), though his style was severe and often difficult. Wrote 4 clavier-concertos, a duet for 2 pianos, 3 sonatas, variations and other pieces, a book of odes and songs, etc. *G.*

Muzio, Claudia (Pavia, 1892). Gifted Italian operatic soprano, familiar with the stage from childhood (her father being stage-manager in New York and London), pupil of Mme. Casaloni in piano, harp and voice, from 1912 appearing in all Italian cities, in South America, Paris,

London (1914) and New York (since 1916). She sang at the premières of Zandonai's *Melenis* (1912) and Carini's *Baronessa* (1913). *A.*

Muzio, Emanuele (n. Parma, 1825–?). Italian conductor and composer, pupil of Provesi and Verdi, from 1852 conducting Italian opera in Brussels, London and New York and after 1875 teaching in Paris (Carlotta Patti and Miss Kellogg among his pupils). Wrote the operas *Giovanna la Pazza*, 1852, *Claudia*, 1853, *Le Due Regine*, 1856, and *La Sorrentina*, 1857, piano-pieces and many songs. Memoir by Belforti, 1895.

Myer, Edmund John (York Springs, Pa. 1846). American singing-teacher, since 1878 active in New York, with summer-classes at Chautauqua, N. Y., and at Seattle, Wash. Author of manuals on vocalics (from 1883). *A.*

Myrberg, August Melcher (Gothenburg, 1825–?). Swedish choral conductor and composer, trained at Gothenburg University (Ph.D. 1854) and in Germany, in 1852–90 active in Stockholm and Upsala as director of various singing-societies, including from 1865 the Per Bricole (following Söderman). Wrote the choral works *Kung Hakes Död*, *Skördefesten*, etc., part-songs, many songs and some instrumental pieces.

Mysliweczek, Josef (n. Prague, 1737–1781, Rome). Able Bohemian composer, pupil of Habermann, Segert and Pescetti, beginning to write at Prague about 1760 and from 1764 gaining much popularity in Italy. Wrote about 30 operas (from 1764), almost wholly for Italy, 4 oratorios, 6 symphonies (on the months January to June), violin-concertos, 12 quartets, 6 trios, clavier-sonatas (highly praised by Mozart), arias, etc. *G.*

Mysz-Gmeiner, Lula (Kronstadt, 1876). Eminent Transylvanian contralto, pupil of Rud. Lassel, G. Walter and Mmes. Herzog-Welti, Gerster and Lilli Lehmann, making her début at Berlin in 1900 and soon becoming noted in concert and song-recital in all the principal European cities. In 1900 she married the Austrian naval officer Ernst Mysz. A sister and brother are also accomplished singers and another sister is an able pianist.

N

Naaf, Anton E. August (1850–1918, Vienna). Bohemian writer, from about 1875 editing various musical journals, including the Vienna *Lyra* (from 1882). Wrote lyrics used by Abt, Speidel, etc.

Nachbaur, Franz (n. Friedrichshafen, 1835–1903, Munich). Gifted Würtemberger operatic tenor, pupil of Pischek, Orth and Lamperti, from about 1855 touring in French towns with a German troupe, gradually becoming known in Germany and in 1866–90 in high favor at the Munich Opera, in 1878 visiting Italy and in 1882 England. He sang the rôle of Walther at the première of *Die Meistersinger* (1868) and that of Froh in *Das Rheingold* (1869). *G.*

Nachéz, Tivadar (Pest, 1859). Brilliant Hungarian violinist, pupil of Sabatil, Joachim and Léonard, from 1880 touring from Paris as a center, in 1889 settling in London and since 1916 living at Santa Barbara, Cal. Has written 2 violin-concertos, a suite, effective Hungarian rhapsodies and dances, many other pieces and arrangements (including concertos by Vivaldi and Nardini), a Requiem and songs. *G, A.*

Nadaud, Gustave (Roubaix, 1820–1893, Paris). Popular French poet and composer, writing over 300 chansons, words and music, and 4 operettas. His wit was often ironic or satirical, with keen political allusions. Memoir by Vaillart, 1911.

Nadermann, François Joseph (Paris, 1773–1835, do.). Noted French harpist, pupil of Krumpholz, from 1816 in court-service and from 1825 professor at the Conservatory. Wrote 2 harp-concertos, quartets for two harps, violin and 'cello, trios, duets, sonatas, etc. He and his brother Henri succeeded to the harp-making business of their father, but clung to the old patterns that Érard was making obsolete.

Nagel, Wilibald (Mülheim an der Ruhr, 1863). Rhenish music-historian, educated in Berlin and at Zurich University (Ph.D.), from about 1885 lecturer at the latter, in 1893–96 making researches in England, in 1898–1913 teacher at the Technical High School at Darmstadt, then at Zurich, in 1917–21 editor of the *Neue Musikzeitung* at Stuttgart and later teacher at the Hochschule für Musik there. Author of a study of the Genoveva-legend in drama and music (1888), *Gesch. d. Musik in England*, 2 vols. 1894–97 (to 1700), *Annalen d. englischen Hofmusik, 1509–1649*, 1894, a life of Brahms and analyses of his sonatas (1915), *Gesch. d. Musik am Darmstädter Hofe, 1579–1800*, 1901, *Beethoven u. seine Klaviersonaten*, 2 vols. 1903–05, a life of Graupner (1909, *I. M. G. Sammelbde.*), *Graupner als Sinfoniker*, 1912, analyses of Brahms' piano-sonatas (1915) and a life of Wilh. Mauke (1919), besides many articles. He edited the 6th ed. of Köstlin's *Geschichte* (1910). *G.*

Nägeli, Johann Hans Georg (Wetzikon, 1773–1836, do.). Influential Swiss publisher, writer and promoter of popular education in singing. In 1791 he started the first music-selling and circulating establishment in Switzerland, soon adding the publication of many useful editions (especially works by Bach, Handel, Beethoven, etc.). From about 1805 he began efforts in Zurich to develop popular singing and to train children. Adopting soon the pedagogical principles of Pestalozzi, he became one of the earliest advocates of school-music as a specialty, for which he drafted manuals and collections. In 1807 he visited Paris and in 1819–25 lectured often in Germany (sometimes getting into controversy, as with Thibaut). He founded a Swiss Society for Music-Cultivation, of which he was long president, and was prominent in other associations. In 1833 Bonn Univ. gave him an honorary doctorate. Wrote a large number of choruses and songs for popular or educational use. Author of various text-books in singing, popular *Vorlesungen über Musik*, 1826, and *Der Streit zwischen d. alten u. neuen Musik*, 1827 (against Thibaut). Memoirs by an unknown writer, 1837, Ott-Usteri, 1838, Von Bierer, 1844, Augustin Keller, 1848, and Schneebeli, 1873. On his relations with Beethoven, see Kling, 1912. *G.*

Nagiller, Matthäus (Münster, 1815–1874, Innsbruck). Tyrolese composer, pupil of the Vienna Conservatory, from 1842 teaching at Paris, Berlin and Munich, and conducting choral societies at Bozen and Innsbruck. Wrote the opera *Friedrich mit der leeren Tasche*, 1859, music for Widmann's *Nausikaa*, symphonies, overtures, etc.

Nagler, Franziskus (n. Riesa, 1873). Saxon choral conductor and composer, trained as choirboy at Leipzig and Dresden, later at the Leipzig Conservatory, from 1898 organist and cantor at Limbach and since 1902 at Leisnig. Has written the choral works *Hildegunde* and *Die heilige Nacht* (original text), many striking choruses, motets, small church-cantatas, singspiele, children's festspiele, songs, etc.

Naich, Hubert. 16th C. *G.*

Nanino, Giovanni Maria (?1545–1607), and **Giovánni Bernardino** (?1550–1623?). 16th C. *G.*

Nantier-Didiée, Constance Betsy Rosabella (Île de la Réunion, 1831–1867, Madrid). French operatic mezzo-soprano, from 1849 heard at Turin, Paris and other French cities, in 1853–64 regularly at London, but with trips to Paris, Russia, Spain and America (1856). *G.*

Napier, William (?1740–1812, London). Scottish music-publisher in London (for a time also violinist in the court-band) from about 1770, issuing many ballad-operas, a noted collection of Scottish songs (1790–94) and many instrumental works of the Mannheim school. *G.*

Napoleão, Arthur (Oporto, 1843), son of an Italian father and Portuguese mother. Precocious Portuguese pianist, pupil of his father, playing at six in Oporto, at seven at Lisbon, at nine in London, at ten in Paris, at eleven at Berlin, in 1857–58 in South America and in 1858–61 in the United States and the West Indies, then returning to Europe, but giving up the virtuoso-career in 1866 and in 1868 removing to Rio de Janeiro, where he founded the leading South American music- and piano-selling business. In 1876 and 1880 he was conductor at anniversary festivals. Has written some piano-pieces. *G, A.*

Napoletano, Danielo (n. Nola, 1868). Italian composer of the opera *Il Profeta di Korasan*, 1893, and others not yet given, the hymn *Igea*, 1900, etc.

Näpravnik, Eduard Frantsovitch (n. Königgrätz, 1839–1916, Petrograd). Eminent Bohemian conductor and composer, trained at Prague in the Organ School and the Maydl Institute, from 1856 teaching at the latter and from 1861 director for Prince Yussopov at Petrograd. From 1863 he became organist at the imperial theaters and assistant to Liadov (the elder) as conductor at the Opera, succeeding him in 1869, besides in 1870–82 directing the concerts of the Musical Society (succeeding Balakirev), not to mention much other work as concert-conductor. Up to 1898 he had led over 3000 performances at the Opera, including 62 premières. His administration of the Opera was conspicuously successful. The orchestra became one of the best in Europe and the repertory was made to represent both native and the finest of foreign composers. In addition, he showed himself an industrious and altogether competent composer, though of no special originality. His works include

Operas—*The Nijni-Novgorodians*, 1868, *Harold*, 1886, *Dubrovsky*, 1895, *Francesca da Rimini*, 1902. Music for Tolstoy's *Don Juan.*

For orchestra—4 symphonies (including *The Demon*, 1879); the overtures *Vlasta* and *Solennelle*; the symphonic poem *The East*; 6 *Danses Nationales*; 2 marches; a suite; *Pièces Espagnoles*; 2 *Pièces Russes.* With piano: *Concerto-symphonie*; *Fantaisie Russes.* With violin: Suite; Fantaisie.

Chamber-music—string-quintet; 3 string-quartets; piano-quartet; 2 piano-trios; violin-sonata; 2 suites for 'cello; minor pieces for violin or 'cello.

For piano—5 *Musical Pictures*; 4 *Bagatelles*; Dance Suite; various small pieces.

Vocal works—13 *a cappella* choruses for mixed voices; 3 choruses for men's voices. Ballads (with orchestra): *The Voyavode, The Cossack, Tamara.* About 35 solo-songs; 4 duets.

Biographies by Weymarn, 1888, and Findeisen, 1898. *G, A.*

Narbaez, Luiz de. 16th C.

Nardini, Pietro (n. Montelupo, 1722–1793, Florence). Eminent Italian violinist, the ablest pupil of Tartini, in 1753–67 court-player at Stuttgart, then at Leghorn or Padua (with the dying Tartini) and from 1770 court-director at Florence. He excelled in purity and sweetness of tone, besides having grace and finish as a composer. Wrote 6 violin-concertos, 6 string-quartets, 6 trios for flutes and bass, 6 violin-sonatas and 6 for two violins, etc. (examples published by Alard, David and Jensen). Memoir by Raimondo, 1793, and see Rangoni, *Saggio sul Gusto della Musica*, 1770, and Altmann in the Kretzschmar *Festschrift*, 1918. *G.*

Nares, James (n. Staines, 1715–1783, London). English organist, pupil of Gates, Croft and Pepusch, for a time assistant to Pigott at St. George's, Windsor, from 1734 organist at York Minster (following Salisbury) and from 1756 Greene's successor as organist and composer at the Chapel Royal (also choirmaster in 1757–80). Mus.D. of Cambridge Univ. in 1757. Wrote the ode *The Royal Pastoral*, 1767, over 50 anthems, 2 services, 6 organ-fugues, many catches, canons and glees (collection, c. 1780), many lessons for harpsichord, methods for harpsichord and for singing, etc. *G.*

Naret-Koning, Johann Joseph David (Amsterdam, 1838–1905, Frankfort). Able Dutch violinist, pupil of Bunten and David, from 1859 concertmaster in the Mannheim orchestra and also conductor of the Musikverein and Sängerbund, and from 1871 concertmaster at the Frankfort Opera and second in the noted Heermann Quartet. He received the title of royal professor in 1896.

Narodny, Ivan (Werro, 1874). Russian critic, from 1893 active in Petrograd, from 1905 in Berlin and later in New York, where he has written for *Musical America* and contributed an essay on the dance to *The Art of Music*, 1917. In 1908 he married the concert-soprano Maria Mieler (b. Livonia, 1888). *A.*

Nasolini, Sebastiano (Piacenza, 1768–1816?, Naples). Italian composer of nearly 40 operas produced at several Italian cities and at Dresden and London (from 1788).

Nassare, Pablo (1664– ?). 17th C.

Natale, Pompeo. 17th C.

Nathan, Isaac (Canterbury, 1791–1864, Sydney). English (Jewish) composer of songs and the ballad-operas *Sweethearts and Wives*, 1823, *The Alcaid*, 1824, etc. In 1815–22 he set Byron's *Hebrew Melodies* and other poems. In 1841 he removed to Australia, where he taught singing and edited a periodical. Author of *Musurgia Vocalis*, 1823, and a life of Malibran (1836). *G.*

Natorp, Bernhard Christian Ludwig (Werden, 1774–1846, Münster). Westphalian clergyman, from 1798 at Essen, from 1808 at Potsdam and from 1819 at Münster. He was influential with Nägeli, Naue and others in furthering popular education in singing, especially in schools and churches. Author of text-books (1813–20), collections of church-melodies (1822) and chorales (1829, preludes and interludes by Rinck), and essays on congregational song (1817, '22), besides a work on Rinck's preludes (1834).

Nau, Maria Dolores Benedicta Josefina (New York, 1818– ?). Spanish-American operatic soprano, pupil of the Paris Conservatory, from

1836 singing at the Paris Opéra, at first in minor rôles, but after 1844 in leading ones. In 1842–44 she was absent in the provinces and at Brussels and London, in 1849–50 was at the Princess' Theatre in London and in 1848–49 and in 1854–55 made notable tours in America. In 1856 she retired. *G.*

Naudin, Emilio (Parma, 1823–1890, Boulogne). French-Italian operatic tenor, pupil of Panizza, making his début about 1845 at Cremona and gradually becoming known outside of Italy, as at Vienna, Petrograd, London (from 1858), Paris and Madrid. Meyerbeer designated him to sing at the première of *L'Africaine* (1865). His repertory was extensive, including the earlier of Wagner's works. *G.*

Naue, Johann Friedrich (Halle, 1787–1858, do.). Saxon organist and teacher, pupil of Türk, from 1813 organist and music-director at Halle University (Mus.D. of Jena Univ. in 1835). His inherited fortune was spent in gathering a fine musical library (partly sold to the Berlin Library) and in promoting large festivals at Halle in 1829 and '35. He coöperated with Nägeli, Natorp and others in stimulating interest in music in schools and churches. Author of a new musical church-service (1818) and a *Choralbuch* (1829, with historical introduction), besides some church-music, a choral march and piano-pieces.

Nauenburg, Gustav (Halle, 1803–after 1862, do.). Saxon baritone and vocal teacher, pupil of Bernhard Klein, from 1832 active at Halle, where Franz wrote several songs for him. Besides good vocal exercises, he wrote much for the *Allgem. Musikal. Zeitung*, *Cäcilia*, etc., and *Ideen zu einer Reform d. christl. Kirchenmusik*, 1854.

Naumann, Emil (Berlin, 1827–1888, Dresden), grandson of the following. Noted Prussian music-historian and church-composer, pupil of Schnyder von Wartensee, Mendelssohn and the Leipzig Conservatory, besides study at Bonn University, at once undertaking composition in large forms, with such success that from 1856 he was director at the court-church in Berlin, in 1873 removing to Dresden and lecturing at the Conservatory and in 1880 going to Leipzig to succeed Rust as organist at the Thomaskirche. Ph.D. of Berlin Univ. and from 1869 royal professor. Wrote the oratorio *Christus der Friedensbote*, 1848, the cantata *Der Zerstörung Jerusalems*, the operas *Judith* and *Loreley*, 1889, the singspiel *Die Mühlenhexe*, a mass, a *Dank- und Jubelcantate*, 1866, Psalms for the entire church-year, motets, songs, etc., besides some works for orchestra. His chief books are *Die Einführung d. Psalmengesangs in d. evangel. Kirche*, 1856, *Die Tonkunst in d. Kulturgeschichte*, 2 vols. 1869–70, *Deutsche Tondichter*, 1871 (6th ed. 1895), *Italienische Tondichter*, 1876 (2d ed. 1883), and *Illustrierte Musikgeschichte*, 1880–85 (rewritten and extended by Eugen Schmitz, 1908, '18), but from 1872 he wrote much besides, including *Das goldene Zeitalter d. Tonkunst in Venedig*, 1876, *Musikdrama oder Oper?*, 1876 (anti-Wagner), *Zukunftsmusik u. d. Musik d. Zukunft*, 1877, *Der moderne musikal. Zopf*, 1880, etc. *G.*

Naumann, Johann Gottlieb (n. Dresden, 1741–1801, do.). Prolific and once-famous Saxon composer, gaining most of his training in Italy (from Tartini, Pitscher and Martini), from 1763 titular court-composer at Dresden, from 1776 court-director and after 1786 'oberkapellmeister'. But he made many sojourns abroad, as in Italy in 1765–68 and '72–74, at Stockholm in 1776–78 and '82–84, at Paris in 1790 and at Berlin in 1793 and '97. In 1774 he declined an alluring call to Berlin and in 1786 another to Copenhagen. As composer he continued the style of Hasse and Graun without adding much of significance, but he was in high repute for the time. Wrote 23 operas (from 1763), including *Cora*, 1780?, the ballet *Medea*, 1789, over 10 oratorios, including *Davidde in Terebinto*, 1793, 21 masses, several Psalms, a Te Deum, an excellent setting of Klopstock's *Vater Unser*, many motets and other church-works, the elegy *Klopstocks Grab*, many vocal trios, duets and solos, 18 symphonies, sonatas for piano, for violin and for harmonium, etc. Memoirs by Meissner, 1803–04 (2d ed. 1824), E. Naumann, 1841 (in *Allgem. Deutsche Biographie*), G. Schweitzer, 1843–45, G. H. von Schubert, 1844, Nestler, 1901, and Engländer, 1916. Catalogue of works by Mannstein, 1841. *G.*

Naumann, Karl Ernst (Freiberg, 1832–1910, Jena), grandson of the above. Saxon organist and chamber-composer, trained at Leipzig University (Ph.D. 1858) and under Hauptmann, Richter, Wenzel, Langer and Joh. Schneider, in 1860–1906 music-director and organist at Jena University, from 1877 holding the title of professor. Wrote a serenade for strings and wind (nonet), 2 string-quintets, a string-quartet, a piano-trio, a viola-sonata and other chamber-pieces, with a Pastorale for small orchestra. Edited works by Bach and Haydn. Memoir by F. Stein, 1910 (in *I. M. G. Zeitschr.*)

Nauwach, Johann. 17th C.

Nava, Gaetano (Milan, 1802–1875, do.). Famous Italian singing-teacher, pupil of the Milan Conservatory and from 1837 professor there. Wrote a method, many solfeggi and vocalises and some church-music. Among his pupils was Santley. *G.*

Navâl, Franz (Laibach, 1865). Austrian operatic tenor, pupil of Gänsbacher, appearing first at Frankfort in 1888, in 1895–98 at the Berlin Opera and then at the Vienna Opera (except in 1903–04 at the Metropolitan, New York).

Navrâtil, Karl (Vienna, 1836–1914, do.). Austrian lawyer, civil official and composer, pupil in theory of Nottebohm, becoming famous as a teacher (Schütt, Rückauf and Mme. Essipov among his pupils). Wrote an overture, other works for orchestra, 2 piano-quintets, 2 string-quartets, 2 piano-trios, sonatas for violin and for 'cello, a mass, Psalm 30, motets, songs and piano-pieces.

Navrátil, Karl (Prague, 1867). Gifted Bohemian composer, pupil of Ondřiček and Adler, since about 1890 active at Prague. Has written the operas *Hermann* and *Salambo*, a symphony, the symphonic poems *Der weisse Berg*, *Lipany*, *Jan Hus*, *Zižka* and *Zalco*, concertos for violin and for piano, a viola-sonata, men's choruses and many songs. Author of a life of Smetana, essays on Hugo Wolf, etc. He is an honorary member of the Dutch Maatschappij. *G.*

Naylor, Edward Woodall (Scarborough, 1867), son of the following. English organist, pupil of his father and the Royal College, London, from 1889 organist in London churches and since 1898 at Emmanuel College, Cambridge. Has written the opera *The Angelus*, 1909 (Ricordi prize), the cantata *Arthur the King*, 1902, the dramatic scena *Merlin and the Gleam*, 1892, a piano-trio, services, anthems and part-songs. Author of *Shakespeare and Music*, 1896, an analysis of the Fitzwilliam book of virginal-pieces (1905) and various essays for the Musical Association, in the *Musical Antiquary*, etc. Mus.D. of Cambridge Univ. in 1897. *G.*

Naylor, John (n. Leeds, 1838–1897, at sea). Able English organist, pupil of S. S. Wesley and R. S. Burton, from 1856 organist at churches in Scarborough and after 1883 at York Minster, besides from 1892 conducting the Musical Society there. Mus.D. of Oxford Univ. in 1872. Wrote the cantatas *Jeremiah*, 1884, *The Brazen Serpent*, 1887, *Meribah*, 1890, and *Manna*, 1893, services, anthems, organ-pieces, tunes, part-songs, etc. He died en route for Australia. *G.*

Naylor, Sidney (London, 1841–1893, do.). English pianist and conductor, from about 1860 organist in various London churches, but chiefly known as concert-player, as skillful accompanist and (from 1874, when he joined Carl Rosa) as conductor of concerts and opera. From 1870 he was much associated with the tenor Sims Reeves. In 1868 he married the soprano Blanche Cole. Wrote some church-music.

Neale, John and **William** (? –1769?), father and son. Pioneer music-publishers in Dublin (from about 1735) and managers of many concerts. They built the Musick Hall where in 1741–42 Handel gave memorable concerts. *G.*

Neate, Charles (London, 1784–1877, Brighton). Gifted English pianist, pupil of Wm. Sharp, Field, Woelfl and Winter, besides some intimacy with Beethoven in 1815. He first appeared in London in 1800, from 1813 was active in the new Philharmonic Society and from 1817 was well known as player and teacher. Wrote a quintet for piano, wind and bass, 2 piano-trios, a 'cello-fantasia, 2 piano-sonatas, etc. *G.*

Nebelong, Johan Hendrik (Copenhagen, 1847). Fine Danish organist, pupil of Holm, Thielemann and W. H. Barth, since 1864 active in Copenhagen, from 1881 at the Johannes Kirke. From 1867 he gave notable organ-concerts. In 1885 he founded the Organists' Union and a pension-fund.

Nedbal, Oscar (Tábor, 1874). Talented Bohemian violist, conductor and composer, trained at the Prague Conservatory, in 1891–1906 playing in the famous Bohemian Quartet (with K. Hoffmann, Suk and Wihan), in 1896–1903 also conductor of the Philharmonic in Prague and in 1906–19 conductor of the Tonkünstler-Orchester in Vienna and at times of the Volksoper. Has written the effective operettas *Die keusche Barbara*, 1910, *Polenblut*, 1913, *Das Winzerfest*, 1917, *Die schöne Saskia*, 1917, and *Eriwan*, 1918, the ballets *Der faule Hans*, 1902, *Grossmütterchens Märchenschätze*, 1908, *Prinzessin Hyazintha*, 1911, *Des Teufels Grossmutter*, 1912, and *Andersen*, 1914, an orchestral *Scherzo-Caprice*, a suite, a violin-sonata, piano-variations, other pieces for violin and for piano, songs, etc. *G* (and see under Bohemian Quartet).

Neeb, Heinrich (n. Giessen, 1807–1878, Frankfort). Hessian teacher, pupil of P. Müller and Aloys Schmitt, from about 1835 conducting several organizations in Frankfort (including the Teutonia). Wrote the operas *Domenico Baldi*, *Der Cid*, 1857, *Die schwarzen Jäger*, 1858, and *Rudolf von Habsburg*, the cantata *Das deutsche Lied*, several effective ballads, many songs, some string-quartets, piano-pieces, etc.

Neefe, Christian Gottlob (Chemnitz, 1748–1798, Dessau). Saxon conductor, pupil of J. A. Hiller, in 1776–77 working in theaters in Leipzig and Dresden, then with Seyler's and the Grossmann-Helmuth troupes, settling at Bonn in 1779, where in 1781 he took Van der Eeden's place as court-organist and later succeeded him as director at both chapel and theater, with the young Beethoven as deputy and pupil, but in 1785–94 was subordinated to Reicha and finally went to Dessau as theater-conductor. Wrote 8 stage-works, the ode *Dem Unendlichen* and others, several symphonies or partitas, a double concerto for piano and violin, 24 piano-sonatas (some with violin), etc. Autobiography in *Allgem. Musikal. Zeitung*, 1799, and memoir by Lewy, 1902. *G.*

Nef, Karl (St. Gall, 1873). Swiss historical student, trained at the Leipzig Conservatory and University (Ph.D. 1896), in 1898–1909 editor of the Basel *Musikzeitung* and since 1900 lecturer or professor at the University there. Author of a thesis on the Swiss Collegia Musica (1897) a life of F. F. Huber (1898), *Zur Gesch.d. deutschen Instrumentalmusik*, 1902 (later 17th cent.), *Basel in d. Musikgesch.* 1902, *Die Musik im Kanton St. Gallen 1803–1903*, 1903, a catalogue of instruments in the Basel Museum (1906), the *Festschrift* of the Basel Congress of the I. M. G. (1907), a bibliography of Swiss books about music (1908), an introduction to music-history (1920), a *Gesch.d. Symphonie u. Suite*, 1921, and many essays in periodicals. He also edited some of Rosenmüller's sonatas for the German *Denkmäler*.

Neff, Fritz (Durlach, 1873–1904, Munich). Gifted, but short-lived, South German composer,

pupil of Thuille and Mottl, writing the choral works *Ein schön teutsch Reiterlied* (men's voices), *Chor der Toten*, *Schmied Schmerz* and *Die Weihe der Nacht*, and some songs (including *Die Polenschenke* for bass with orchestra).

Neisser, Arthur (Berlin, 1875). Prussian critic and writer, pupil of R. J. Eichberg, W. Berger, Lerch and Wolfrum (Ph.D. of Munich Univ. 1900), since 1900 correspondent in Paris for German papers, then in Italy. Author of short lives of Verdi, Massenet, Mahler and Goldmark, an *Opernführer*, an *Entwicklungsgesch. d. deutschen Musik seit 60 Jahren*, 1911, and a translation of the text of Cilèa's *Gloria* into German.

Neithardt, August Heinrich (Schleiz, 1793–1861, Berlin). Able Saxon bandmaster and choral conductor, from 1813 in military service as oboist, becoming bandmaster of the Gardejäger Battalion in 1816–22 and of the Kaiser Franz Regiment in 1822–40, doing much for the improvement of military music. In 1843 he was made trainer for the Domchor at Berlin, the first steps toward which had been taken under Mendelssohn in 1842, and from 1845 was its efficient director, soon giving it an international reputation. In 1846 he visited Petrograd and in 1857 Rome in search of music and points of administration. For it he edited a continuation of Commer's *Musica Sacra* (vols. v, vii, xii). Wrote much excellent military music, men's choruses and songs, besides the opera *Manfred und Juliette*, 1834. *G.*

Neitzel, Otto (Falkenburg, 1852–1920, Cologne). Able Pomeranian pianist, conductor and composer, trained at the Kullak Academy and Berlin University (Ph.D. 1875), from 1875 touring with Lucca and Sarasate, from 1878 director of the Strasburg Musikverein and from 1879 also of the Opera, from 1881 teacher at the Moscow Conservatory, and from 1885 at the Cologne Conservatory, besides writing for the *Zeitung* there. In 1919 he was made a member of the Berlin Academie. He appeared in the United States as pianist, conductor and lecturer in 1906–07. Wrote the operas *Angela*, 1887, *Dido*, 1888 (original text), *Der alte Dessauer*, 1889, *Die Barbarina*, 1904, *Der Richter von Kaschau*, 1916 (original text) and *Walhall in Not*, 1905 (' satyrspiel '), recitatives for Nicolai's *Lustige Weiber*, the cantatas *Vaterland* and *Priesterwald*, a piano-concerto, a capriccio for piano and orchestra, *Das Leben ein Traum* for violin and orchestra, etc. Author of an opera *Führer* (3 vols. 1890–93, 4th ed. 1908), a life of Saint-Saëns (1898), *Beethovens Sinfonien nach ihrem Stimmungsgehalt erläutert*, 1901, *Aus meiner Musikantenmappe*, 1913, translations of several opera-librettos and (with L. Riemann) annotations to Hupfeld's catalogue of phonola-rolls (1909). Biography in Dette's analysis of *Die Barbarina* (1913).

Nejedlý, Zdenek (Leitomischl, 1878). Eminent Bohemian musicologist, trained by Fibich and at Prague University (Ph.D. 1900), in 1905 becoming lecturer and from 1909 professor at the latter, besides editing the journals *Smetana* and *Hudebni Slovnik*. Author of lives of Fibich (1901), Smetana (1902), Hostinsky (1907), J. F. Förster (1910) and Mahler (1912, a careful monograph), Wagner (1917), Novák (1921) and Smetana (1922), works on Smetana's operas (1909), on later Czechic operas (1911), on Beethoven's string-quartets (1911), and on Strauss' *Rosenkavalier* (1911) and *Ariadne auf Naxos* (1912), a catechism of Czechic music (1903), a history of early music in Bohemia (3 vols. 1904, '97, '13 [to the 15th cent.]), and a monograph on Závese [14th cent.] (1905, *I. M. G. Sammelbde.*).

Nekes, Franz (n. Essen, 1844–1914, Aix-la-Chapelle). Important Rhenish priest and church-musician, for many years (till 1910) cathedral-choirmaster at Aix and instructor in the Organists' School. Wrote many masses (O crux ave, Jubilæi, S. Foillani, etc.), a Passion, offertories, many motets, antiphons and men's choruses. He was a contributor to the *Gregoriusblatt*.

Nelle, Wilhelm (n. Hameln, 1849–1918, Münster). Hanoverian clergyman, pupil in music of Franz and Otto Scherzer, from 1874 holding charges in Westphalia and the Rhineland. In 1895 he founded the Kirchengesangverein for that section and continued its president, besides being active in many other ways. Editor of a notable *Choralbuch*, 1892 (with Hollenberg, 3d ed. 1908), *Festmelodien d. Kirchenjahres*, 1895 (2d ed. 1904), and *Gesch. d. deutschen evangel. Kirchenliedes*, 1904.

Nenna, Pomponio. 16th C. *G.*

Nepomuceno, Alberto (Ceará, 1864). Brazilian composer, pupil of Herzogenberg, Kleffel and Guilmant, since about 1895 active at Rio Janeiro, where he is director of the Conservatory. Has written the operas *Arthemis* and *Abul*, pieces with orchestra for violin, 'cello or piano, a *National Hymn* (prize, 1891). He has also published Brazilian folk-songs. *A.*

Neri, Filippo (1515–1595). 16th C.

Neri, Massimiliano. 17th C.

Nérini, Émile (b. 1882). French composer of the short operas *Manoël*, 1905, *Le Soir de Waterloo*, 1910, *L'Épreuve Dernière*, 1912, and music for *Les Trois Baisers* (1909) and *Maliarda* (1912).

Neruda, Franz (Brünn, 1843–1915, Copenhagen), brother of Wilma below. Eminent Moravian 'cellist, pupil of his father (cathedral-organist), beginning to tour with his sister when but a child, in 1864–76 playing in the court-orchestra at Copenhagen, from 1868 founder and head of the Kammermusikverein there and from 1892 conductor of the Musikverein (following Gade) and also of the Stockholm Musikverein. He gained the title of royal professor in 1894. Wrote the orchestral suite *Aus dem Böhmerwald*, *Slovakische Märsche* for orchestra, a 'cello-concerto, a string-quartet, pieces for 'cello, for organ and for piano, and songs. *G.*

Neruda, Johann Baptist Georg (n. Prague, 1707–1780, Dresden). Bohemian violinist, in 1750–72 concertmaster in the court-band at Dresden. Wrote an opera, symphonies, chamber-music, etc. *G.*

Neruda, Wilma Maria Franziska (Brünn, 1839–1911, Berlin), sister of Franz above. Eminent Moravian violinist, pupil of her father and Jansa, making her début at seven in Vienna and for years constantly on tour throughout Europe (in England from 1849), especially in Russia and from 1864 in Paris. Here she married the Swedish conductor Ludwig Norman, but separated from him in 1869. From 1870 she was chiefly in England, where she was extremely popular. In 1888 she married Sir Charles Hallé and was much associated with him till his death in 1895. After 1900 she lived mostly in Berlin, though in 1896 a large circle of admirers gave her a villa at Asolo (Italy). In 1890–91 she went with Hallé on his great world-tour and in 1899 she visited America. Throughout her long career she held her place as one of the finest executants and interpreters. Her valuable Stradivari violin (1709) was presented to her in 1876 by a group of English noblemen. *G.*

Nessler, Victor E. (n. Schlettstadt, 1841–1890, Strasburg). Popular Alsatian composer, pupil of Th. Stern and of Leipzig teachers, at Leipzig directing various singing-clubs and from 1870 becoming chorusmaster or conductor at leading theaters. Wrote the operas *Irmingard*, 1876, *Der Rattenfänger von Hameln*, 1879, *Der wilde Jäger*, 1881, *Der Trompeter von Säkkingen*, 1884, *Otto der Schütz*, 1886, and *Die Rose von Strassburg*, 1890, the fairy-opera *Dornröschens Brautfahrt*, 1867, the operettas *Die Hochzeitsreise*, 1867, *Nachtwächter und Student*, 1868, and *Am Alexandertag*, 1869, the choral works *Der Blumen Rache*, *Von der Wiege bis zum Grabe* (part-song cycle), *Sängers Frühlingsgruss* (men's voices) and Psalm 137, men's part-songs and many popular or comic songs. In his later years he lived at Strasburg. *G.*

Nesvadba, Joseph (Vyskeř, 1824–1876, Darmstadt). Bohemian conductor, from about 1848 engaged at theaters in Karlsbad, Olmütz, Brünn, Gratz, Prague (Bohemian Opera, 1857–58), Berlin (Italian Opera, 1859–60) Hamburg (1861–63) and from 1864 at the court-theater in Darmstadt. Wrote the opera *Blaubart*, 1844, several ballets, Bohemian choruses and songs.

Nešvera, Joseph (n. Horowitz, 1842–1914, Olmütz). Able Bohemian composer, from about 1870 choirmaster in Prague, from 1878 at Königgrätz Cathedral and from 1885 at Olmütz Cathedral. Wrote the operas *Bratránek, Mlynarski*, 1884, *The Forest-Breath*, 1896, *Perdita*, 1897, and *The Mountain-Monk*, 1906, the oratorio *Job*, 1913, masses, Psalm 130, other church-music, a symphony, an orchestral suite, a serenade for strings, minor orchestral pieces, a violin-concerto, an *Idyll* for string-septet, a violin-suite and other pieces, dances, bagatelles and études for piano, many Bohemian choruses and songs. *G.*

Nettl, Paul (Hohenelbe, 1889). Bohemian music-historian, trained in both law and music at Prague University (Ph.D. 1915), becoming lecturer there. Author of studies on the Vienna dance-music and on points in the history of Bohemian music. He is music-conservator for the Czecho-Slovak Republic.

Netzer, Joseph (Imst, 1808–1864, Gratz). Tyrolese conductor and composer, pupil of Gänsbacher and Sechter, in 1844–45 Lortzing's assistant at the Leipzig Opera and in the Euterpe, from 1846 conductor at the Theater an der Wien, Vienna, from 1849 at Mayence and from 1853 at Gratz. Wrote the operas *Die Belagerung von Gothenburg* (1839), *Mari*, 1841, *Die Eroberung von Granada* (1844) and *Die seltene Hochzeit*, 1846, some symphonies, overtures, string-quartets and many songs. Memoir by Kessler (no date).

Neubauer, Franz Christoph (Horzin, 1760–1795, Bückeburg). A Bohemian violinist whose short life was a restless one (at Munich in 1784, then at Vienna, in 1789 musician to Prince Weilburg in Hesse and finally with J. C. F. Bach at Bückeburg). Wrote fluent symphonies and much chamber-music, piano-sonatas, an operetta (1784) and other vocal music.

Neubeck, Ludwig (Schwerin, 1882–1915, do.). Able North German conductor, pupil of Meissner and Humperdinck, from 1904 engaged at theaters in Schwerin, Lucerne (1905–08), Görlitz (1908–10) and Metz (1910–12), from 1912 director of the Opera at Kiel and conductor of the choral society, besides from 1915 acting as inspector at the Conservatory. In 1909 he assisted at Bayreuth and in 1909–11 at the Prinzregententheater in Munich, and in 1911 was guest-conductor at Brunswick and in 1913 at Copenhagen. Wrote only an orchestral *Huldigungsmarsch*, music for *Die Jungfrau von Orleans*, a string-quartet and some minor pieces.

Neuendorff, Adolf (Hamburg, 1843–1897, New York). Talented North German conductor and composer, from 1855 in America, pupil of Weinlich, Matzka, Schilling and Anschütz, appearing as violinist in New York in 1859 and as pianist in 1860, then going on a tour (as violinist) to Brazil. In 1864 he followed Anschütz as conductor of German opera at Milwaukee, from 1867 was director in New York (Stadt Theatre, Academy of Music, Germania Theatre), giving both Italian and German works (American premières of *Lohengrin* and *Walküre* in 1871 and '77), and in 1878 was one of the conductors of the Philharmonic prior to Thomas. In 1883 the Germania failed and ruined him financially. He moved to Boston, serving as conductor with Josef Hofmann in 1887–88, with the Juch Company in 1889–91 and in New York in 1892 (English opera). In 1893–95 he was in Vienna, his wife, Mme. Januschowsky, being engaged at the Opera. From 1896 he was again in New York as director at Temple Emanu-El and in 1897 conductor at the Metropolitan. Wrote the comic operas *The Rat-Charmer of*

Hamelin, 1880, *Don Quixote*, 1882, *Prince Woodruff*, 1887, and *The Minstrel*, 1892, 2 symphonies, several overtures, cantatas, choruses and songs. *A.*

Neuhoff, Ludwig (Berlin, 1859–1909, n. Brescia). Gifted Prussian composer, pupil of K. Sander and the Leipzig Conservatory, from 1898 living in Italy for his health. Wrote a symphony, a 'cello-concerto, a string-quartet, a violin-sonata, 2 organ-sonatas, an *a cappella* mass, the choral work *Am Meeresstrande*, choruses and songs.

Neukomm, Sigismund, Chevalier von (Salzburg, 1778–1858, Paris). Noted Austrian composer, as a boy in the cathedral-choir at Salzburg, pupil of Weissauer and both Michael and Joseph Haydn (a great favorite of the latter), developing into a good pianist and a sound, but uninspired composer. His life was extraordinarily diversified, involving many changes of residence and extended travels. In 1806–09 he went by way of Stockholm to Russia, where for a time he conducted German opera at the court. In 1809 he was with Haydn at his death in Vienna. Then he moved to Paris, where from 1812 he followed Dussek as pianist to the restless Talleyrand (with whom he attended the Congress of Vienna in 1814–15) and in 1815 was ennobled and admitted to the Légion d'Honneur. In 1816, with the Duc de Luxembourg, he went to Brazil and there was court-director till 1821, returning with Dom Pedro to Lisbon. Soon he went back to Talleyrand, but in 1826 toured in Italy, in 1827 was in Holland and Belgium, in 1829–30 was twice in England, in 1832 visited Germany, in 1833–34 Italy again, then France and Algiers and in 1836 was held back by illness from going to America. After 1838 he was active chiefly in Paris and London, but in 1842 he led a Mozart Festival at Salzburg, in 1849 was in Munich and even in 1856 started for the Orient. Everywhere he was welcomed as a genial man of the world, refined and superior, quite as much as a musician. He wrote an immense number of works (about 1000 in all), including 10 operas, 7 oratorios, 15 masses, much other church-music, a symphony, overtures, chamber-music, a piano-concerto and many pieces, nearly 60 organ-works, about 200 songs, etc. Autobiography, 1859. *G.*

Neumann, Angelo (Vienna, 1838–1910, Prague). Austrian stage-tenor and impresario, from 1859 engaged as singer at Prague, Cracow, Oedenburg, Presburg, Danzig and Vienna, (Opera, 1862–76). In 1876–82 he managed the Leipzig Opera under Förster, developing striking presentations that he began to take elsewhere, as to Berlin and London. In 1882 he organized a traveling troupe to give Wagnerian works with excellent artists. In 1882–85 he was manager of the Bremen Opera and then of the German Opera at Prague, which he made famous, for several festival-series bringing whole troupes from a distance (as from Dresden or Berlin). Author of *Erinnerungen an R. Wagner*, 1907.

Neumann, Franz (Prerau, 1874). Moravian conductor and composer, trained at the Leipzig Conservatory, at first chorusmaster at Karlsruhe and Hamburg, then conductor at Ratisbon, Linz and Reichenberg, from 1904 second conductor at the Frankfort Opera and since 1919 director of the Brünn Opera. Has written the operas *Die Brautwerbung*, 1901, *Leyer und Schwert* (published 1901), *Liebelei*, 1910, *Herbststurm*, 1919, and *Beatrice Caraccio*, 1922, 2 ballets, the choral work *Heimgefunden*, a string-quartet, a piano-trio, men's choruses and songs.

Neumark, Georg (1621–1681). 17th C. *G.*

Neumeister, Erdmann (n. Weissenfels, 1671–1756, Hamburg). Saxon clergyman, from 1715 at the Johanniskirche in Hamburg. He strongly influenced the development of the sacred cantata by adapting Biblical works to the recitative-aria form of the current secular cantata in four complete series of cantata-texts (1700–14), which at once became the basis for composition by Bach, Telemann and others.

Neupert, Edmund (Christiania, 1842–1888, New York). Able Norwegian pianist, pupil of his father, Kullak and Kiel, for a time teaching at the Kullak Acadmy and the Stern Conservatory in Berlin, from 1868 at the Copenhagen Conservatory and in 1880–81 at the Moscow Conservatory in association with N. Rubinstein. From 1882 he was in New York, where his brilliant playing made a deep impression. Wrote valuable études and effective salon-pieces. *A.*

Neusiedler, Hans (?1508–1563) and **Melchior** (1507–1590). 16th C. *G.*

Neuville, Valentin (Rexpoede, 1863). Flemish composer, pupil of the Brussels Conservatory, long organist at St. Nizier in Lyons. Has written the operas *Le Trèfle à Quatre*, *Tiphaine*, 1899, *Madeleine*, *L'Aveugle*, 1901, *Les Willis*, 1902, and *L'Enfant*, the oratorio *Notre Dame de Fourvières*, 2 symphonies, 2 string-quartets, a mass, motets, organ- and piano-pieces and songs.

Nevada, Emma (n. Nevada City, Cal. 1862). Brilliant American operatic soprano, pupil of Mme. Marchesi, making her début at London in 1880, followed by various engagements in Italy and at Paris (1883), in 1884–85 with Mapleson in New York and later at Chicago, but since 1889 wholly in Europe (from Spain to Russia). She sang at the première of Mackenzie's *Rose of Sharon* (1884). In 1885 she married the English surgeon Raymond Parker and has made her home in Paris. Her daughter **Mignon** (b. c. 1887) since 1905 has been well received as soprano in Italy and at Lisbon, London and Brussels. *G, A.*

Nevin, Arthur Finley (Edgeworth, Pa. 1871), brother of the following. American composer, pupil of the New England (Boston) and Klindworth (Berlin) Conservatories and of Boise and Humperdinck, from 1897 living at Edgeworth, in 1911–14 at Charlottesville, Va., and for a time on the music-staff of the University of Kansas (Lawrence). From 1903 he was much

engaged with the music of the Indians, at one time sojourning on a Montana reservation, from 1907 giving many lectures on the subject (see *Musical Quarterly*, 1916) and finding the basis for his first opera. Has written the operas *Poia*, 1910 (Berlin, the first American work given at the Royal Opera), and the short *A Daughter of the Forest*, 1918, the masque *A Night in Yaddo-Land*, the cantatas *The Djinns* and *Roland*, other choral works, the orchestral suites *Miniature*, *Lorna Doone* and *Love-Dreams*, *At the Spring* for strings, a string-quartet, a piano-trio, 3 piano-suites and other pieces, and about 25 songs. *A.*

Nevin, Ethelbert Woodbridge (Edgeworth, Pa. 1862–1901, New Haven, Conn.), brother of the above. Gifted American pianist and composer in small forms, pupil of Lang, Emery, Klindworth, Von Bülow and others, from about 1885 living now in America and then in Europe (see *Musical Quarterly*, 1917), with increasing ill-health. Wrote many graceful piano-pieces, including the suite *In Tuscany* and *Water-Scenes*, effective songs (especially *The Rosary*, 1898), the song-cycle *Captive Memories*, 1900, the choral work *The Quest* and the pantomime *Lady Floriane's Dream*, 1898. Memoir by Thompson, 1913. *G, A.*

Newcomb, Ethel (Whitney Point, N. Y. 1879). American pianist, pupil of Leschetizky and in 1904–08 his assistant, from 1903 appearing at Vienna and from 1904 in England, and since 1908 favorably known in Germany and America as soloist and in ensemble, especially in Beethoven programs. *A.*

Newman, Ernest (Liverpool, 1868). Eminent English critic and writer, originally in business at Liverpool, but in 1903–05 teaching music at the Midland Institute at Birmingham and then becoming rapidly known for his keen critiques for the Manchester *Guardian*, Birmingham *Post* (1906–19) and London *Observer*, as well as much other writing. Author of *Gluck and the Opera*, 1895, *A Study of Wagner*, 1899, *Musical Studies*, 1905, *A Musical Motley*, 1919, lives of Wagner (1904, '14), Elgar (1906), Hugo Wolf (1907) and Strauss (1908), and translations of Weingartner's *Dirigieren*, Schweitzer's *Bach* and many Wagner opera-texts. He contributed to *The Art of Music*, 1914–17, and has edited *The New Library of Music* and 50 *Songs of H. Wolf*. *A.*

Newmarch, Rosa Harriet, née Jeaffreson (Leamington, 1857). English writer, not specially active in the musical field till 1897, when a trip to Russia and contact with Stassov and others led her to specialize on Russian music. Author of articles in the Grove *Dictionary* (1904–10) and the *Dict. of National Biography*, *Poetry and Progress in Russia*, 1907, *The Russian Opera*, 1914 (growing out of lectures in 1900–05), *The Russian Arts*, 1916, lives of Tchaikovsky (1900), H. J. Wood (1904) and Sibelius (1905), and translations of Deiters' *Brahms* (1887), Habets' *Borodin et Liszt* (1895), M. Tchaikovsky's life of his brother (1908) and d'Indy's *Franck* (1910). From 1908 she prepared notes for the Queen's Hall programs and has also edited the series *Living Masters of Music.*

Nibelle, Adolphe André (Gien, 1825–1895, Paris). French composer of many light operas, beginning with *Le Loup-Garou*, 1858, the symphony-cantata *Jeanne d'Arc* and *Heures Musicales* (24 songs).

Nichelmann, Christoph (Treuenbrietzen, 1717–1762, Berlin). Prussian clavierist, pupil of Bach and Quantz, in 1744–56 assistant accompanist in the court-band at Berlin (under K. P. E. Bach). Wrote many concertos and pieces for clavier, a serenata, etc. *G.*

Nicholl, Horace Wadham (Tipton, 1848–1922, New York). Able English composer, pupil of his father and Samuel Prince, in 1867–71 organist at Dudley and Stoke-on-Trent, then removing to America, where till 1878 he was organist in Pittsburgh. In 1878 he settled in New York, at first continuing activity as organist (St. Mark's), from 1883 serving as reader for the publisher Schirmer and in 1888–95 associated with Boekelman as teacher at a school in Farmington, Conn. Wrote the oratorios *Adam*, *Abraham*, *Isaac* and *Jacob*, the choral works *Elsie* and *Cloister Scene*, a mass, anthems, songs, 2 symphonies, the symphonic poem *Tartarus*, an orchestral suite, fantasia and sketch (*Hamlet*), a piano-concerto, Preludes and Fugues for piano, other piano-pieces, elaborate organ-works, including the symphonic poem *Life*, 18 Preludes and Fugues (contrapuntally intricate), sonatas for violin and for 'cello, etc., besides a text-book in harmony. *G, A.*

Nicholls, Agnes (Cheltenham, 1877). Gifted English soprano, pupil of the Royal College, London, and of John Acton, from 1895 appearing in both opera and concert, but not emphasizing the former till 1901, when and in 1904–08 she was engaged at Covent Garden, besides going to South Africa and Australia with the Quinlan troupe. Meanwhile she has become a favorite in concert and oratorio. In 1904 she visited America, singing at the Cincinnati Festival. In 1904 she married the pianist and composer Hamilton Harty. *G.*

Nichols, Marie (Chicago, 1879). American violinist, pupil of Mollenhauer, Halir and Debroux, since 1899 appearing throughout the United States with leading orchestras and also in London, Paris and Berlin. She lives in Boston.

Nicholson, Sydney Hugo (London, 1875). Able English organist, pupil of the Royal College, London, and of Knorr, besides graduating at Oxford University, from 1896 engaged at High Barnet, in 1903 associated with Lloyd at Eton College, from 1904 at Carlisle Cathedral (nominally as acting-organist), from 1909 at Manchester Cathedral and since 1919 at Westminster Abbey (succeeding J. F. Bridge). Has written a service and other church-music, the choral ballads *John Gilpin* and *Ivry*, the cantata

1914 (sonnets by Brooke) and several cantatas for children, *A Miniature* for four soloists and string-quartet, a *Festival March* for orchestra, a piano-quintet, organ-pieces, etc.

Nicodé, Jean Louis (n. Posen, 1853–1919, Dresden). Talented and genial Prussian pianist, conductor and composer, pupil of his father, Hartkäs, Kiel and the Kullak Academy, Berlin, from about 1875 teacher and recitalist in Berlin, in 1878 touring in Galicia and Rumania with Mme. Artôt, then settling in Dresden, till 1885 teaching at the Conservatory, in 1885–88 conducting the Philharmonic concerts. In 1893 he started a fresh series of concerts, in 1896 organizing the Nicodé-Chor and continuing till 1900. At intervals he acted as guest-conductor elsewhere, as for the Leipzig Riedel-Verein in 1897. In 1918 he received the title of professor and in 1919 was made a member of the Berlin Academie. Wrote the symphonic poems *Maria Stuart*, *Die Jagd nach dem Glück*, *Das Meer* (with solo, men's chorus and organ) and *Gloria*, *Sinfonische Variationen*, *Italienische Volkstänze und Lieder*, *Jubiläumsmarsch*, *Faschingsbilder* (all for orchestra), 2 suites and 2 other pieces for small orchestra, a *Romanza* for violin and orchestra, 2 'cello-sonatas, a piano-sonata, *Ein Liebesleben* (cycle of 10 piano-pieces), piano-études and pieces, the *a cappella* works for men's voices *Morgenwanderung im Gebirge*, *Nach Sonnenuntergang* and a Requiem, besides the hymn *Erbarmen* for alto and orchestra and some songs. Sketches by Schäfer, 1907, and Taubmann, 1909 (in *Monographien moderner Musiker*). *G.*

Nicolai, Karl Otto Ehrenfried (Königsberg, 1810–1849, Berlin). Eminent Prussian conductor and composer, pupil of Zelter and B. Klein, from 1833 organist at the chapel of the Prussian Embassy at Rome, where he made studies of old Italian music under Baini, and in 1837–38 director at the Kärthnerthor Theater in Vienna. From 1838 he was again in Rome, producing a series of operas in the prevailing Italian style and in 1841–47 succeeded Kreutzer as court-director at Vienna, where he also founded in 1842 the Philharmonic Concerts, gaining renown as leader in both positions. In 1847 he became court-director at Berlin and leader of the Domchor, but his career was cut short by apoplexy just as he had completed his ablest work, the comic *Lustige Weiber*. Wrote the operas *Rosmunda d'Inghilterra*, 1838 (or *Enrico II*), *Il Templario*, 1840 (or *Der Templer*, also *Teodosia*), *Edoardo e Gildippe*, 1841, *Il Proscritto*, 1841 (or *Die Heimkehr des Verbannten*), and *Die lustige Weiber von Windsor*, 1849, a mass (1843), a Te Deum, a Requiem, several motets, 2 symphonies, overtures on *Ein' feste Burg* (1844) and for Christmas, a piano-concerto, a string-quartet, a 'cèllo-sonata, a piano-sonata, part-songs and songs. He collected a fine library, which went to the Berlin Library. Memoirs by Mendel, 1868, Schroeder, 1892 (diary, with notes), and Kruse, 1911 (besides critical articles in 1908 and '11). His letters were published in the *Deutsche Rundschau*, 1897, and his *Gesammelte Aufsätze* in 1913 (ed. by Kruse). *G.*

Nicolai, Willem Frederik Gerard (Leyden, 1829–1896, The Hague). Able Dutch teacher and composer, trained at the Leipzig Conservatory and by Joh. Schneider, from 1852 teaching at The Hague Conservatory and from 1865 Lübeck's successor as director, exercising a useful influence also as conductor and as editor of the journal *Cicilia* (from about 1870). Wrote the oratorio *Bonifacius*, the choral works *The Song of the Bell* (text from Schiller), *The Swedish Nightingale*, 1880 (for 25th anniversary of the Jenny Lind pension-fund), *Jehovah's Wrath*, 1892, and *Hanske van Gelder*, a symphony, several overtures, songs, etc. He was president of the Maatschappij, officier in the Légion d' Honneur and otherwise honored.

Nicolau, Antonio (Barcelona, 1858). Spanish conductor and composer, pupil of Pujol and G. Balart, from about 1880 active in Paris as director of the concerts of the Catalonian Society and later at Barcelona, where he is director of the Conservatory. Has written the opera *Un Rapto*, 1887, the choral work *Captant*, 1904, the orchestral *El Trionf de Venus*, 1882, etc.

Nicole, Louis (Geneva, 1863). Swiss composer, pupil of the Leipzig Conservatory and of Litolff, from 1890 for many years in Athens as lecturer at the Conservatory and of late years in London. Has written the opera *Le Fiancé de Claire*, 1893, the symphonic poem *Edelweiss*, the choral works *La Bataille du Léman*, Psalm 148, a Stabat Mater, violin- and piano-pieces, besides an arrangement of the Greek *Hymn to Apollo* (found at Delphi, 1893).

Nicolini [**Ernest Nicolas**] (St. Malo, 1834–1898, Pau). French operatic tenor, pupil of the Paris Conservatory, in 1857–59 singing at the Opéra-Comique, then on Italian stages, from 1862 at the Salle Ventadour, Paris, and from 1871 at Drury Lane and Covent Garden, London, becoming associated with Patti and sharing many of her tours, finally marrying her in 1886. His first appearance in London was in 1866 and in America in 1881. *G.*

Nicolini, Giuseppe (Piacenza, 1762–1842, do.). Italian composer, pupil of Insanguine, from 1793 writing nearly 60 operas for various Italian stages with much transient success and from 1819 maestro at Piacenza Cathedral, then adding 7 oratorios, over 30 masses, many Psalms, motets, etc., with string-quartets, piano-sonatas, arias and canzonets.

Nicolini [**Nicolino Grimaldi**] (Naples, ?1673–?). Noted Italian artificial stage-singer, from 1694 favorably known in Italy, in 1708–17 popular in England (from 1711 in Handel's operas) and then again in Italy till after 1725. He was famous for his vigorous and expressive acting as well as a vocalist. *G.*

Nicolson, Richard (?–1639). 17th C. *G.*

Niecks, Frederick (Düsseldorf, 1845). Able Rhenish teacher and writer, at first trained as

violinist under Langhans, Grünewald, Auer and others, first appearing at thirteen and playing in the Düsseldorf orchestra till 1867 (toward the last as concertmaster). In 1868 he removed to Scotland, becoming organist at Dumfries and violist in Mackenzie's Quartet at Edinburgh. From 1875 he began to write for the *Musical Record* and from 1879 was on the staff of the *Musical Times*. In 1890 he lectured at the Royal Institution in London and in 1891 became professor at Edinburgh University, a position that he made notable by varied activity until his retirement in 1914. Author of a dictionary of terms (1884), an excellent life of Chopin (1888), and a history of program-music (1907), besides valuable essays for the Musical Association. Mus.D. of Dublin Univ. in 1898 and also LL.D. of Edinburgh Univ. *G.*

Niedermeyer, Louis (Nyon, 1802–1861, Paris). Influential Swiss teacher and church-composer, pupil of Moscheles, Aloys Förster, Fioravanti and Zingarelli, producing his first opera in Italy and in 1821–23 teaching in Geneva. From 1823 he was active in Paris (except two years, about 1830, at the Gaggia school in Brussels). None of his essays in opera were successful and from about 1850 he turned to sacred composition, in 1854 revived Choron's enterprise (suspended since 1830) as the École de Musique Religieuse and in 1857 founded the journal *La Maîtrise* (with Ortigue, who from 1858 continued as sole editor). Wrote excellent masses, motets and anthems, many graceful songs, organ- and piano-pieces. Author (with Ortigue) of a *Méthode d'Accompagnement du Plain-Chant*, 1856 (2d ed. 1876), and *Accompagnement pour Orgue des Offices de l'Église*, 1861. His school continues, with governmental subvention, as the École Niedermeyer. *G.*

Niedt, Friedrich Erhardt (Jena, 1674–1717, Copenhagen). Saxon theorist, author of a *Musikalische Handleitung*, 3 parts, 1700, '07, '17, the 3d posthumous, edited by Mattheson, who also enlarged the 2d in 1721, adding 60 organ-specifications. This work was used by Bach and part of it incorporated into his own rules for composition. Another text-book by Niedt was a *Musikal. A B C*, 1708. *G.*

Nielsen, Alice (Nashville, Tenn. 1876). American operatic soprano, pupil of Ida Valerga (San Francisco), appearing in light opera in 1893–1902, then studying further in Rome and appearing in grand opera from 1903, at first in Italy, from 1904 at Covent Garden, London, from 1906 in America with the San Carlo Company and in 1909–14 with the Boston, Chicago and Metropolitan (New York) Companies, besides concert-tours with Nordica, Riccardo Martin and others. In 1892 she married Benjamin Nentwig in Kansas City. *A.*

Nielsen, August Carl (Island of Fünen, 1864). Eminent Danish violinist, conductor and composer, trained at the Copenhagen Conservatory and (as Ancker Scholar) in Paris and Italy, from 1890 playing in the court-orchestra at Copenhagen, from 1904 second court-director (till 1912 under Rung and then under Hoeberg) and since 1915 conductor of the Musical Union and co-director of the Conservatory. He has often served as guest-conductor (Stockholm, Helsingfors, Amsterdam, etc.). He is a Knight of Danebrog and member of the Stockholm Academy. Has written the operas *Saul und David*, 1903, and *Maskeraden*, 1907, the choral works *Hymnus Amoris* and *An den Schlaf*, 4 symphonies (including *De Fire Temperamenter* and *L'Inestinguibile*), the overture *Helios*, the orchestral phantasy *Pan und Syrinx*, a *Symphonische Suite*, a suite for strings, 3 string-quartets, a violin-romanza with orchestra, a violin-sonata, a fantasia for oboe and clarinet, piano-pieces and songs.

Nielsen, Ludolf (n. Copenhagen, 1876). Able Danish violinist and composer, pupil of the Copenhagen and Leipzig Conservatories, with study in 1907 as Ancker Scholar, in 1897–1907 soloist and assistant-conductor of the Tivoli orchestra in Copenhagen and member of the Björvig Quartet, and later conductor of the Euphrosyne (society). Has written the operas *Isabella*, 1915, and *Uhret*, the choral work *St. Hans*, 3 symphonies, the symphonic poems *Ragnar Lodbrog*, *Sommernatsstemning*, *In Memoriam*, *Fra Bjaergene* and *Babelstaarnet* (with soli, double chorus and brass lontano), an overture, pieces for violin or 'cello with orchestra, the recitation *Herbstabend* with orchestra, 2 string-quartets, choruses, songs, etc.

Niemann, Albert (n. Magdeburg, 1831–1917, Berlin). Distinguished Prussian operatic tenor, pupil of F. Schneider, Nusch and Duprez, from 1849 singing at Dessau in chorus and minor parts, from 1860 engaged at the Hanover Opera and in 1866–89 regularly at the Berlin Opera, but with many appearances elsewhere (in 1886–88 at the Metropolitan, New York). He became one of the typical interpreters of the great Wagnerian rôles, combining great vocal warmth and power of declamation with noble and expressive acting. He sang at the Paris performances of *Tannhäuser* (1861) and at the *Ring* premières at Bayreuth (1876). Sketch by Sternfeld, 1904. *G.*

Niemann, Gustav Adolf (n. Heide, 1841–1881, Helsingfors), brother of the following. Holsteiner violinist, pupil of his father and David, from 1865 concertmaster of the Helsingfors orchestra and active in promoting chamber-music.

Niemann, Rudolf Friedrich (n. Heide, 1838–1898, Wiesbaden), brother of the above. Holsteiner pianist, trained at the Leipzig and Paris Conservatories and by Von Bülow and Kiel, from about 1865 active at Hamburg and from 1883 at Wiesbaden, where from 1895 he taught at the Fuchs Conservatory. In 1873–82 he made long tours as accompanist of Wilhelmj. Wrote a violin-sonata, piano-variations and pieces, songs, etc.

Niemann, Walter (Hamburg, 1876), son of the foregoing. Eminent North German critic

and writer, trained by his father and Humperdinck and at the Leipzig Conservatory and University (Ph.D. 1901), from 1904 editor of the *Neue Zeitschrift* at Leipzig, in 1906–07 teacher at the Hamburg Conservatory and in 1907–17 critic for the Leipzig *Neueste Nachrichten*. Author of a dissertation on ligatures in mensural music (1901) *Musik u. Musiker d. 19. Jahrh.* 1905, *Die Musik Skandinaviens*, 1906, *Das Klavierbuch*, 1907 (4th ed. 1918), a life of Grieg (1908, with Schjelderup), *Die musikal. Renaissance d. 19. Jahrh.* 1911, *Taschenlexikon für Klavierspieler*, 1912 (4th ed. 1918) *Die Musik d. Gegenwart*, 1913 (8th ed. 1919), a life of Sibelius (1917), *Die nordische Klaviermusik*, 1918, *Meister d. Klaviers*, 1919, and *Die Virginalmusik*, 1919, a life of Brahms (1920), besides rewriting Kullak's *Aesthetik d. Klavierspiels*, 4th ed. (1905, 5th ed. 1916), and editing K. P. E. Bach's *Art d. Klavier zu spielen* (1906, 2d ed. 1917), Klauwell's *Formen d. Instrumentalmusik* (1918) and various old works for collections. Has also written many interesting characteristic piano-pieces, including variations, suites, idylls, nocturnes, miniatures and dances, often based on poetic suggestions or the sentiment of places and regions, besides a few pieces for strings.

Niessen, Wilhelm (Cologne, 1867–1918, Warstein). Rhenish conductor, trained at the Stern Conservatory and Berlin University (Ph.D. 1891), in 1891–93 conductor of his own choral society in Berlin as well as of orchestral concerts, from 1893 theater-director at Augsburg, Göppingen, Meran, Trieste, etc., from 1895 conductor at Glogau of the Singakademie and men's chorus as well as director at the Synagogue, and from 1900 at Münster as leader of various concerts, including the annual Cäcilienfest, and of the noted Liedertafel, besides from 1902 lecturing at the University and in 1907 becoming music-director there. In 1910 he directed a large festival at Dortmund and in 1913 one at Münster. Wrote the opera *Sesostris*, some choral works, etc.

Niessen-Stone, Matja von (Moscow, 1870). Able German-Russian soprano, pupil of Jensen, Mmes. Lilli Lehmann, Souvestre-Paschalis, Gerster, etc., in 1890–96 touring in concert in Germany, Austria, Hungary and Russia, from 1896 teaching at the Music School at Odessa, from 1901 at that at Riga, in 1905 concertizing in Belgium and England and since 1906 living in New York, where in 1908–09 she sang at the Metropolitan and has also taught at the Institute of Musical Art.

Nietzsche, Friedrich (n. Lützen, 1844–1900, Weimar). The famous philologist and philosophical writer, in 1869–79 professor at the University of Basel. He was musically expert, writing the choral works *An das Leben*, 1887, and *Hymnus an die Freundschaft*, 1874, piano-pieces and songs. But he is more notable for his curious reversal of attitude toward Wagner, strongly favoring him in *Die Geburt d. Tragödie aus d. Geiste d. Musik*, 1872 (2d ed. 1874), and *Wagner in Bayreuth*, 1876, but violently denouncing him in *Der Fall Wagner*, 1888, *Nietzsche contra Wagner*, 1889, and *Götzendämmerung*, 1889. Doubtless his approaching mental derangement was the reason. On his relations to Wagner see lives and critiques by Kulke, 1890, Förster-Nietzsche, 1895–1905, Zeitler, 1900, Joël, 1904, Lasserre, 1907, Bélart, 1907, '10, '12, Eckertz, 1910, D. Halévy, 1910, Dahms, 1922, etc.

Niewiadomski, Stanislas (Soposzyn, 1859). Galician conductor and critic, pupil of Mikuli, Krenn and Jadassohn, from 1887 teacher at the Lemberg Conservatory, critic and from 1918 conductor of the Opera. Since 1918 he has edited the *Gazeta Muzycna* and in 1919 went to Warsaw as teacher and critic. He has translated Hanslick's *Vom Musikalisch-Schönen* and written songs.

Niggli, Arnold (Aarburg, 1843). Able Swiss writer and civil officer at Aarau. Besides contributing to numerous periodicals, author of essays on Chopin, Schubert, Faustina Hasse, Mara, Paganini and Meyerbeer in Waldersee's *Sammlung*, on Schumann and Haydn in a set of lectures at Basel, and on Jensen (1900), a history of the Swiss Musical Society (1886) and of the Eidgenössische Sängerverein (1892, Jubilee *Festschrift*), and analyses in the *Musikführer*.

Nikel, Emil (Sohrau, 1851–1921, Breslau). Silesian priest and church-musician, trained at the Ratisbon Music School, long subdean of Breslau Cathedral and teacher at the Seminary. He was made royal professor in 1905, monsignore in 1906 and Theol.D. in 1908 (by Breslau Univ.). Wrote 5 masses, 2 Requiems, 2 Te Deums, 4 litanies, 4 Psalms, a Passion, many canticles and motets, hymns, choruses, etc., the cantata *Cäcilias Gebet*, organ-preludes, etc., besides a *Gesch. d. gregorian. Chorals*, 1908.

Nikisch, Artur (S. Miklos, 1855–1922, Leipzig). Distinguished Hungarian violinist and conductor, trained at the Vienna Conservatory, from 1874 playing in the court-orchestra at Vienna, from 1878 at Leipzig, at first as assistant under Neumann's management and later coordinate with Seidl and Sucher, from 1882 as director under Stägemann's management. From 1889 he had great success as leader of the Boston Symphony Orchestra, from 1893 was at the Pest Opera and head of the Philharmonic there, and from 1895 was conductor of the Gewandhaus Orchestra in Leipzig (following Reinecke) and also of the Berlin Philharmonic (till 1907). He often appeared elsewhere, especially at London, and in 1912 toured in the United States with the London Orchestra, as earlier he had several times taken the Berlin Orchestra to Paris and Switzerland. In 1902–07 he was inspector at the Leipzig Conservatory. From 1901 he held the title of royal professor. Wrote a symphony, a fantasia on themes from Nessler's *Trompeter*, a string-quartet, a violin-sonata and the cantata *Christnacht*. His wife, née Amalie Heussner (b. c. 1860), sang soubrette-rôles at Kassel and Leipzig

until her marriage in 1885. She has written the comic opera *Daniel in der Löwengrube*, 1914, the operettas *Meine Tante, deine Tante*, 1911, and *Immer der andere*, 1915, besides music for 2 fairy-plays and the text for Mraczek's *Äbelö* (1915). Sketches by Pfohl, 1900, Lipaiev, 1904, Segnitz, 1920, and Dette, 1922. *G, A.*

Nilsson, Christine (n. Wexiö, 1843–1921, Stockholm). Eminent Swedish operatic soprano, pupil (as protégée of the Baroness Leuhusen) of F. Berwald and Wartel, making her stage-début at Paris in 1864, remaining at the Théâtre Lyrique till 1867, when she visited London and then alternated between there and the Paris Opéra. From 1870 she toured extensively, till 1872 in America under Strakosch and then in different parts of Europe (Sweden in 1876), with trips to America in 1873–74 and '84. In 1888 she retired from the opera, but sang in concert in 1891. Her voice had great clarity and sweetness, though not large. She excelled in parts that called for simple naïveté or for unimpassioned pathos. In 1872 she married Auguste Rouzeau (d. 1882) and in 1887 Count Vallejo y Miranda (d. 1902). In 1916 a great national tribute was paid to her by the opera-houses of Scandinavia, with a reception and the presentation of a medal. See Charnacé, *Les Étoiles du Chant*, 1868–69, and memoir by C. Beyron, 1921. *G, A.*

Nin, Joaquín (Havana, 1859). Gifted Cuban pianist, pupil of Carlos Vidiella, Moszkowski and d'Indy, from about 1885 making tours throughout Europe and since 1903 much engaged in reviving the use of the harpsichord and its music. In 1906–08 he taught at the Schola Cantorum, continuing there and at Brussels University as honorary professor and living in Brussels. Has written the opera *L'Autre*, besides the small brochures *Pour l'Art*, 1909, *Idées et Commentaires*, 1912, and *Clavecin ou Piano?*.

Nini, Alessandro (Fano, 1805–1880, Bergamo). Italian composer, pupil of Palmerini, in 1830–37 head of a singing-school in Petrograd and from 1843 maestro at Bergamo Cathedral. Wrote the operas *Ida della Torre*, 1837, *La Marescialla d'Ancre*, 1839, *Cristina di Suezia*, 1840, *Margherita di York*, 1841, *Odalisca*, 1842, *Virginia*, 1843, and *Il Corsaro*, 1847, besides two not given, and much church-music, including a noted *a cappella* Miserere.

Nisard, Théodore [**Théodule Eléazar Xavier Normand**] (n. Mons, 1812–1887, Paris). Eminent French priest (abbé) and writer, for a time from 1842 organist and subcantor at St.-Germain in Paris and then absorbed in literary work. Author of a portentous list of essays and monographs on Gregorian music (from 1840), including the notable *Dict. Liturgique, Historique et Pratique de Plain-Chant*, 1854 (with Ortigue), and many biographical notices of composers old and new. He was the first to publish a transcription of the antiphonary of Montpellier, discovered by Danjou in 1847. *G.*

Nissen, Georg Nicolaus von (Hadersleben, 1761–1826, Salzburg). Danish diplomatic official at Vienna and later Salzburg, from 1809 married to Mozart's widow. Author of a life of Mozart (1828). *G.*

Nissen, Henriette (Gothenburg, 1819–1879, Harzburg). Talented Swedish operatic soprano, pupil of Chopin and M. Garcia, appearing from 1843 at Paris (Th. Italiens) and soon throughout Europe, especially at London (1845–48), Leipzig (from 1849 at the Gewandhaus) and Berlin, where she succeeded to Jenny Lind's popularity. She continued touring till 1859 and then taught at the Petrograd Conservatory. In 1850 she married Siegfried Salomon, the Danish composer. Wrote a method (1881).

Nivers, Guillaume Gabriel (1617–after 1700). 17th C.

Nixon, Henry Cotter (London, 1842), son of the following. English composer, pupil of Henry Smart, Steggall and Macfarren, from about 1860 organist at various churches at Hull, Woolwich, St. Leonard's (1872–77), etc. Has written the symphonic poem *Palamon and Arcite*, the overture *Titania*, 1880, a *Concertstück* for piano and orchestra, a piano-trio (prize, 1880), sonatas for violin and for 'cello, madrigals, songs, etc. *G.*

Nixon, Henry George (Winchester, 1796–1849, London). English organist from 1817, mostly in London (at St. George's R. C. Cathedral, Southwark, from 1839). Wrote 5 masses, a Te Deum, vespers for festivals, motets, a cantata, etc. *G.*

Noack, Friedrich (Darmstadt, 1890). Hessian historical student, trained at Berlin University (Ph.D. 1916) and the Institut für Kirchenmusik, since 1920 active at Darmstadt as teacher and choral conductor. Author of a monograph on Graupner (1916) and editor of works by him, by Briegel and other composers of the 17-18th centuries.

Noack, Sylvain (Rotterdam, 1881). Gifted Dutch violinist, pupil of Spoor and Elderling, from 1900 playing in the Concertgebouw Orchestra at Amsterdam, from 1905 teacher at the Conservatory and second in its Quartet, in 1905–06 at Rotterdam and then till 1908 concertmaster in the Aix orchestra and leader of a Quartet. From 1908 he was second concertmaster and frequent soloist in the Boston Symphony Orchestra, besides (with Roth, Férir and Schroeder) forming the Boston String Quartet, and since 1919 has been concertmaster of the Philharmonic in Los Angeles. *A.*

Noble, Thomas Tertius (Bath, 1867). Eminent English organist, trained at the Royal College, London, from 1881 at All Saints' in Colchester, from 1890 assistant at Trinity College, Cambridge, from 1892 at Ely Cathedral and in 1898–1913 at York Minster. In 1913 he came to New York as organist at St. Thomas' and has made tours as recitalist (as at the Panama Exposition, San Francisco, 1915). While at York he started an orchestra which he led till 1912, revived the choral society in 1901 and from 1906 led the Hovingham Festivals (suc-

ceeding their founder, Canon Pemberton). Has written the comic opera *Killibegs*, 1911, music for Aristophanes' *Wasps* (1897), for the York Pageant (1909) and for the burlesque *Jupiter* (1897), the choral works *The Sound of War* and *Gloria Domini*, an orchestral *Morris-Dance*, a violin-suite and several violin-pieces, an organ-concerto, a Toccata and Fugue, 2 marches, variations, intermezzo and various other organ-works, with arrangements from Pleyel, Camidge, Corelli, etc., 10 services (3 for Communion), about 30 anthems (including many *a cappella* and some arrangements), processionals, carols and vesper-hymns, part-songs, songs and some piano-pieces. *G, A.*

Noderman, Preben Magnus Christian (Hjörring, 1867). Danish organist, educated at Lund University (Ph.D. 1894), pupil of Malling, from 1899 at the Petri Kyrka in Malmö and since 1903 director at Lund Cathedral. Has written the operas *König Magnus*, 1898, and *Gunnlögs Saga*, the operetta *Prins Inkognito*, 1909 (or *Die Jungfernstadt*), violin-pieces, organ-preludes, piano-pieces, motets, choruses, children's plays, songs, etc., besides a concert-version of Gluck's *Orfeo* (1906). Author of *Studier i svensk Hymnologi*, 1911, and an edition of Celsius' *Orpheus*, with essay on the dramatic treatment of the Orpheus myth.

Nodnagel, Ernst Otto (Dortmund, 1870–1909, Berlin). Westphalian critic, pupil of Wolfrum and the Berlin Hochscule, in 1899–1903 writing for the *Ostpreuss. Zeitung* at Königsberg and teaching at the Conservatory. Wrote the symphonic poems *Vom tapfren Schneiderlein* and *L'Adultera*, an overture, an orchestral serenade, various songs with orchestra (*Neurotika, Impressionen*, etc.) and ultra-modern *Lyrische Rezitative*. Author of *Jenseits von Wagner u. Liszt*, 1902, *Versimpelung d. Musikkritik oder Kannegiesser als Erzieher*, 1903 (against Em. Krause and Dömpke), *Stimmbildung u. Staat*, 1903, *Aus d. Gemerke*, 1904, *Käthe Elsinger*, 1905 (novel), guides to several modern operas (*Ingwelde, Moloch, Pfeifertag, Elsi*) and analyses of Beethoven's 2d and 5th Symphonies.

Noelte, A. Albert (Starnberg, 1882). Bavarian critic, in 1898–1908 in America, where for a short time he wrote for the Boston *Advertiser*, and then in Munich, writing for the *Abendzeitung*, etc. Has written the operas *François Villon*, 1920, and *Die Herzogin von Padua*, a dramatic scena, the symphonic poems *Hektors Abschied und Tod* and *Lucifer*, an orchestral *Rhapsodie*, a prelude and fugue for strings, songs with orchestra, etc.

Noetzel, Hermann (Wiesbaden, 1880). Hessian composer, living at Munich. Has written the comic opera *Meister Guido*, 1918, a symphony, 3 overtures, an orchestral suite and songs.

Nogueras, Costa. Spanish composer of the operas *Flor de Almendro*, 1901 (zarzuela), *Ines de Castro*, 1905, and *Valieri*, 1906.

Nohl, Karl Friedrich Ludwig (Iserlohn, 1831–1885, Heidelberg). Industrious Westphalian lecturer and writer, pupil of Dehn and Kiel, in 1860–65 lecturing at Heidelberg University (Ph.D. 1860), where from 1830 he was also professor. In 1865–68 he lectured at Munich University and in 1872–80 was privately employed at Heidelberg. Author of lives of Beethoven (3 vols. 1864–77) and Mozart (1863, 2d ed. 1877), each supplemented by sets of letters (Beethoven, 1865, '67, with studies of sketch-books, 1866, '68, and Mozart, 1865) and also by contemporaneous criticisms (Beethoven, 1877, and Mozart, 1880), some further works on Beethoven (1870, ' 71, '75), shorter lives of Wagner (1869) and (in Reclam edition) of Beethoven, Haydn, Liszt, Mozart, Spohr, Wagner and Weber, *Der Geist d. Tonkunst*, 1861, *Die Zauberflöte*, 1862, *Gluck u. Wagner*, 1870, *Musikerbriefe*, 1867 (2d ed. 1873), *Musik u. Musikgeschichte*, 1876, *Beethoven, Liszt u. Wagner*, 1874, *Unsere geistige Bildung*, 1877, *Wagners Bedeutung für d. nationale Kunst*, 1883, *Das moderne Musikdrama*, 1884, *Die geschichtliche Entwickelung d. Kammermusik*, 1885, and (Reclam ed.) *Allgem. Musikgeschichte* (new ed. by Chop, 1919). *G.*

Nohr, Christian Friedrich (Langensalza, 1800–1875, Meiningen). Thuringian violinist, pupil of Spohr, Umbreit and Hauptmann, from 1830 concertmaster in the Meiningen court-band. Wrote the operas *Der Alpenhirt*, 1831, *Die wunderbaren Lichter*, 1833, *Liebeszauber*, 1837, *Der vierjährige Posten*, 1851, and *Der Graf von Gleichen*, 1862, the oratorios *Martin Luther*, 1850, *Frauenlob* and *Helvetia*, orchestral pieces, quintets, quartets, many violin-pieces and songs.

Nola, Giovanni Domenico da. 16th C. *G.*

Nolthenius, Hugo (Amsterdam, 1848). Dutch classical teacher in the Utrecht Gymnasium, but also a trained musician, pupil of Viotta and Averkamp. In 1876–77 he directed the Students' Union in Amsterdam, in 1878 the Calliope at Bussum and in 1888–91 the Wagnerverein at Utrecht, and since 1894 has edited the *Weekblad voor Musiek*. Author of *Bayreuth*, 1891, a sketch of Mengelberg (1920), and a translation of Wolzogen's *Wagner u. d. Tierwelt* (1890).

Norblin, Louis Pierre Martin (Warsaw, 1781–1854, Connantré). Able French-Polish 'cellist, in 1811 playing at the Paris Opéra and in 1826–46 professor at the Conservatory.

Nordblom, John Erik (Upsala, 1788–1848, do.). Swedish organist and singing-teacher, pupil of Häffner, from about 1810 gymnasium-teacher at Gäfle, from 1824 instructor in church-music at the Stockholm Academy and from 1833 at Upsala as music-director at the University (following Häffner), from 1835 also cathedral-organist and in 1846 founder of a vocal institute. Wrote many noted songs (8 books, 1818–41), men's choruses (1834) and an extended vocal method (3 parts, 1836–40), besides instrumental works.

Norden, N. Lindsay (Philadelphia, 1887). Able American organist and chorus-conductor, trained by Spicker, F. W. Robinson and Weld and at Columbia University, serving as organist

in New York from 1904, from 1906 at St. Mary's, Brooklyn, from 1915 at All Saints' there and since 1917 at the 2d Presbyterian Church in Philadelphia. In 1912 he formed the Æolian Choir in Brooklyn to specialize in Russian church-music, bringing out over 80 works, most of them freshly edited and some not before given outside of Russia. In 1916 he succeeded Gilchrist as director of the Mendelssohn Club in Philadelphia. Has written a choral setting of Bryant's *Thanatopsis*, the overture *King Melville*, canticles, anthems and a book of *Children's Songs*. *A.*

Nordica, Lillian [name originally Norton] (Farmington, Me. 1859–1914, Batavia, Java). Distinguished American operatic soprano, pupil of John O'Neill and the New England Conservatory (Boston), with later study under Sangiovanni and Kniese, making her début in concert at Boston in 1876 and in opera at Brescia in 1879, besides touring in America with Thomas and in England with Gilmore. In 1880–84 she became known on various stages in Europe (Petrograd, 1881, Paris, 1882) and in America. In 1882 she married Frederick A. Gower (d. 1885) and in 1884–87 sang hardly at all in public. From 1887 she appeared regularly at Covent Garden, London, and in 1888 began a brilliant career at the Metropolitan, New York. From 1894 she gradually added various Wagnerian rôles, beginning with Elsa at Bayreuth, and soon devoted herself chiefly to them. In 1910–11 she was with the Boston Opera Company. Both in England and in America she was a favorite in large concerts and festivals. Her death occurred on a projected concert-trip around the world, her last appearance being late in 1913 at Melbourne. She made a deep impression by her superb voice and hearty magnetism rather more than by her purely dramatic gifts, though these were not slight. Starting as a singer of the Italian school, she had the resource and adaptability to become one of the able interpreters of Wagner. In 1896–1904 she was the wife of the Hungarian singer Zoltan Doeme, and from 1909 of the New York financier George W. Young. *G, A.*

Nordquist, Johan Conrad (Venersborg, 1840). Eminent Swedish conductor, trained first at the Stockholm Academy and later by study abroad on a stipend from the government, in 1864–67 bandmaster in the army, in 1868–74 teacher at the Stockholm Gymnasium, from 1875 organist at the Storkyrka there, in 1870–72 and '80–1900 teacher at the Conservatory, from 1876 chorusmaster at the Opera, from 1879 assistant-conductor, in 1885–1892 and again in 1897–1908 court-director (including the Opera), after 1908 continuing ensemble and orchestral work at the Conservatory. Has written some pieces for orchestra (including marches for the funeral of Charles XV in 1872 and the golden wedding of Oscar II in 1897), piano-pieces and songs.

Nordraak, Rikard (Christiania, 1842–1866, Berlin). Gifted Norwegian student, pupil of Kiel and Kullak, but chiefly notable for his intense national feeling, which he communicated to Grieg at Copenhagen in 1864–65. Wrote music for Björnson's *Maria Stuart i Skotland* and *Sigurd Slembe*, striking piano-pieces and various patriotic choruses and songs (including the national hymn *Ja, vi elsker*). *G.*

Noren, Heinrich Gottlieb (Gratz, 1861). Styrian violinist, pupil of Massart, later also of Gernsheim and Klauwell, from about 1880 concertmaster at various places in Belgium, Spain, Russia and Germany, from 1896 head of his own school in Krefeld, from 1902 teacher at the Stern Conservatory in Berlin, from 1907 living near Dresden, from 1911 in Berlin and latterly at Rottach (Tegernsee). His work as composer gained sudden publicity in 1907, when variations on a theme from Strauss' *Heldenleben* led to legal action by the latter, though the work was meant as a compliment. Has written the symphony *Vita*, the orchestral variations *Kaleidoscop* (noted above), 2 orchestral serenades, a violin-concerto, *Elegische Gesangscene* for 'cello and orchestra, a piano-trio, *Skizzen* for violin, 'cello and harmonium, a *Divertimento* for two violins and piano, a violin-suite, a violin-sonata, pieces for violin and for 'cello, many men's choruses and songs, besides the opera *Der Schleier der Beatrice* (not yet given).

Norlind, Johan Henrik Tobias (n. Malmö, 1879). Able Swedish musicologist, trained chiefly at the Leipzig and Munich Conservatories and Munich, Berlin, Upsala and Lund Universities (Ph.D. 1909), from 1903 director of high schools at Tomelilla and Grefvie and since 1909 also lecturer at Lund University. He has held several governmental commissions to study college-libraries in Sweden and to make observations of education abroad. From 1902 he was secretary of the Swedish section of the Internat. Musik-Gesellschaft and contributed important articles to its *Sammelbände*. Author also of *Svensk Musikhistoria*, 1901 (2d ed. 1918), *Om Språket och Musiken*, 1902 (on history of recitative), *Musiken vid svenska Skolor under 1600 telet*, 1906–07, a life of Beethoven (1907), *Skolsång och Soekengång i Sverige*, 1909, *Latinska Skolsånger i Sverige och Finland*, 1909, *Studier i svenska Folklore*, 1911, *Svenska Allmogens Lif*, 1912, a valuable *Allmänt Musiklexikon*, 2 vols. 1916, lives of Geijer and Jenny Lind (both 1919) and a music-history (1920).

Norman, Ludwig (Stockholm, 1831–1885, do.). Eminent Swedish conductor and composer, pupil of Lindblad and the Leipzig Conservatory, from 1857 teacher in the Stockholm Academy and finally its president, from 1859 conductor of the new Philharmonic, in 1861–1879 director of the Opera and in 1879–84 conductor of symphony-concerts. In 1864–69 he was husband of the violinist Wilma Neruda. Wrote 4 symphonies, 4 overtures (including *Antony and Cleopatra*), incidental music for *Torkel Knutson*, 4 orchestral marches, a piano-concerto, an octet, sextet, quintet and 6 quartets

for strings, a sextet, quartet and 2 trios for piano and strings, a suite for two violins, 4 sonatas for violin, 1 each for viola and for 'cello, the oratorio *Die Könige in Israel* (incomplete), 9 cantatas, 7 sets of *a cappella* choruses, many piano-pieces, songs and duets (including Swedish folk-songs). Author of critical essays (1888). List of works by Bagge.

Norris, Homer Albert (Wayne, Me. 1860–1920, New York). American organist, pupil of the New England Conservatory (Boston) and of Guilmant, Dubois, Godard and Gigout, from 1892 at the Ruggles Street Church in Boston and in 1904–13 at St. George's in New York. He was active in promoting acquaintance with French methods of teaching composition, publishing text-books in harmony (1896) and counterpoint (1899). Wrote the oratorio *St. John the Baptist*, the cantata *Nain*, a setting of Whitman's *The Flight of the Eagle* for three soli, about 60 songs, pieces for organ and for piano. *A.*

Norris, Thomas (n. Salisbury, 1741–1790, n. Stourbridge). English tenor and organist, choirboy under Stephens, from 1765 organist at St. John's College, Oxford, and from 1776 at Christ Church Cathedral there. From 1760 he was a favorite singer at provincial festivals and at the Handel Commemorations. Wrote several anthems, glees and catches, besides 6 symphonies for small orchestra. *G.*

Noskowski, Sigismund (Warsaw, 1846–1909, do.). Able Polish conductor and composer, trained at the Warsaw Musical Institute and by Kiel and Raif, at first music-master at the Warsaw Blind Institute (where he invented a notation for the blind), from 1876 town-director at Constance and from 1881 again in Warsaw, in 1881–92 conductor of the Musical Society, from 1904 assistant-conductor of the Philharmonic and from 1906 also assistant at the Opera, besides teaching at the Conservatory from 1888. Wrote the operas *Livia Quintilla*, 1900, *Wyrok*, 1907, and *The Battle at the Boundary-Wall*, 1909, the ballet *The Feast of Fire*, 1902, music for Kraszewski's *The Cottage near the Town*, 2 operettas, many cantatas, the choral ballad *Jasio*, 3 symphonies (including *From Spring to Spring*, 1903), the symphonic poem *The Steppe*, the overture *The Eye of the Sea*, orchestral variations on an original theme (*Mountain Fantasy*) and also on a theme from Chopin's Prelude in A, *Gipsy Dances* for orchestra, 3 string-quartets, a piano-quartet, piano-pieces, part-songs and songs, with 2 collections of folk-songs (1892, 1900), and text-books in harmony (1902) and counterpoint (1908).

Nössler, Karl Eduard (Reichenbach, 1863). Saxon organist, pupil of the Leipzig Conservatory, in 1885–87 conductor at the Bremen Opera, from 1888 organist at the Frauenkirche and since 1893 at the Cathedral (succeeding Reinthaler), besides from 1887 conducting men's choruses. He has the title of royal professor. Has written a symphony, an overture, the fairy-play *Dornröschen*, the patriotic hymn *Der Schutz- und Schirmherr*, motets, choruses, songs and piano-pieces.

Noté, Jean (Tournai, 1860–1922, Brussels). Gifted Belgian operatic baritone, pupil of the Ghent Conservatory, appearing in 1886 at Lille, then at Brussels, Lyons and Marseilles, from 1893 at the Paris Opéra and in 1908–09 at the Metropolitan, New York. He sang at the premières of Bruneau's *Messidor* (1897), Rousseau's *Cloche du Rhin* (1898), Vidal's *La Burgonde* (1898), Hüe's *Roi de Paris* (1901) and Hillemacher's *Orsola* (1902). His repertory extends from Rossini to Wagner.

Notker (830–912). 9th C. *G.*

Nottebohm, Martin Gustav (Lüdenscheid, 1817–1882, Gratz). Eminent Westphalian Beethoven specialist, pupil of L. Berger, Dehn, Mendelssohn, Schumann and Sechter, from 1846 living in Vienna. Published two of the *Skizzenbücher* (1865, '80), a thematic catalogue (1864, 2d ed. 1868, reprint with biography by Kastner, 1913), *Beethoveniana*, 1872, with *Neue Beethoveniana* (in *Musikal. Wochenblatt* from 1875, collected by Mandyczewski, 1887), and *Beethovens Studien*, 1873 (exercises under Haydn, Albrechtsberger, etc., one vol. only). Author also of a thematic catalogue of Schubert's works (1874) and *Mozartiana*, 1880. He rendered more or less assistance on the standard editions of Bach, Handel, Mendelssohn and Mozart as well as that of Beethoven. Wrote a piano-quartet, piano-trios and some piano-pieces. *G.*

Nouffllard, Georges Frédéric (1846–1897, Lugano). French critic and writer, long resident in Florence. Author of a life of Berlioz (1885), and works on his *Symphonie Fantastique* (1888), on Verdi's *Otello* (1887) and on Wagner's *Lohengrin* and his conception of his own work (2 vols. 1891–93, incomplete).

Nouguès, Jean (Bordeaux, 1876). French composer, writing an opera at fifteen and then studying at Paris and making a sensation with the showy *Quo Vadis?* in 1909. Has written the operas *Le Roi du Papagey* (1891), *Yannha*, 1901, *Thamyris*, 1904, *La Mort de Tintagiles*, 1905, *Quo Vadis?*, 1909, *Chiquito*, 1909, *L'Auberge Rouge*, 1910, *La Vendetta*, 1911, *L'Aiglon*, 1912, and *L'Éclaircie*, 1914, the ballets *La Danseuse de Pompëi*, 1912, and *Narcisse*, 1913, and the pantomime *Le Désire, la Chimère et l'Amour*, 1906.

Nourrit, Adolphe (Paris, 1802–1839, Naples). Gifted, but short-lived, French operatic tenor, pupil of Garcia, making his début at Paris in 1821 and in 1825–37 his father's successor as leading artist at the Opéra, resigning through jealousy of Duprez and, though touring with success in Belgium, southern France and Italy, finally committing suicide. His eminence as singer and actor was attested by the number of works specially written for him or at whose premières he assisted, including *La Muette de Portici* (1828), *Guillaume Tell* (1829), *Robert le Diable* (1832), *La Juive* (1835), *Les Huguenots*

(1836), etc. In 1827–37 he taught at the Conservatory. He wrote texts for many effective ballets. Memoirs by Quicherat, 1867, and Boutet de Monvel, 1903. *G.*

Nováček, Ottokar Eugen (Weisskirchen, 1866–1900, New York). Brilliant Hungarian violinist, pupil of his father, Dont and the Leipzig Conservatory (Mendelssohn prize, 1885), appearing often while but a boy and after 1885 at the Gewandhaus, besides joining the Brodsky Quartet (second violin, then viola). In 1891 he played with the Boston Symphony Orchestra and from 1892 was violist in the Symphony Society in New York and also in the revived Brodsky Quartet, with some work at the Metropolitan. Heart-disease forced his retirement in 1899. Wrote a piano-concerto, 3 string-quartets, *Caprices, Bulgarian Dances, Perpetuum Mobile*, etc., for violin, *Caprices* for piano, and some songs—all marked by great originality and technical skill. *G, A.*

Novaës, Guiomar (São João da Boa Vista, 1895). Gifted Brazilian pianist, early studying with Chiafarelli and appearing when but nine at São Paulo, then (on a scholarship from the government) pupil of the Paris Conservatory, winning first prize in 1911 and beginning concert-tours in Europe, Brazil and (from 1915) the United States, everywhere highly regarded as executant and interpreter. In 1922 she married Dr. Octavio Pinto of São Paulo. *A.*

Novák, Vitězslav (Kamenitz, 1870). Eminent Bohemian composer, trained at the Prague Conservatory and since 1909 professor there, having previously been from about 1895 a private teacher and also national school-inspector. He has become one of the leading representatives of the national style. Has written the operas *The Sprite of the Castle*, 1915, *Karlstein*, 1916, and the short *Burgkobold*, 1919, the symphonic poems *In der Tatra*, *Von ewige Sehnsucht* and *Toman und die Waldfee*, the overtures *Maryša* and *Lady Godiva*, a serenade and other pieces for orchestra, a piano-quintet, 2 string-quartets, a piano-quartet, a *Trio quasi una ballata*, a piano-trio, the tone-poem *Pan* for piano, 2 piano-suites (*Exotica* and *Slovácka*), a *Sonata Eroica*, *Ballade*, serenades, barcaroles, eclogues and other piano-pieces, the choral works *Der Sturm* and *Die Totenbraut*, and many songs. *G.*

Novello, Clara Anastasia (London, 1818–1908, Rome), daughter of the following. Able English soprano (chiefly in oratorio), early studying at York and at the Paris Conservatory (one year only), in 1833–37 a favorite in London and at festivals, in 1837–39 touring on the Continent and then studying with Micheroux for the opera, in 1841–43 appearing on the stage in Italy and at London. In 1843 she married Count Gigliucci and withdrew from activity till 1850, when she was heard in opera till 1853 and in concert till 1860. These later appearances, especially at some of the large English festivals, were her greatest triumphs. From 1860 she lived in Italy. Her *Reminiscences* were published by her daughter, with memoir by A. D. Coleridge (1910). *G.*

Novello, Vincent (London, 1781–1861, Nice). Influential English organist, church-composer, editor and publisher, pupil of Webbe and deputy under him and Danby, in 1797–1822 organist at the chapel of the Portuguese embassy in London and in 1840–43 at the Moorfields (R. C.) Chapel, besides serving as player at some festivals. In 1812 he was accompanist at the Italian Opera and in 1813 one of the founders of the Philharmonic Society, which he sometimes conducted. He held similar relations with more than one choral society. From about 1810 he became notable as collector, arranger and (from 1811) publisher of a vast amount of sacred and secular music, both English and foreign, thus not only founding the famous business of Novello & Co., but contributing powerfully to the development of musical knowledge and taste in England. Wrote masses, motets, anthems, glees, songs and the cantata *Rosalba*. After 1849 he lived at Nice. He was intimate not only with many noted musicians, but with a large literary circle. *G.*

Novello & Company. Famous publishing-firm in London, founded in 1811 by Vincent Novello (see above) and first developed strongly by his son Joseph Alfred (1810–1896). He began in 1846 to issue octavo vocal scores printed from type and in 1849 made improvements in engraved sheet-music, so that popular prices for both were possible. J. A. Novello retired in 1856 and Henry Littleton (1823–1888) followed, in 1867 acquiring the business of Ewer & Co. and changing the firm-name to Novello, Ewer & Co. (original name resumed in 1898), he being succeeded by his sons and sons-in-law. In 1846 the firm took over Mainzer's periodical (begun in 1844) and have since issued it as *The Musical Times*, making it one of the best musical journals. Besides an enormous business in instrumental and vocal music of all kinds, they have also published many important books about music. The New York branch is now known as the H. W. Gray Co. *G.*

Novello-Davies, Clara (Cardiff, 1863). Welsh singer and teacher, from 1881 conductor of the Royal Welsh Ladies' Choir, with which she made concert-tours in Great Britain, France, America and South Africa, winning first prizes at the Chicago and Paris Expositions in 1893 and 1900. She has lately taught in New York.

Noverre, Jean Georges (Paris, 1727–1810, St. Germain). French dancer, ballet-master at the Opéra-Comique from 1749, in London in 1755–57 and at the Opéra in 1776–80. From about 1755 he gradually developed the dramatic possibilities of the ballet, making it a significant form of art and one susceptible of elaborate musical treatment. Author of *Lettres sur le Danse et les Ballets*, 4 vols. 1760. Memoirs by C. E. Noverre, 1882, and Abert, 1908 (in Peters *Jahrbuch*). *G.*

Novotný, Wenzel (Pocáterl, 1849–1922, Prague). Bohemian critic, pupil of the Prague

Organ School, for some years editor of the journal *Dalibor* and translator of about 100 operatexts, including all of Wagner's works. Wrote violin-pieces and songs, besides collecting Bohemian folk-songs.

Nowakowski, Jozef (n. Radomsk, 1800–1865, Warsaw). Noted Polish pianist, trained at the Warsaw Musical Institute, from 1833 widely known through tours and from about 1840 teacher at the Alexander Institute in Warsaw. Wrote 2 symphonies, 4 overtures, 2 piano-quintets, a string-quartet, many piano-polonaises with orchestra, fantasias, études, etc., and a method.

Nowowiejski, Felix (Wartenburg, 1877). Able Polish-Prussian conductor and composer, trained at the Stern Conservatory (Berlin), the Ratisbon Music School and by Bellermann and Bruch, from 1899 winning several prizes (the Meyerbeer twice and the Paderewski) and holding scholarships from the German government in 1900 and 1902. After directing choral societies in Berlin, in 1909–10 he conducted symphony-concerts and the Musical Society at Cracow, then returning to Berlin and in 1918 going to Posen. Has written the opera *Busola*, 2 symphonies, the overtures *Polish Wooing* and *Konrad Wallenrod*, the orchestral fantasy *Pergolesi*, several marches, the oratorios *Quo Vadis?* and *Die Auffindung des heil. Kreuzes*, 1906, the choral *Slavische Volksszene*, choruses, songs and organ-pieces.

Noyes, Edith Rowena (Cambridge, Mass. 1875). American pianist, pupil of MacDowell and Chadwick, from 1895 active in Boston and in 1899 and 1909 giving American programs in Europe. Has written a piano-trio, a violin-sonata, many piano-pieces, anthems and songs, besides the operetta *Last Summer*, 1898, and the pageant-play *Waushakum*, 1917. In 1909 she married Roy G. Greene. *A.*

Nucius, Johannes (?1556–1620?). 16th C. *G.*

Nuitter [Charles Louis Étienne Truinet] (Paris, 1828–1899, do.). Archivist of the Paris Opéra, preparing a complete catalogue of its collections and writing a *Histoire et Description du Nouvel Opéra*, 1884 (with Thoinan) and *Origines de l'Opéra Français*, 1886, besides many translations of opera-librettos.

Nux, Paul Véronge de la (Fontainebleau, 1853). French composer of the opera *Zaïre*, 1889, the drama *Labdacides*, music for Aderer's *Isora*, etc. He studied at the Paris Conservatory, taking a second prize in 1876.

O

Oakeley, Herbert Stanley (Ealing, 1830–1903, Eastbourne). Able English organist, conductor and composer, educated at Oxford, pupil of Elvey, Joh. Schneider, the Leipzig Conservatory and Breidenstein, from 1865 professor at Edinburgh University (succeeding Donaldson), becoming emeritus in 1891. Besides his routine teaching he gave organ-recitals and greatly developed the Reid Concert (provided for in the foundation of the professorship), from 1868 expanding it into a festival under the leadership of Hallé. From 1887 he was president of the Cheltenham Festivals. Mus.D. from the Archbishop of Canterbury in 1871 and of Oxford and Dublin Univs. in 1879 and 1887; LL.D. of Aberdeen Univ. in 1881 and D.C.L. of Toronto Univ. in 1886. Knighted in 1876 and made composer to the Queen in 1881. Wrote an orchestral pastorale, 2 marches and a *Suite in the Olden Style*, 1893, 2 services, about 10 anthems, a motet (with orchestra), a cantata (for the Queen's Jubilee, 1887), part-songs and songs, a piano-sonata and some pieces. Memoir by E. M. Oakeley, 1904. *G.*

Ober, Margarete (Berlin, 1885). Eminent Prussian operatic mezzo-soprano, pupil of Stolzenberg and Arndt, from 1906 achieving sudden fame at Frankfort and Stettin and from 1907 steadily engaged at the Berlin Opera, but in 1913–16 also regularly singing at the Metropolitan, New York. Her voice is remarkably rich and her dramatic power of the highest order. She sang at the premières of Massenet's *Thérèse* (1908) and Nevin's *Poia* (1910). *A.*

Oberhoffer, Emil (Munich, 1867). Able Bavarian conductor, pupil of his father, Kistler and Philipp, migrating to America about 1895, from 1897 conductor of the Apollo Club in St. Paul and from 1901 of the Philharmonic Club in Minneapolis, the latter leading to the founding in 1903 of the Minneapolis Orchestra, which under his leadership (till 1922) became one of the best in the United States. He has also served as organist in Minneapolis and as teacher at the University of Minnesota there. *A.*

Oberhoffer, Heinrich (n. Treves, 1824–1885, Luxemburg). Rhenish church-musician, from 1844 organist at Treves and from 1856 at St. Michel in Luxemburg and professor in the Seminary there, besides from 1862 editing the *Cäcilia* at Treves. Wrote choral works for men's voices with orchestra, an *a cappella* mass, motets, other church-music, men's choruses, organ-pieces, an organ-method and a text-book in composition. Memoir by Fisquet.

Oberleithner, Max von (Schönberg, 1868). Moravian composer of the operas *Erlöst*, 1899 (short), *Ghitana*, 1901, *Abbé Mouret*, 1908, *Aphrodite*, 1912, *Der eiserne Heiland*, 1917, *Cœcilia*, 1919, and *Das Heidentor*, 1920.

Oberthür, Karl (Munich, 1819–1895, London). Famous Bavarian harpist and composer, pupil of Elise Brauchle and G. V. Röder, from 1837 playing in orchestras at Zurich, Wiesbaden and Mannheim and in 1844 removing to England, where he became prominent as teacher and soloist, making some tours on the Continent. Wrote the overtures *Macbeth* and *Rübezahl*, the legend *Loreley* and a concertino for harp and orchestra, the prelude *Shakespeare*, 2 trios for harp, violin and 'cello, a harp-quartet, a trio-nocturne for harps, many fine pieces for harp-solo, piano-pieces, a mass of S. Filippo di Neri (with harp), 3 cantatas, 2 operas (given at Wiesbaden), part-songs and songs. *G.*

Obrecht, Jacob (?1430–1505). 15th C. *G.*

Obrist, Aloys (San Remo, 1867–1910, Stuttgart). Italian (Saxon) conductor, trained by Müller-Hartung and A. Becker and at Berlin University (Ph.D. 1892), from 1892 theater-conductor at Rostock, Brünn and Augsburg, from 1895 court-director at Stuttgart (following Zumpe) and from 1900 in charge of the Liszt Museum at Weimar and head of the committee for publishing Liszt's complete works. He made a fine collection of old instruments (now in the Bach Museum at Eisenach). Author of a thesis on Melchior Franck (1892). He committed suicide after having shot the singer Anna Sutter in a fit of jealousy.

O'Carolan, Turlogh (n. Nobber, 1670–1738, County Roscommon). Famous Irish bard, blind from 1691 and then an itinerant singer and harpist, everywhere welcome. Composed about 200 songs (collections published from 1747). *G.*

Ochs, Siegfried (Frankfort, 1858). Eminent Hessian choral conductor, trained at the Berlin Hochschule, and by Urban and Von Bülow, in 1882 founding at Berlin the Philharmonischer Chor, which he has made famous through his exceptional gifts as trainer and by the breadth and freshness of his programs. Has written the able comic opera *Im Namen des Gesetzes*, 1888, 2 operettas, men's choruses, vocal canons, duets and many songs, besides revising some of Bach's cantatas for the Eulenburg edition.

Ochs, Traugott (n. Sondershausen, 1854–1919, Berlin). Saxon conductor and teacher, pupil of Stade, Erdmannsdörfer, Kiel and the Berlin Institut für Kirchenmusik, from 1880 teacher at the Neuzelle Seminary, from 1883 organist at Wismar and from 1889 also leader of the Singakademie there, from 1893 at Guben as organist, conductor of the Musikverein and teacher in the schools, in 1899 director of the Brünn Conservatory and conductor of the Musikverein, from 1900 town-director at Bielefeld and from 1904 head of his own school there, in 1907–10 court-director at Sondershausen and in charge of the

Conservatory, and after 1911 directing his own school at Berlin. Wrote a Requiem, the choral *Deutsches Aufgebot* for men's voices, part-songs, organ-pieces and a method for men's voices.

Ochsenkuhn, Sebastian (1521–1574). 16th C. *G.*

Odington, Walter de. 13–14th C. *G.*

Odo (?–942). 10th C. *G.*

Oeglin, Erhart. 16th C. *G.*

Oelschlegel, Alfred (Anscha, 1847–1916, Leipzig). Bohemian theater-conductor at Hamburg, Teplitz, Würzburg, Karlsbad and Vienna (Karltheater), then bandmaster at Klagenfurt and finally leader of the orchestra at Franzensbad. Wrote the operettas *Prinz und Maurer*, 1884, *Der Schelm von Bergen*, 1888, and *Der Landstreicher*, 1893, and the opera *Kynast*, 1898.

Oelsner, Friedrich Bruno (n. Annaberg, 1861). Saxon violist and violinist, pupil of the Leipzig Conservatory and of De Haan, from 1880 playing viola in the Darmstadt court-band and since 1882 also teaching violin at the Conservatory. Has written the short operas *Vardhâmana*, 1893, and *Der Brautgang*, 1894, a cantata, a piano-trio and songs.

Oesten, Theodor (Berlin, 1813–1870, do.). Prussian piano-teacher, pupil of the Berlin Akademie, from about 1835 popular in Berlin, writing pleasing, but shallow salon-pieces. *G.*

Oesterlein, Nikolaus (Vienna, 1842–1898, do.). An ardent admirer of Wagner, gathering an extraordinary Wagner Museum at Vienna (catalogue, 4 vols. 1882–95), now removed to Eisenach, and writing *Bayreuth*, 1877, and an account of the purpose of his collection (1892).

Oetting, William H. (Pittsburgh, 1875). American organist, pupil of his father, Reimann, Egidi, Hutcheson and Boise, for a time teaching at the Klindworth-Scharwenka Conservatory (Berlin), since 1901 active at Pittsburgh as organist in several churches (now at the 6th Presbyterian), accompanist for the Apollo Club, recitalist at the Carnegie Institute in 1905–07 and one of the directors of the Musical Institute. Has written an overture, an orchestral romanza, an organ-sonata, an organ Prelude and Fugue, piano-pieces, several anthems, songs, etc. *A.*

Oettingen, Arthur Joachim von (Dorpat, 1836–1920, Leipzig). From 1863 lecturer or professor (physics) at Dorpat University and from 1894 at Leipzig University (honorary professor till 1919). Among his works is *Das Harmoniesystem in dualer Entwickelung*, 1866 (2d ed. 1913), which opposes Helmholtz at many points and supports the theory of dualism later made prominent by Riemann.

Offenbach, Jacques (Cologne, 1819–1880, Paris). Famous Rhenish (Jewish) 'cellist, conductor and composer of burlesque operettas, pupil of Vaslin, from 1834 playing at the Opéra-Comique and at popular concerts, besides beginning to write 'cello-pieces and chansonnettes. From 1849 he was conductor at the Théâtre Français, in 1855–66 made a great success as owner of the Bouffes-Parisiens, in 1872–76 managed the Gaîté and in 1876–77 toured with mixed success in America (see his *Notes d'un Musicien en voyage*, 1877). His style is often hasty and cheap, but seldom fails in cleverness, sparkle and obvious humor, with many touches of keen satire. Wrote in all over 100 stage-works, including *Orphée aux Enfers*, 1858, *La Belle Hélène*, 1864, *Barbe-Bleu*, 1866, *La Vie Parisienne*, 1866, *La Grande Duchesse*, 1867, *Madame Favart*, 1879, and the more elaborate and significant *Les Contes d' Hoffmann*, 1881, the last of which has had marked success in Germany and America as well as at Paris. Sketches or memoirs by Mirecourt, 1867, Wolff, 1877, Martinet, 1887, Berlioz, 1903 (in *Musiciens et la Musique*), Bekker, 1909, and Hannemann, 1919 (in *Neue Musikzeitung*). *G.*

Oginski, Michael Casimir (Warsaw, 1731–1803, do.), and **Michael Cleophas** (n. Warsaw, 1765–1833, Florence), uncle and nephew. Polish nobles, holding high position in Lithuania. The former maintained a notable musical establishment. The latter wrote 14 striking polonaises (including the one commonly called the *Death Polonaise*), marches and French songs. *G.*

Okeghem, Jean de [Joannes] (?1430–1495). 15th C. *G.*

Oldberg, Arne (Youngstown, O. 1874). Eminent American pianist and composer, pupil of Hyllested, Koelling, Gleason, Middelschulte, Leschetizky and Rheinberger, since 1899 professor at the Music School of Northwestern University (Evanston, Ill.). Has written symphonies in F min. and C min., the overtures *Paolo and Francesca*, 1908, and *Festival*, 1909, orchestral variations with organ (1912), the fantasy *At Night*, 1916, the rhapsody *June*, 1915, concertos for piano, for organ and for horn, 3 piano-quintets (one with wind), a string-quartet, a piano-suite, a sonata and many other piano-works. *A.*

Oliphant, Thomas (Condie, 1799–1873, London). A Scotsman, from 1830 member and soon secretary of the Madrigal Society in London, author of a history of the Society (1834), an essay on madrigals (1836) and a collection of madrigal-texts (1837), besides a translation of the libretto of *Fidelio*. *G.*

Ollone, Max d' (Besançon, 1875). French composer, pupil of the Paris Conservatory (Prix de Rome, 1897), writing the opera *Le Retour*, 1913, the lyric scene *Jeanne d'Arc*, the oratorio *François d'Assisi*, the cantata *Frédégonde*, the pantomime *Bacchus et Silène*, 1901, the symphonic poems *La Vision de Dante*, *Les Villes Maudites*, *Dans la Cathédral*, *Au Cimitière*, *Lamento*, *Les Funérailles du Poëte* and *Libération*, a fantasia for piano and orchestra, some chamber-music and songs.

Olmeda, Federico (Burgo de Osma, 1865–1907?, Burgos). Gifted Spanish church-musician, long choirmaster at Burgos Cathedral. Wrote in all about 350 works, including 4 masses, organ-pieces, works for orchestra and chamber-ensemble, songs, etc., besides *Discursos sobre la Orquesta Religiosá*, 1896, *Pio X y el Canto*

Romano, 1904, and *Folklore de Castilla*, 1902. He also edited the sacred music journal *La Voz de la Musicá*.

Olsen, Ole (Hammerfest, 1850). Strong Norwegian composer, pupil of Lenderman and the Leipzig Conservatory, in 1867–70 at intervals leader in traveling-troupes of players, from 1874 teacher in Christiania, where in 1878–80 he succeeded Svendsen as conductor of the Musikförening and from 1884 was increasingly active in military music, since 1900 being national inspector. Has written the operas (all to original texts) *Sven Oräddi*, 1892 (singspiel), *Leila*, 1908, *Stig Hvide* and *Stallo*, music for Weilen's *Erik XIV*, the oratorio *Nidaros*, 1897, the cantatas *Ludwig Holberg*, *Griffenfeld*, *Broderbud* and *Tourist*, a symphony, the symphonic poems *Asgaardsreien* and *Alfedans*, and *Rumänische Lieder*. *G.*

O'Mara, Joseph (Limerick, 1866). Irish operatic tenor, pupil of Perini, Moretti and Edwin Holland, making his début in London in 1891 and engaged by Harris there in 1893–96 (including the première of Stanford's *Shamus O'Brien* in 1896), then joining the Moody-Manners Company. He has spent three years on tour in the United States. He is now head of his own operatic and concert-troupe. *G.*

Ondříček, Franz (Prague, 1859–1922, Milan). Eminent Bohemian violinist, pupil of his father and the Prague and Paris Conservatories (1st prizes at both), appearing precociously as a boy and formally in 1882–84 in Paris, then setting out upon extensive tours throughout the world, including America (1896) and Asia, receiving many honors and decorations. In 1907 he settled in Vienna, where in 1908 he formed a Quartet (with Silbiger, Junck and Jelinek) and from 1910 taught advanced students at the Conservatory. His playing, originally intense and passionate, gradually acquired ideal poise and nobility. In 1885 he married the Bohemian singer Anna Hlavaček. Wrote a *Rapsodie Bohème* for violin and orchestra, fantasias, pieces and a cadenza for the Brahms Concerto, besides a method on an anatomical and physiological basis (1908, with Dr. Mittelmann). *G.*

O'Neill, Norman (London, 1875). Gifted English composer, pupil of Somervell and the Hoch Conservatory (Frankfort), from 1897 active in London as teacher and theatrical composer, since 1909 conductor at the Haymarket, besides touring with troupes in England and at Paris. In 1899 he married the accomplished pianist Adine Rückert. Has written the overtures *In Autumn*, *Hamlet*, 1903, *In Springtime*, 1906, and *Humoresque*, a *Scotch Rhapsody*, *Miniatures* and *Hornpipe*, a suite for strings and *Miniatures* for small orchestra, incidental music for *Hamlet* (1904), for Carr's *A Lonely Queen* (1905), for *A Tragedy of Truth* (1906), for Phillips' *The Lost Heir* (1908), for *King Lear* (1909), for Maeterlinck's *Blue Bird* (1909), for Dunsany's *The Gods of the Mountain* (1911), for *Freedom* (1918) and many other plays, the choral works *Waldemar* and *The Swinburne Ballet*, 2 ballads with orchestra, a piano-quintet, a string-quartet, 2 piano-trios, trio-variations, a violin Romance and Scherzo, a 'cello-sonata, piano-variations (one set, on an Irish air, also for orchestra), various piano-pieces and many songs. *G, A.*

Onofri, Alessandro (Spoleto, 1874). Italian composer of the operas *Biancafiore*, 1910, and *L'Assiuola*, 1912, and the operettas *La Famiglia Modello*, 1914, and *Il Bacciulo di Rosa*, 1916. At one time he lived in America and was choirmaster at St. Patrick's in Boston.

Onslow, George (Clermont-Ferrand, 1784–1852, do.). English-French composer, in early life only moderately musical, but becoming an amateur 'cellist and later a most profuse composer, his early teachers being Hüllmandel, Dussek and Cramer, with Reicha later. Wrote 3 comic operas (1824–37), a scena for bass, 4 symphonies, a nonet for strings and wind, a piano-septet, a piano-sextet, 34 string-quintets (his most successful works), 36 string-quartets, 10 piano-trios, 6 violin-sonatas, 3 'cello-sonatas and piano-pieces. Being cultivated and wealthy, he had many friends, so that for a time his music had a considerable vogue. In 1842 he succeeded Cherubini as member of the Académie. *G.*

Oosterzee, Cornelia van (Batavia, Java, 1863). Gifted Dutch composer, pupil of S. de Lange, Radecke, Nicolai and Urban, writing the opera *Das Gelöbnis*, 1910, the symphonic poem *Koningsidyllen* (based on Tennyson), a prelude to *Iolanthe*, an orchestral *Nordische Phantasie*, 2 *Phantasiestücke* for piano-trio, choruses and songs. She lives in Berlin.

Opelt, Friedrich Wilhelm (Rochlitz, 1794–1863, Dresden). Saxon financial official, author of two studies in the mathematics of tone and rhythm (1834, '52).

Opienski, Heinrich (Cracow, 1870). Polish (Galician) critic and conductor, trained by Zelenski, d'Indy, Urban, Riemann and Nikisch, from about 1895 writing for the *Echo* in Warsaw and inspector of the Philharmonic, in 1907 teacher of music-history at the Music School and since 1908 conductor at the Opera. In 1914 he became Ph.D. of Leipzig Univ. Has written the opera *Maria*, music for Calderon's *Constant Prince* (1905), a cantata in memory of Mickiewicz, the symphonic poems *Lilla Weneda* and *Eine Königsliebe*, violin-pieces and songs, besides adding instrumentation to Paderewski's *Tatra-Album*. Author of three books on Chopin (1910–12), a hand-book of music-history (1912), monographs on Jacobus Reys (1909, in the Riemann *Festschrift*) and Valentin Greff (1914), a history of Polish music (1918) and articles in periodicals.

Oppel, Reinhard (n. Giessen, 1878). Hessian historical student, pupil of the Hoch Conservatory (Frankfort), with work at Munich University (Ph.D. 1911), in 1903–09 organist at Bonn and since 1911 teacher in music-schools at Kiel. Author of essays in the *Bach-Jahrbuch*, 1906–19,

on Buxtehude in the *Monatsschr. für Gottesdienst* and in the *I. M. G. Zeitschrift*, 1911. Has written a string-quartet, a string-trio, 2 violin-sonatas and a suite, organ- and piano-pieces, church-music, choruses and songs. In 1922 an association was formed to exploit his works.

Orban, Marcel (Louvain, 1884). Belgian composer, pupil of the Louvain Conservatory and the Paris Schola Cantorum, since 1905 writing a symphony, 4 symphonic sketches, a string-quartet, quartet-variations, a violin-sonata, *Croquis Maritimes* and other piano-pieces, choruses and songs.

Ordenstein, Heinrich (Worms, 1856–1921, Karlsruhe). Able Hessian pianist, trained at the Leipzig Conservatory and by Paul, making tours from 1875 with Peschka-Leutner and Grützmacher or alone, in 1879–82 teaching at Karlsruhe and Berlin, and in 1884 establishing the notable Karlsruhe Conservatory, the success of which gained him the title of professor and court-councilor (1907). Author of *Führer durch d. Klavierliteratur*, 1912 and *Gesch. d. Musik in Karlsruhe*, 1916.

Orefice, Giacomo (Vicenza, 1865–1923, Milan). Italian composer of the operas *Mariska*, 1889, *Consuelo*, 1895, *Il Gladiatore*, 1898, *Chopin*, 1901, *Cecilia*, 1902, *Mosé*, 1905, *Il Pane d'Altrui*, 1907, and *Radda*, 1912, and the ballet *La Soubrette*, 1907. He was long a teacher in the Milan Conservatory.

Orel, Dobroslaw (Ronov, 1870). Bohemian musicologist, pupil of Novák, Hostinsky and Adler, with study at Vienna University (Ph.D. 1914), devoting himself to studies in the history of Bohemian church-music (1914–22) and the editing of service-books (1912–13, with Hejčl and Springer). From 1914 he taught at the Prague Conservatory, but since 1919 has been professor in a theological seminary and the Comenius University. In 1909–18 he edited the journal *Cyrill* at Prague.

Orem, Preston Ware. American organist and editor, pupil in Philadelphia of Clarke and Jarvis, in 1889–95 at St. Paul's in Los Angeles and in 1901–10 at the Walnut Street Presbyterian Church in Philadelphia, besides from 1895 teaching at the Philadelphia and Combs Conservatories and since 1900 serving as editor for the Presser Company and conductor of the Presser Choral Society. Has written a piano-quintet and quartet, an orchestral suite, a violin-romance, piano-pieces and many arrangements, besides a text-book in harmony. *A.*

Orgeni, Aglaja [Anna Maria Aglaja Görger St. Jörgen] (Tismenice, 1843). Brilliant Galician operatic soprano, pupil of Mme. Viardot-Garcia, in 1865 appearing at Berlin and in 1866 at London as a gifted coloratura-singer, soon becoming widely known in opera and concert and from 1886 making a high reputation as teacher at the Dresden Conservatory, gaining the title of professor in 1908. *G.*

Orlandi, Ferdinando (Parma, 1777–1848, do.). Italian composer and singing-teacher, pupil of Paër and the Conservatorio dei Turchini, Naples. Wrote about 25 operas of transient popularity (1802–13) until overshadowed by Rossini. From 1807 he taught at the Milan Conservatory, from 1821 at Munich and in 1823–28 at Stuttgart.

Orlandini, Giuseppe Maria (Bologna, 1688–1750?, Florence). Italian composer, pupil of Scorpioni, writing over 40 operas (from 1708) and some instrumental music. He was a member of the Bologna Accademia and for a time court-director at Florence. On his *Il Giocatore* (1719) see articles by Sonneck in *Musical Antiquary*, 1913, and *I. M. G. Zeitschrift*, xiv.

Ornithoparcus, Andreas. 16th C. *G.*

Ornstein, Leo (Krementchug, 1895). Highly original Russian pianist, pupil of the Petrograd Conservatory and the Institute of Musical Art (New York), from 1911 appearing in New York and later often in America and at various places in Europe. To his fine technical endowment he unites ultra-modern sympathies, so intense as to cause much difference of opinion over his programs. Has written many piano-pieces, some songs, a piano-quintet, a string-quartet, 2 violin-sonatas, and 2 'cello-sonatas. See biography by Martens, 1917, and article by Buchanan, 1918 (in *Musical Quarterly*). *A.*

Orologio, Alessandro. 16th C. *G.*

Ortigue, Joseph Louis d' (Cavaillon, 1802–1866, Paris). French writer on church-music, often at governmental commission. In 1857 he joined Niedermeyer in starting *La Maîtrise*, which he edited alone in 1858–60, besides writing for many other journals. Author of *De la Guerre des Dilettanti*, 1829 (on the advent of Rossini), *De l'École Italienne et . l'Académie Royale de Musique*, 1839 (regarding Berlioz' *Benvenuto Cellini*), *Abécédaire du Plain-Chant*, 1841, *Dictionnaire Liturgique, Historique et Théorique de Plain-Chant*, 1854–60 (with Nisard), *Intro. à l'Étude Comparée des Tonalités et Principalement du Chant Grégorien et la Musique Moderne*, 1853, *Traité Théorique et Pratique de l'Accompagnement du Plain-Chant*, 1856 (with Niedermeyer), *La Musique de l'Église*, 1861, etc. *G.*

Ortiz, Diego. 16th C. *G.*

Ortlieb, Eduard (n. Rottweil, 1807–1861, Kannstadt). Würtemberger priest and church-musician, from 1840 at Drachenstein and from 1860 at Gmünd, working to eliminate operatic influence from Catholic music. In 1845 he started the Haydn-Verlag at Stuttgart to issue more dignified works and in 1852–57 edited the *Organ für kirchliche Tonkunst*. Wrote 4 masses, a Requiem, motets, etc. Memoir by Brinzinger, 1911 (in *Volksfreund*).

Orto, Marbriano de. 15th C. *G.*

Osborn-Hannah, Jane (Wilmington, O., ?1880). American operatic soprano, trained for concert by Carpi, Shakespeare, Marchesi and Sbriglia, making her stage-début at Leipzig in 1906, remaining there till 1909, with appearances at Berlin and London, from 1910 at the Metro-

politan, New York, and in 1912–13 with the Chicago Opera Company. In 1897 she married Frank S. Hannah, then consul at Strasburg. *A.*

Osborne, George Alexander (Limerick, 1806–1893, London). Popular Irish pianist and composer, pupil of Pixis, Fétis and Kalkbrenner, from 1826 living in Paris, where he was intimate with Chopin, Berlioz and many other artists, and from 1843 teaching in London. Wrote a piano-sextet, a piano-quartet and 3 trios, many fine duets for violin and piano (33 in conjunction with De Bériot), a 'cello-sonata and much effective salon-music for piano. *G.*

Osgood, Emma Aline (Boston, 1849–1911, Philadelphia). Favorite American concert-soprano, early singing in Boston, in 1873 touring with the Mendelssohn Quintette Club, in 1875–90, after study with Randegger, well known in England. Later she married E. M. Dexter in Philadelphia, becoming a teacher there. *A.*

Osgood, George Laurie (Chelsea, Mass. 1844–1923, Godalming). Eminent American concert-tenor and choral conductor, pupil of Paine, Haupt, Sieber and Lamperti, in 1871 touring in Germany, in 1872 with the Thomas Orchestra in America and then active in Boston as an able teacher and leader of many choral societies, especially the Boylston Club (1875–93). From 1903 he lived in Europe, latterly at Godalming (England). Author of a *Guide to the Art of Singing* and editor of *The Boylston Collection*, besides a book on *Mind and Melody* (not yet out). Has written anthems, choruses, part-songs and about 50 songs. *A.*

Osiander, Lucas (1534–1604). 16th C. *G.*

Ostrčil, Ottokar (Smichow, 1879). Talented Bohemian composer, trained at the Prague Conservatory and by Fibich, acting also as the latter's assistant, besides studying at Prague University. Since 1909 he has led an amateur orchestra, has been professor at the Commercial Academy, and in 1921 became conductor at the Bohemian opera. Has written the operas *Wlasta's End*, 1904, *Kunala's Eyes*, 1908, and *The Blossom*, the ballad *The Orphan Child*, a symphony, an orchestral suite, *Peasants' Festival*, *The Tale of Schemnick* and an Impromptu (all for orchestra), a string-quartet and 2 melodramas. Sketch by Payer, 1912.

O'Sullivan, Denis (San Francisco, 1868–1908, Columbus, O.). Gifted Irish-American baritone, pupil of Ugo Talbo, Karl Formes, Vannuccini, Santley, Shakespeare, and Sbriglia, appearing from 1895 in Great Britain in both concert and opera (première of Stanford's *Shamus O'Brien* in 1896) and touring in light opera in America in 1897–99. In England he was especially valued as the sympathetic interpreter of songs in many languages. *G, A.*

O'Sullivan, Patrick (Louisville, Ky. 1874). Irish-American pianist, pupil of W. Frese, Bauer, Ph. Scharwenka and W. Berger, from 1904 appearing in Paris and Berlin, from 1911 conductor of the Irish Choral Society in Chicago and since 1915 teacher at the Louisville Conservatory. Has written *Heraklius* and *Fantaisie Irlandaise* for orchestra (the latter with piano), *Epithalamium* for chorus and string-quartet, piano-pieces and songs, besides a collection of 65 Irish duets.

Othegraven, August von (Cologne, 1864). Rhenish choral composer, pupil of the Cologne Conservatory (Mozart prize) and since 1889 teacher there, gaining the title of professor in 1914. Has written the fairy-drama *Die schlafende Prinzessin*, 1907, the operetta, *Poldis Hochzeit*, 1912, the oratorio *Marienleben*, 1919, the choral works *Der Milchbrunnen*, *Meine Göttin* and *Abend auf Golgotha*, many shorter choruses with orchestra or *a cappella*, choral settings of folk-songs, etc.

Othmayr, Kaspar (1515–1553). 16th C. *G.*

Otis, Philo Adams (Berlin Heights, O. 1846). American business man in Chicago, always active in music (pupil of Buck and Eddy), from 1872 an officer of the Apollo Club and from 1893 of the Symphony Orchestra, besides interest in many other enterprises. Has written 2 sacred cantatas and other church-music. *A.*

Ott, Hans and Johannes. 16th C. *G.*

Ottani, Bernardino (Bologna, 1736–1827, Turin). Prolific Italian composer, pupil of Martini, from 1758 maestro at S. Giovanni in Monte in Bologna, then at the Hungarian College and from 1779 at the Cathedral in Turin and also conductor at the Opera. Wrote 12 operas (1767–89), 2 oratorios, nearly 50 masses, Psalms, motets and other fine church-music.

Ottenheimer, Paul (Stuttgart, 1873). Württemberger conductor, trained at the Stuttgart Conservatory, from about 1895 theater-conductor at Augsburg, Treves, Linz, Gratz, Nuremberg and Prague, from 1913 opera-director at Darmstadt and in 1914 De Haan's successor as court-director. Has written the operettas *Heimliche Liebe*, 1911, and *Der arme Millionär*, 1913.

Otterström, Thorvald (Copenhagen, 1868). Danish composer, pupil of Sophie Menter, since 1892 teaching in Chicago. Has written an orchestral Canon, Choral and Fugue, an *American Negro Suite*, a piano-quintet, sonatas for violin and for 'cello, numerous canons and fugues for piano, concert-studies, various other piano-pieces, a collection of Negro slave-songs arranged for chorus and many arrangements of Indian songs for piano. *A.*

Otto, Ernst Julius (Königstein, 1804–1877, Dresden). Able Saxon choirmaster and composer, trained at the Dresden Kreuzschule and Leipzig University, from 1825 teaching at the Blochmann Musikinstitut in Dresden and in 1830–75 cantor at the Kreuzkirche, making the choir famous, besides being for many years choirmaster at the leading evangelical church and director of the Liedertafel. Wrote the operas *Das Schloss am Rhein*, 1838, *Der Schlosser von Augsburg*, the oratorios *Des Heilands letzte Worte*, *Die Feier der Erlösten am Grabe Jesu* and *Hiob*, 4 comic operas for amateurs, masses,

festival cantatas, a Te Deum, motets, and especially a long series of capital choruses and part-songs for men's voices (including several cycles), fine songs and good piano-pieces. Memoir by Scheumann, 1904. *G.*

Otto, Georg (?1544–1619). 16th C. *G.*

Otto, Jakob August (Gotha, 1762–1830, Weimar). Saxon violin-maker, in court-service at Weimar, author of a work on the mechanical construction of stringed instruments (1817 and later revisions and translations). *G.*

Otto, Stephan (?1594– ?). 17th C. *G.*

Otto, Valerius. 17th C.

Otto-Alvsleben, Melitta (Dresden, 1842–1893, do.). Saxon operatic soprano, pupil of Thiele, from 1860 appearing at the Dresden Opera in coloratura rôles and also in concert, from 1873 a favorite in England, in 1875–76 at Hamburg and in 1877–83 again at Dresden (visiting America in 1879 to sing at the Cincinnati Festival). In 1866 she married the customs-official Max Otto of Dresden. *G.*

Oudin Eugène Espérance (New York, 1858–1894, London). French-American baritone, originally a practicing lawyer, but from 1886 appearing in light opera in New York and in 1891 in London (première of Sullivan's *Ivanhoe*), but making his best English success in song-recitals, though in 1893–94 he made a fine impression in grand opera in Russia. His sudden death cut short a career of much promise. *G.*

Oudrid y Segura, Cristóbal (Badajoz, 1829–1877, Madrid). Spanish composer, from 1850 writing over 30 zarzuelas (some with Barbieri, Gaztambide, Rogel, Caballero, etc.), from 1867 chorusmaster at the Italian Opera in Madrid and from 1872 conductor at the Zarzuela or Oriente Theaters.

Oulibichev [Ulÿbÿshev], Alexander Dimitrievitch d' (Dresden, 1794–1858, n. Nijni Novgorod). Russian-Saxon diplomat and Mozart enthusiast. Author of a significant life of Mozart (3 vols. 1844, 2d German ed. 1859), which contained remarks as to Beethoven's later works that were severely attacked by Lenz, leading to a further work by Oulibichev, *Beethoven, ses Critiques et ses Glossateurs*, 1857, which was still more condemned. *G.*

Ouseley, Frederick Arthur Gore (London, 1825–1889, Hereford). Eminent English clergyman, organist, theorist and composer, educated at Oxford University (M. A. 1849, Mus.D. 1854), from 1856 vicar at Tenbury and warden of the new St. Michael's College there, to the development of which he gave lavishly of both energy and means. From 1855 he held the posts of professor of music at Oxford (following Bishop) and also of precentor at Hereford Cathedral. He was noted as teacher of strict composition and as organist, excelling in extemporization. Author of three fine text-books on harmony (1868, 3d ed. 1883), counterpoint and fugue (1868, 2d ed. 1884) and form, etc. (1875, 2d ed. 1886) with many articles in Grove's *Dictionary*, 1st ed. (1880–89) and collections of services (1853), of chants (1872, with E. G. Monk), etc. Wrote the oratorios *The Martyrdom of St. Polycarp*, 1854, and *Hagar*, 1873, 11 services, nearly 90 anthems, 2 organ-sonatas, over 30 preludes and fugues, many other organ-pieces, a string-sextet, 2 string-quartets, a piano-quartet, 2 piano-trios, other piano-pieces, many part-songs, glees, songs, etc., besides an edition of O. Gibbons' works. Mus.D. of Durham and Cambridge Univs. (1856, '62) and LL.D. of Cambridge and Edinburgh (1883, '85). His title as baronet descended to him from his father, who was British ambassador in Persia and Russia. He collected a notable library, which he left to St. Michael's College. Memoirs by Havergal, 1889, and Joyce, 1896, and see article on St. Michael's in *Musical Times*, 1900. *G.*

P

Pabst, August (Elberfeld, 1811–1885, Riga). Rhenish cantor at Königsberg and later head of the Riga Conservatory. Wrote 4 operas, including *Die letzten Tage von Pompeji*, 1851.

Pabst, Louis (Königsberg, 1846), son of the above. Prussian pianist, from 1862 touring in Germany, England (1867) and Russia (from 1869), after 1876 appearing in Austria and Germany. In 1885 he went to Australia, but in 1894 was again in England and from 1897 in Russia, settling in Moscow as teacher in the Philharmonic music-school. In 1875 he started a music-school at Riga and in 1887 one at Melbourne, besides a musical society. Has written piano-pieces, a trio, songs and 2 melodramas.

Pabst, Paul (Königsberg, 1854–1897, Moscow), brother of the foregoing. Prussian pianist, pupil of Liszt, from 1878 teacher at the Moscow Conservatory and from 1883 its director, as well as in 1881–82 conductor of the Imperial Society concerts. Wrote a piano-concerto, a piano-trio (memorial of A. Rubinstein) and many effective transcriptions from the latter's *Demon*, Tchaikovsky's *Eugen Onegin* and *Mazeppa* and other operas.

Pacchiarotti, Gasparo (Fabriano, 1744–1821, Padua). Famous Italian artificial operatic soprano, trained as choirboy at Forli, from 1760 taking secondary parts at Venice, Vienna and Milan and from 1769 becoming one of the foremost artists in Italy and from 1778 in London, holding his place till his retirement in 1792. His voice was remarkably fine and his skill as a musicianly interpreter exceptional. With A. Calegari he drafted a vocal method (not published till 1836). Memoir by G. E. Pacchierotti, 1844. *G.*

Pacchierotti, Ubaldo (1876–1916, Milan). Italian composer of the operas *La Lampada*, 1899, *L'Albatro*, 1905, *Eidelberga Mia*, 1908, and *Il Santo*, 1913.

Pacchioni, Antonio Maria (1654–1738). 17th C. *G.*

Pace, Pietro. 17th C. *G.*

Pacelli, Asprilio (?1570–1623). 17th C. *G.*

Pache, Johannes (n. Dresden, 1857–1897, Limbach). Saxon choral conductor, in his later years organist and cantor at Limbach. Wrote the choral works *Niederwaldfahrt*, *Des Liedes Heimat*, *Mondaufgang*, *Lenzwonne* and *Lenzeszauber*, all for men's chorus and orchestra, songs and the comic opera *Tobias Schwalbe*.

Pache, Joseph (n. Waldenburg, 1861). Silesian choral conductor, pupil of the Munich Conservatory and of Klindworth, Bruch, Barth and Hey, removing in 1891 to America and, after teaching and leading choral societies in or near New York, since 1894 conductor of the Oratorio Society in Baltimore, besides starting a women's chorus there and for seven years directing a chorus in York, Pa. *A.*

Pachelbel, Johann (1653–1706). 17th C. *G.*

Pachelbel, Wilhelm Hieronymus (Erfurt, 1685–1764, Nuremberg), son of the preceding, Saxon organist, from 1706 at the Jacobkirche in Nuremberg and from 1725 at the Sebalduskirche. See organ-works given in *Denkmäler d. Tonkunst in Bayern*, ii. He may have followed his father at the Sebalduskirche in 1706. *G.*

Pachler-Koschak, Marie Leopoldine (Gratz, 1792–1855, do.). Fine Styrian pianist, noted because highly commended by Beethoven in 1817 for her interpretation of his works. In 1816 she married the lawyer Karl Pachler. See sketch by her son, Faust Pachler, 1865, as to her connection with Beethoven.

Pachmann, Vladimir de (Odessa, 1848). Eminent Russian pianist, pupil of his father and the Vienna University, in 1869 appearing in Russia, but not again until 1877 (Germany) and from 1880 (Vienna, Paris), then becoming known throughout Europe and in England (from 1882), besides visits to America (from 1891). His technical skill has always been extraordinary, especially in delicacy and refinement of tone, and he has keen sympathy with works of romantic sentiment, but his interpretations tend to be whimsical and uneven at best, while generally lacking in majesty, profundity and sustained passion. Many eccentricities of stage-manner, also, detract from the finest effectiveness. With all these drawbacks, however, his individuality is impressive. In 1885 he received the Order of Danebrog from the King of Denmark and in 1916 the Beethoven medal from the London Philharmonic. In 1884–95 he was the husband of the Australian pianist Maggie Oakey (later wife of Fernand Labori), who joined in his first American tour. In 1912 he intermitted his trips to America (till 1923), but continued playing in London at intervals. *G.*

Pachulski, Heinrich (n. Siedlce, 1859). Russian (Polish) pianist, pupil of Strobl, Zelenski and the Moscow Conservatory, since 1886 teacher at the latter. Has written an orchestral suite, *Marche Solennelle* (with piano) and fantasia (with piano), 2 piano-sonatas, 12 preludes, concert-études and good transcriptions from Tchaikovsky's orchestral works, besides songs, etc.

Pachymeres, Georgios (1242–1310?). 13th C..

Pacini, Giovanni (Catania, 1796–1867, Pescia). Noted Sicilian composer, pupil of his father, Marchesi, Mattei and Furlanetto, beginning to write for the stage at sixteen and maintaining a steady and facile production throughout his life. In 1835 he started a Musical Institute at Viareggio which had great success (later removed to Lucca). In 1854 he visited Paris. His style was modeled on that of Rossini, with a peculiar melodic fluency of his own, though unsustained by solid structure. Wrote in all over 80 operas (from 1813), including *Cesare in Egitto*, 1822, *Niobe*, 1826, *Saffo*,

1840 (his best work), *Medea*, 1843, *La Regina di Cipro*, 1846, *Nicolò de' Lapi*, 1855, etc., several oratorios, many occasional cantatas, hymns and choruses, many masses, Requiems and other sacred music, a Dante symphony, an octet for strings and wood-wind, several string-quartets, 2 piano-trios, other chamber-music, duets, arias and songs. Author of various essays, addresses and text-books and an autobiography (1865, revised by Cicconetti, 1872, and by Magnani, 1875). Memoir, 1896 (anonymous). *G.*

Pacius, Friedrich (Hamburg, 1809–1891, Helsingfors). Eminent North German violinist, pupil of Spohr, from 1834 active at Helsingfors, where he was music-director at the University, from 1835 head of a choral society and from 1845 conductor of important symphony-concerts. These undertakings, with his own works, made the city the center for progressive musical culture in Finland. Wrote the operas *Kung Karls Jakt*, 1852 (the first Finnish opera) and *Loreley*, 1887, music for Topelius' *Prinsessan af Cypern* (1860), a violin-concerto, a fantasia for violin and orchestra, many choruses and excellent songs (many national). In 1856 he received the Order of Vasa, in 1860 was named professor and in 1877 made Ph.D.

Padelford, Frederick Morgan (Haverhill, Mass. 1875). Since 1891 professor of English at the University of Washington (Seattle), author of a monograph on *Old English Musical Terms*, 1899. *A.*

Paderewski, Ignaz Jan (Kurilovka, 1860). Distinguished Polish (-Russian) pianist, composer and statesman, trained at the Warsaw Conservatory and under Kiel, Urban, Leschetizky and Mme. Essipov, making a small Russian tour in 1876 and appearing at Vienna in 1887, in Paris in 1888, in London in 1890 and in America in 1891, establishing himself as one of the greatest masters of the keyboard, soon acclaimed in Germany and then known through tours in all parts of the world. In 1883–84 he taught at the Strasburg Conservatory (where he met Modjeska and was led by her to enter upon the virtuoso-career). In 1909–13 he was head of the Warsaw Conservatory. His intense interest in Poland was early manifested in princely gifts and during the World War led to his active participation in all efforts to achieve Polish independence. In 1919–20 he served as premier in the new Republic. He then retired to his estate in California, though without losing his connection with Polish affairs, but in 1922–23 made a triumphant return to the concert-stage. Has written the operas *Manru*, 1901, and *Sakuntala* (not yet given), a symphony (1909), a piano-concerto, a *Fantaisie Polonaise* for piano and orchestra, sonatas for violin and for piano, numerous piano-pieces (*Krakowiak*, *Élegie*, several *Danses Polonaises*, *Chants du Voyageur*, toccatas, variations and fugue, etc.) and some songs. Sketches by Finck, 1895, Vaughan, 1907, and Hadden, 1913 (in *Modern Musicians*). *G, A.*

Padilla, Lola Artôt de (Sèvres, 1885), daughter of the following. Excellent French soprano, pupil of her mother, early singing in concert and in 1903 at the Opéra-Comique. After a long tour in 1905–08 she was engaged at the Komische Oper in Berlin and since 1909 at the Royal Opera. Her fine voice and her dramatic intensity make her specially successful in many characteristic modern works, in Mozart's operas and also in lieder-singing.

Padilla y Ramos, Mariano (Murcia, 1842–1906, n. Paris). Spanish operatic baritone, pupil of Mabellini, from about 1865 favorably known in Italy, Spain, Russia, Austria and Germany. In 1869 he married the eminent French soprano Désirée Artôt (q. v.). *G* (Artôt).

Paër, Ferdinando (Parma, 1771–1839, Paris). Eminent Italian conductor and composer, for a time pupil of Ghiretti (violin), from 1791 conductor at one of the Venice theaters, from 1797 at Vienna (where his wife sang at the Italian Opera), from 1802 court-director at Dresden (following J. G. Naumann), from 1807 court-director to Napoleon at Paris and in 1812–27 Spontini's successor as conductor at the Italiens (in 1824–26 in conjunction with his rival Rossini). In 1832 he was reinstated in charge of the court-music. He was admitted to the Légion d'Honneur in 1828 and to the Académie in 1831. Throughout his career he produced a constant stream of operas in the current Italian style, always with graceful melodiousness, but without much depth or nobility. After going to Vienna his style was somewhat influenced by that of Mozart. He was most successful in comedy. Wrote over 40 operas (from 1789), including *I Pretendenti Burlati*, 1790, *Tamerlano*, 1796, *Camilla*, 1799 (his best work), *Sargino*, 1803, *Leonora*, 1804 (same subject as of Beethoven's *Fidelio*), *Didone Abbandonata*, 1810, *Agnese*, 1819, and *Le Maître de Chapelle*, 1821 (still occasionally given), 3 oratorios, several cantatas, some motets, much other vocal music, the orchestral *Symphonie Bacchante*, *Vive Henri IV* (variations), military marches and dances, waltzes for wind, 3 piano-sonatas, a piano-fantasia with wood-wind, and some piano-pieces. Memoir by Colobrano, 1839, and see Massé and Deschamps, *Paër et Rossini*, 1820. *G.*

Paganini, Niccolò (Genoa, 1782–1840, Nice). Extraordinary Italian violinist, pupil of Servetto, G. Costa, Ghiretti and Rolla, first appearing when but nine (playing original variations) and by 1797–98 fully embarked on concert-giving, until 1828 wholly in Italy (where in 1805–98 he held a court-position at Lucca) and then at Vienna, Berlin (1829), Paris and London (1831). His unparalleled virtuosity and his power to play upon popular enthusiasm made him conspicuous everywhere—a veritable sensation. His enormous gains were often squandered in gambling or dissipation, though he was not without thrifty capacity and some generous impulses. His marvelous feats of dexterity, his use of unusual tunings of the

strings, his novel experiments with harmonics and pizzicato effects, his daring whimsicalities and his rather bizarre appearance—all these tended to create an uncanny impression, so that he was often alleged to be in league with the Evil One. Within certain limits, however, he had extreme artistic importance, especially in revealing the technical possibilities of his instrument and in devising means to bring them out. But he had small capacity in the interpretation of works of large calibre or in ensemble-playing. As composer he sought almost wholly to make that which he himself could render effective as display. Wrote 2 concertos, the famous 24 *Caprici* (solo), the *Moto Perpetuo* (with orchestra), variations on several airs (as *God save the King*, *Il Carnevale di Venezia*, *Di tanti palpiti*, *Baracubà*, etc.), 2 sonatas for violin and guitar, 3 quartets for strings and guitar, and one or two works not published. Several of his works have been edited by later masters, while both Schumann and Liszt transcribed the *Caprici* for piano and Brahms made a long series of variations on one of his themes. Memoirs or critiques by Guhr, 1829, Schottky, 1830, Schütz, 1830, Harrys, 1830, Du Rivage, 1830, Vineta, 1830, Anders, 1831, Conestabile, 1851, Fétis, 1851, Bruni, 1873, Niggli, 1882, Stratton, 1907, Prod'homme, 1907, Bonaventura, 1911, Kapp, 1913, etc. *G.*

Page, John (?–1812, London). English choir-singer, from 1790 at St. George's, Windsor, from 1795 deputy at the Chapel Royal and St. Paul's in London and from 1801 regularly at the latter. Edited the important *Harmonia Sacra*, 3 vols. 1800 (about 75 anthems of the 16–18th cents.), *A Collection of Hymns*, 1804, *Festive Harmony*, 4 vols. 1804 (madrigals, glees, etc.), the music performed at Nelson's funeral in 1806 and some of Handel's *Chandos Anthems* (1808, with Sexton). *G* (with contents of *Harmonia Sacra*).

Page, Nathaniel Clifford (San Francisco, 1866). American composer of light operas, cantatas and songs, mostly self-taught, since 1895 in New York (except in 1905–10, when he was on the Ditson staff in Boston). His works include the opera *The First Lieutenant*, 1889, music for *The Moonlight Blossom* (1899), *A Japanese Nightingale* (1903) and many other plays, the orchestral *Dream Suite* (1896), *Village Scenes*, *Fantaisie Symphonique*, etc., some piano-pieces and many songs. He has also edited several song-collections. *A.*

Pagella, Giovanni (Spezia, 1872). Italian church-musician, self-taught, with study at the Paris Schola Cantorum and the Ratisbon Music School, since about 1900 organist and maestro at S. Giovanni Evangelista in Turin. Has written over 15 masses, many litanies and motets, the sacred dramas *Job* and *Judith*, 2 organ-sonatas, an arrangement of Palestrina's *Missa Papæ Marcelli* a 4, secular choruses and songs.

Pahissa, Jaime (Barcelona, 1880). Spanish (Catalonian) composer, pupil of Morera, writing the operas *La Presó de Lleida*, 1906, *Canigó* 1910, *Gala Placidia*, 1913, *La Morisca*, 1919, and *Marianela*, 1922, the symphonic poems *El Combate*, *El Camino* and *En las Costas Mediteráneas*, a sinfonietta, an overture and other orchestral pieces, besides works for piano, violin and voice.

Pailliard. Noted family of Swiss makers of music-boxes, established at Ste. Croix (n. Yverdon) in 1814 and greatly developed from 1850, when a branch was established at New York by M. J. Paillard (d. 1868). *A.*

Paine, John Knowles (Portland, Me. 1839–1906, Cambridge, Mass.). Eminent American organist, teacher and composer, pupil of Kotzschmar, Haupt Teschner and Wieprecht, in 1861 giving organ-concerts in Germany and America and from 1862 at Harvard University, where from 1875 he was full professor and also in 1862–82 University organist. His gifts as player and teacher, with the soundness of his artistic culture, gave him great and fruitful influence. Wrote the opera *Azara* (original text, 1901, given in concert, 1906), the oratorio *St. Peter*, 1873, the cantatas *The Realm of Fancy*, 1882, *Phoebus, Arise!*, 1882, *The Nativity*, 1883, and *Song of Promise*, 1888, a mass (1867), music for Sophocles' *Œdipus Tyrannus* (1881) and Aristophanes' *Birds* (1901), choral *Hymns* for the expositions at Philadelphia (1876), Chicago (1893) and St. Louis (1904), symphonies in C min. (1876) and A (*Spring*, 1880) the symphonic poems *The Tempest* (1877) and *An Island Fantasy*, 1888, the overture *As You Like It* (1878), a *Duo Concertante* for violin and 'cello with orchestra (1878), a string-quartet, a piano-trio and a larghetto and scherzo for trio, a violin-sonata, a 'cello romanza and scherzo, various fantasias and pieces for organ and for piano, 2 piano-sonatas, motets, part-songs and songs. His lectures on music-history were edited by A. A. Howard in 1907. *G, A.*

Paine, Richmond Peck (New Bedford, Mass. 1858). Able American organist and choral conductor, pupil of N. H. Allen, from 1878 organist at Hartford, Meriden and New Britain (Conn.) and in 1905–15 conductor of the Litchfield County Choral Union, developing the Norfolk (Conn.) Festivals into remarkable artistic importance. *A.*

Paisiello, Giovanni (Taranto, 1741–1816, Naples). Eminent Italian composer, trained at the Conservatorio di S. Onofrio (Naples), from 1759 teaching there and from 1763 rapidly advancing into popularity in the field of comic opera, soon competing with Piccinni and Cimarosa. From 1776 he was composer to Empress Catharine II at Petrograd, in 1784–99 court-director at Naples, in 1802–03 in Napoleon's service at Paris, and then again at the Naples court. He was extraordinarily prolific as composer, with a marked readiness in clear and simple melody, but no special gift of pathos, passion or sublimity. He avoided the florid embellishments that had been the rule and made much of trios, quartets and similar con-

certed numbers, foreshadowing the finali that later became significant. Of his over 100 operas among the most popular were *Il Marchese di Tulipano*, 1766, *L'Idolo Cinese*, 1767, *L'Olimpiade*, 1768, *La Serva Padrona*, 1769, *La Contessa de' Numi*, 1773, *Il Barbiere di Siviglia*, 1776, *Nitteti*, 1781, *Il Rè Teodoro*, 1784, *La Molinara*, 1788, *Nina*, 1789, *Zenobia*, 1790, *Didone Abbandonata*, 1795, and *Proserpine*, 1803, besides over 30 masses, a Requiem, a Passion (1784), a Te Deum, many canticles and motets, 12 symphonies, a funeral march, 6 piano-concertos, a harp-concerto and sonata, 12 piano-quartets, 6 string-quartets, many sonatas and pieces for piano, etc. Memoirs and critiques by Arnold, 1810, Gagliardo, 1816, Lesueur, 1816, Quatremère de Quincy, 1817, Dominicis, 1818, Schizzi, 1833, Palma, 1891, Pupino, 1908, Panareo, 1910, and Abert, 1919 (in *Archiv für Musikwissenschaft*). *G.*

Paix, Jacob (1556–1617?). 16th C. *G.*

Paladilhe, Émile (Montpellier, 1844). Able French composer, trained at the Paris Conservatory (Prix de Rome, 1860), in 1892 succeeding Guiraud as a member of the Académie. Has written the operas *Suzanne*, 1878, *Diana*, 1885, *Patrie*, 1886, and *Les Saintes Maries de la Mer*, 1892 (sacred drama), the slighter *Le Passant*, 1872, and *L'Amour Africain*, 1875, the cantata *Le Czar Ivan IV*, 1860, a symphony, an overture, 2 masses and other church-music, and many popular songs. *G.*

Palestrina, Giovanni Pierluigi da (1525–1594). 16th C. *G.*

Palicot, Georges. French composer of the operas *Alcyone*, 1891, *La Vendetta*, 1903 (in concert), *Rose de Provence*, 1904, and *La Balafre*, 1907, besides some pantomimes.

Pallavicino, Benedetto. 16th C. *G.*

Pallavicino, Carlo (1630–1688). 17th C. *G.*

Palm, Karl Herman (in Vestergötland, 1863). Swedish clergyman and organist, in 1898–1904 cathedral-organist at Upsala and since 1911 pastor there. Author of a life of Harald Vallerius (1904, in *Kyrkesangen*) and *Om Folktone in den Lutherska Forsamlingsången*, 1910, besides editing collections of folk- and war-songs and writing part-songs and songs.

Palme, Rudolph (Barby, 1834–1909, Magdeburg). Saxon organist, pupil of A. G. Ritter, long at the Heilige Geistkirche in Magdeburg and holding the title of royal professor. Wrote a large amount of organ-music, including 2 sonatas, a concert-fantasia (with men's chorus), chorale-preludes, 7 books of transcriptions, *Der angehende Organist*, *Der praktische Organist*, *Das erste Orgelbuch*, an *Orgelschule*, *Das Orgelregistrieren*, 1908, popular collections of choruses, part-songs and church-music.

Palmer, Horatio Richmond (Sherburne, N. Y. 1834–1907, Yonkers, N. Y.). American choral conductor, from 1861 issuing popular song-books at Chicago and from 1874 in New York, where in 1874–81 he led the Church Choral Union and in 1887–91 was dean of music at the Chautauqua (N. Y.) Summer Institute. Author of elementary text-books, etc. He received the title of Mus.D. from the (old) Univ. of Chicago in 1880 and from Alfred Univ. in 1881. *A.*

Palmgren, Selim (Björneborg, 1878). Able Finnish pianist, conductor and composer, trained at the Helsingfors Conservatory and by Ansorge, W. Berger and Busoni, from about 1900 touring as player in Finland and Scandinavia, besides in 1902–04 leading a choral society in Helsingfors and in 1909–12 conducting orchestral concerts at Åbo. In 1909 he married the soprano Mikki Pakarinen. Has written the operas *Daniel Hjort*, 1910, and *Peter Schlehmihl*, music for the fairy-play *Takkino*, the symphonic poem *Floden*, 2 piano-concertos, a piano-sonata, a Finnish suite, a *Fantaisie*, *Finnische Lyrik* (12 pieces), a theme and variations, other works for piano, men's choruses and songs.

Paloschi, Giovanni (1824–1892, Milan). Long editor for Ricordi, translating texts, issuing a musical calendar (1876, '78) and a handy dictionary of operas (4th ed. 1898) and writing for the *Gazetta Musicale*.

Palotta, Matteo (Palermo, ?1689–1758, Vienna). Italian church-musician, pupil of the Conservatorio di S. Onofrio (Naples), in 1733–41 and from 1749 in court-service at Vienna, writing various masses, motets, etc., in a notably pure and elevated style, besides a tractate on plain-song. *G.*

Pals, Leopold van der (Petrograd, 1884), son of a Dutch father and a Danish mother. Dutch-Russian composer of strong modern tendencies, pupil of Johannsen and Dénéreaz, from 1907 living in Berlin and since 1915 at Arlesheim (near Basel). Has written a symphony, the symphonic poems *Wieland der Schmied* and *Pans Tod*, the orchestral sketches *Frühling* and *Herbst*, concert-pieces for violin and orchestra, piano-pieces, etc.

Paminger, Leonhard (1495–1567). 16th C. *G.*

Pander, Oscar von (Agershof, 1883). Livonian conductor, pupil of Rud. Louis and Gernsheim, in 1912–13 chorusmaster at the German Opera in Charlottenburg, in 1913–14 at the Mayence Opera, for a time at Lübeck, in 1915–16 at Kiel, from 1916 at Halle, from 1919 at Darmstadt and since 1920 and '21 leader of concerts at Offenbach and of the Rühl Gesangverein at Frankfort. He has orchestrated Mussorgsky's *Dances of Death*, etc.

Pane, Domenico del. 17th C. *G.*

Panizza, Ettore (Buenos Aires, 1875). Argentine conductor, trained at the Milan Conservatory, from 1899 engaged in Italian theaters, in 1907–13 at Covent Garden in London and since 1916 at La Scala in Milan. Has written the operas *Il Fidanzato del Mare*, 1897, *Medio Evo Latino*, 1900, and *Aurora*, 1908, and translated Berlioz' *Instrumentation* (1913, 3 vols.). *A.*

Panny, Joseph (n. Vienna, 1794–1838, Mayence). Austrian violinist, pupil of his father, Bremberger and Eybler, from 1824 becoming

known at Vienna and Venice (contacts with Paganini) and from 1829 by tours in Germany and Norway, finally starting a music-school in 1836 at Mayence. Wrote quartets, trios, solos for violin, 'cello and clarinet, some church-music, an opera and other vocal music. *G.*

Panofka, Heinrich (Breslau, 1807–1887, Florence). Silesian violinist and noted singing-teacher, pupil of Mayseder, Joachim Hoffmann and Bordogni, from 1827 appearing as violinist in Vienna, Munich, Berlin and Paris (1834), but from about 1840 turning to vocal instruction as a career. In 1842 (with Bordogni) he started a school in Paris, but in 1844 removed to London, where he was soon popular as teacher and for a time as assistant-conductor at Her Majesty's. In 1852 he returned to Paris and after 1866 lived in Florence. Author of vocal text-books and many vocalises, besides a violin-sonata, many pieces and a translation of Baillot's method. *G.*

Panseron, Auguste Mathieu (Paris, 1796–1859, do.). Able French singing-master, trained at the Paris Conservatory (Prix de Rome, 1813) and by Mattei and Salieri, from 1818 teaching in Paris. For a time he was accompanist at the Opéra-Comique and from 1826 professor at the Conservatory. Author of a comprehensive vocal method and a variety of excellent vocalises, besides other text-books. Also wrote about 200 graceful songs, the cantata *Hermine*, 1813, 4 short operas (1820–27), several masses, motets, etc. *G.*

Panum, Hortense (Kiel, 1856). Danish-German music-historian, pupil of Winding, Bendix, Rosenhoff and Tappert. Since 1907 she has taught at the Copenhagen Conservatory. Author of a *Musikhistorie*, 1897–1905 (in part by Behrend), a history of music in Denmark (2 vols. 1904–06), *Haydn, Mozart og Beethoven*, 1908, elaborate works on medieval and Danish instruments (1915, '18) and many articles in the *I. M. G. Sammelbde.* and other journals, besides a collection of *Hausmusik* and a small manual of music-history.

Panzner, Karl (Teplitz, 1866). Eminent Bohemian conductor, trained at the Dresden Conservatory and by A. Rubinstein, at first aiming to be a pianist. From about 1890 he was theater-director at Kottbus, Sondershausen and Elberfeld, from 1893 Paur's successor as opera-conductor at Leipzig, from 1899 at Bremen as director of the Philharmonie and from 1904 also of the Lehrer-Gesangverein (with several tours), besides in 1907–09 leading the Mozart-Orchester in Berlin, and since 1909 municipal director at Düsseldorf (following Buths) and also conductor in 1909–10 of the Hamburg Philharmonic. At various times he has served a guest-conductor, as at Barcelona, Paris, Petrograd, Rome and New York (1906). He holds the title of professor. Sketch by Gareiss, 1909 (in *Monographien moderner Musiker*).

Paolucci, Giuseppe (Siena, 1726–1776, Assisi). Italian Franciscan, pupil of Martini, in 1756–69 maestro at Venice and from 1771 at S. Francesco in Assisi. Author of an important treatise on counterpoint (3 vols. 1765–72). Memoir by Lindner, 1862 (in *Echo*). *G.*

Papavoine (? –1793, Marseilles). French violinist, from about 1750 at Rouen, from 1760 in the orchestra of the Italiens at Paris, after 1780 at the Hague and then at Marseilles. Wrote several concerted pieces for strings (some with wood-wind), violin-sonatas, clavier-pieces, an opera (1760) and many pantomimes.

Pape, Johann Heinrich (Sarstedt, 1789–1875, n. Paris). Hanoverian piano-maker, from 1811 active in Paris, at first with Pleyel and from 1815 independently. He experimented incessantly with novel sizes and shapes, with down-striking hammers, with compass stretched to eight octaves, with overstringing, with improved hammer-felts, etc. He was made a member of the Légion d'Honneur. *G.*

Papini, Guido (n. Florence, 1847). Italian violinist, pupil of Giorgetti, appearing from 1860 in Florence and later playing in the Società del Quartetto, from 1874 making annual tours to England and from 1876 to Paris, in 1893–96 professor at the Dublin Royal Academy and then settled in London. Has written concertos for violin and for 'cello, a piano-quartet, piano-trios, many pieces, exercises and a method. *G.*

Papperitz, Benjamin Robert (Pirna, 1826–1903, Leipzig). Saxon organist and theorist, trained at the Leipzig Conservatory and from 1851 teacher there, as well as in 1868–99 organist at the Nikolaikirche, gaining the title of professor in 1882. Wrote organ-pieces, choruses and songs.

Paque, Guillaume (Brussels, 1825–1876, London). Able Belgian 'cellist, pupil of the Brussels Conservatory, after 1849 in Paris and at the Barcelona Conservatory, then at the Madrid Opera, from 1851 in England, playing in various orchestras. Wrote fantasias and transcriptions. *G.*

Paque, Marie Joseph Léon Désiré (Liège, 1867). Belgian composer, pupil of the Liège Conservatory, from about 1890 teaching successively at Liège, Sofia, Athens, Lisbon and Geneva, now in Paris. Has written the opera *Vaïma*, a Requiem, 2 violin-sonatas, 4 viola-suites, 3 piano-sonatas, organ-pieces and songs.

Paradies [Paradisi], Pietro Domenico (Naples, 1710–1792, Venice). Italian harpsichord-teacher, pupil of Porpora, from about 1830 engaged in dramatic composition in Italy and from 1747 teaching in London, where he became popular. Wrote several operas, including *Fetonte*, 1847, 12 clavier-sonatas and other pieces. *G.*

Paradis, Maria Theresia von (Vienna, 1759–1824, do.). Gifted Austrian pianist (blind), pupil of Koželuch, Salieri, Righini, Friberth and Vogler, from 1784 widely known through tours. Wrote (by means of a special notation) the fairy-opera *Rinaldo und Alcina*, 1797, an operetta, a melodrama, a funeral-cantata for Louis XVI (1794), a piano-trio, sonatas, variations, songs, etc. *G.*

Paray, Paul (Tréport, 1886). Talented French pianist and conductor, pupil of the Paris Conservatory (Prix de Rome, 1911), since 1921 one of the conductors and vice-president of the Lamoureux concerts. Has written the oratorio *Jeanne d'Arc*, the cantata *Janitza*, 1911, the orchestral suite *Adonis Troublé*, a string-quartet, sonatas for violin and for 'cello, *Impressions* for piano (variations) and about 20 songs.

Parent, Armand (Liège, 1863). Eminent Belgian violinist, trained at the Liège Conservatory (many prizes), from 1881 concertmaster at Pau and under Bilse in Berlin, in 1883–89 concertmaster in the Colonne Orchestra at Paris, in 1892 founder of his own Quartet (with Loiseau, Vieux and Fournier), which soon attained high rank, and of late years teacher at the Schola Cantorum. He has been active in promoting interest in recent French composers and in Brahms. Has written a string-quintet, 2 string-quartets, a violin-sonata, many fine études and pieces, etc.

Parent, Charlotte Francès Hortense (London, 1837). French-English pianist, pupil of Mme. Farrenc and since 1882 head of a school for piano-teachers in Paris. Author of a fine method (1872, 5th ed. 1907) and a guide to piano-literature (2 vols. 1901, '07).

Parepa-Rosa, Euphrosyne [**Parepa de Boyescu**] (Edinburgh, 1836–1874, London), daughter of a Wallachian noble and the sister of the English singer Edward Seguin. Gifted British soprano, trained largely by her mother, from 1852 appearing in opera at Malta, in Italy, at Madrid and Lisbon and from 1857 making a fine impression throughout England in both opera and oratorio, besides some tours on the Continent. She visited America in 1865–66, '67–70 and '71, each time in company with Carl Rosa, whom she married in 1867 and with whom she formed a troupe to give opera in English. In 1871 and '73 she sang at Cairo and in 1872 at the Lower Rhine Festival at Düsseldorf. Her greatest successes were in oratorio. Her first husband was Capt. Carvell (d. 1865), whom she married in 1863. *G.*

Parish-Alvars, Elias (Teignmouth, 1808–1849, Vienna). Able English (Jewish) harpist, pupil of Dizi, Labarre and Bochsa, from 1831 touring throughout Europe and from 1847 settled at Vienna, becoming court-harpist. Wrote 2 notable harp-concertos, a concertino for two harps, fantasias, transcriptions and many pieces, including the *Voyage d'un Harpiste en Orient* (with Greek, Bulgarian, Turkish and other national melodies). He did much to extend the field of harp-playing. *G.*

Parisini, Federico (Bologna, 1825–1891, do.). Italian teacher and writer, pupil of the Bologna Liceo and later teacher there, in 1878–90 president of the Accademia Filarmonica and from 1881 Gaspari's successor as librarian at the Liceo. Author of a life of Martini (1887), a collection of his letters (1888), a catalogue of the Liceo library (2 vols. 1890–92, the first prepared by Gaspari) and a text-book in harmony. Also wrote 5 operettas and some church-music.

Parke, John (London, 1745–1829, do.). English oboist, pupil of Simpson and Baumgarten, from 1768 prominent in London in opera and concert, as well as at many provincial festivals and later in the court-band, retiring in 1815. Wrote several concertos. His brother **William Thomas** (1762–1847) was also a noted oboist. He extended the compass of playing to G in alt and wrote concertos, some overtures and songs, besides *Musical Memoirs*, 2 vols. 1830. *G.*

Parker, Bertie Patterson (Great Dunmow, 1871), brother of William F. below. Excellent English 'cellist, trained at the Royal Academy, London, and since 1907 professor there, besides playing in the Philharmonic and Symphony Orchestras. He is also a member of the noted Wessely Quartet. In 1912 he visited America with the orchestra under Nikisch and in 1914 went to Belgium and Austria with the Quartet.

Parker, Horatio William Auburndale, Mass. 1863–1919, Cedarhurst, N. Y.). Distinguished American composer, pupil of Emery, Orth, Chadwick, Rheinberger and Abel, from 1885 instructor at St. Paul's and St. Mary's Schools at Garden City, N.Y., from 1886 also organist at St. Andrew's, New York, from 1888 at Holy Trinity there, with some teaching at the National Conservatory, and in 1893–1901 at Trinity in Boston. In 1894 he was made professor at Yale University in New Haven, Conn., for some years without giving up work in Boston. Under his direction the Yale School of Music became significant. He also founded a symphony orchestra in 1896 and reorganized an earlier choral society, thus making possible many concerts of magnitude. In 1893 the production of his *Hora Novissima* brought to light his conspicuous gifts in choral composition and before long gave him international fame. Many of his later works received fine recognition, and his two operas won prizes of unprecedented magnitude in 1911 and 1914. In 1902 he was made Mus.D. by Cambridge Univ. His works include

Operas—*Mona*, 1912 (Metropolitan, New York), *Fairyland*, 1915 (Los Angeles Festival of the Nat. Federation of Women's Clubs). The text of both is by Brian Hooker.

Oratorios—*Hora Novissima*, 1893, *The Legend of St. Christopher*, 1898, *Morven and the Grail*, 1915. *Hora Novissima* was given in England at the Worcester Festival of 1899, being the first American work to be included in such programs.

Cantatas and other choral works—*The Ballad of a Knight and his Daughter*, 1884, *King Trojan*, 1885, *Idylle*, 1891 (from Goethe), *Normannenzug* (men's voices), *The Kobolds*, 1891, *Harold Harfagar*, 1891, *The Dream-King and his Love*, 1893, *The Holy Child*, 1893, *Commencement Ode*, 1895, *A Wanderer's Psalm*, 1900, *Hymnos Andron*, 1901 (ode for the Yale Bicentenary), *A Star Song*, 1901, *Spirit of Beauty*, 1905 (ode for dedication of the Albright Art Gallery in Buffalo), *The Shepherd's Vision*, *King Gorm the Grim*, *The Norseman's Raid* (men's voices), *A Song of the*

Times, Greek Pastoral Scenes (women's voices and small orchestra), *The Leap of Roushan Beg* (men's voices), *The Dream of Mary*, 1918, *A. D. 1919*. Also Psalm 23 (women's voices with harp and organ), *Adstant Angelorum Chori*, 1899 (*a cappella* motet, prize from New York Musical Art Society), over 20 other choruses, mostly for men's voices, and Morning, Evening and 2 Communion Services, besides the masque *Cupid and Psyche*, 1916 (for jubilee of Yale Art School).

Solos with orchestra—*Cáhal Mór of the Wine-Red Hand* (baritone), *Union and Liberty*, 1905 (for inauguration of Roosevelt as President), *Crépuscule* (mezzo-soprano), *Red Cross Hymn* (contralto).

About 50 songs.

For orchestra—symphony in C min. (1885); symphonic poem, op. 56: overtures in E-flat (1883), A (1884), B-flat, *Venetian* (1884) and *Collegiate*; scherzo in G (1884); *A Northern Ballad* (1899); music for the Yale Pageant of 1916; organ-concerto (1902).

Chamber-music—string-quintet in D min.; string-quartet in F; suite for piano-trio; violin-suite.

Organ-sonata in E-flat; 30 organ-pieces.

18 piano-pieces.

Author of *Music and Public Entertainment*, 1911. *G, A.*

Parker, James Cutler Dunn (Boston, 1828–1916, do.). Able American organist, trained at the Leipzig Conservatory, from 1854 teaching in Boston, from 1862 conductor of a choral club, in 1864–91 organist at Trinity Church and for many years also for the Handel and Haydn Society, in 1871–97 professor at the New England Conservatory and also examiner for Boston University. Wrote the choral works *Redemption Hymn*, 1877, *St. John*, and *The Life of Man*, the cantata *The Blind King*, 1886, services, other church-music and piano-pieces. Author of two text-books in harmony (1855, '70) and a translation of Richter's *Harmonie*. Mus.D. of Alfred Univ. *A.*

Parker, Willam Frye (Great Dunmow, 1855), brother of Bertie P. above. English violinist, pupil of the Royal Academy, London, and since 1882 professor there, besides in 1881–1904 teaching at the Guildhall School. He first appeared as soloist in 1871, in 1895–1910 was concert-master of the Philharmonic and has lately conducted one or two orchestral organizations.

Parkina [Elizabeth Parkinson] (Kansas City, Mo. 1882-1922, Colorado Springs). American soprano, pupil of Mme. Marchesi, making her stage-début at Paris in 1902, engaged at Covent Garden, London, in 1904–07 and widely known in England at festivals and in concert. In 1905 she made a brilliant tour in Australia. *A.*

Parlow, Kathleen (Calgary, 1890). Canadian violinist, pupil of Henry Holmes and Auer, first appearing in London when but fifteen and more formally in 1908 at Petrograd. After touring in northern Europe she visited America in 1910 and then almost every year. In 1911–12 she played many times with the Boston Symphony Orchestra. *A.*

Parma, Victor. Croatian composer of the operas *Xenia*, 1897, *The Old Song*, 1898, *The Amazons of Zarin*, 1904, *The Head oft he House*, 1907, and *The Temple of Apollo*, 1909.

Parodi, Lorenzo (Genoa, 1856). Italian critic and composer, trained at Genoa and by Guiraud, long teacher in or director of the Liceo Zanella in Genoa and critic for the *Caffaro*. Has written the oratorios *Joannes Battista* and *Calvario*, a Stabat Mater, masses, hymns, cantatas in memory of Donizetti and Verdi, an *Ouverture Trionfale*, a *Suite Greca*, etc. Author of *Musicologia*, *L'Estetica del Canone* and a manual of instrumentation.

Parratt, Walter (Huddersfield, 1841). Eminent English organist, trained by his father (organist at Huddersfield in 1812–62), and Cooper, so precocious that at ten he played Bach's entire *Wohltemperiertes Clavier* from memory and at eleven was already in church service. From 1854 he was at St. Paul's in Huddersfield, from 1861 organist to Lord Dudley at Witley Court (n. Worcester), from 1868 at Wigan, from 1872 Stainer's successor at Magdalen College, Oxford, with many other duties at Jesus, Trinity and Exeter Colleges, at St. Giles' and as leader of the Oxford Choral Society, and in 1882–1922 at St. George's, Windsor (following Elvey). Since 1883 he has been professor at the Royal College, London, in 1908–18 was professor of music at Oxford, since 1893 has been musician to the Queen (or King), and from 1916 music-dean at London University. He has also been prominent in many other fields, as in the Royal College of Organists and among the Freemasons (Grand Organist). In 1892 he was knighted and in 1894 made Mus.D. by Oxford Univ. Has written music for *Agamemnon* (1880), *Elegy to Patroclus* (1883) and *The Story of Orestes* (1886), some organ-pieces, anthems and songs. Author of the chapter on music in Ward's *Reign of Queen Victoria*, 1887, of many articles in Grove's *Dictionary* (from 1889), etc., and editor of *Choral Songs in Honor of Queen Victoria* (1899). Sketch in *Musical Times*, 1902. *G.*

Parry, Charles Hubert Hastings (Bournemouth, 1848–1918, n. Littlehampton). Distinguished English composer and writer, pupil of Elvey, W. S. Bennett, Macfarren, Pierson and E. Dannreuther. His impulse to composition asserted itself in early boyhood and continued to expand in manifold directions most clearly from about 1875. From 1883 he was choragus at Oxford University and in 1899–1908 professor there, and in 1894 he succeeded Grove as director of the Royal College in London. In 1898 he was knighted and in 1903 created a baronet. Mus.D. of Cambridge in 1883, of Oxford in 1884 and of Dublin in 1891, besides other degrees. He was exceedingly active in numerous associations and institutions, and gave lectures in many places. His literary work was exceptionally fine, both in the marshalling of the material and in its presentation, his publications including *Studies of Great Composers*, 1886, *Summary of Musical History*, 1893, *The Art of Music*, 1893 (enlarged, 1896), *The Seventeenth Century*, 1902 (vol. iii of the *Oxford History of Music*), a life of Bach (1910) *Style in Musical Art*, 1911, an introduction for *The Art of Music* (1914), and many poetical texts for choral and other works

(as for *Judith*), besides masterly articles in Grove's *Dictionary* (from 1880). His compositions include

For orchestra—symphonies in G (1882), F (1883), C, *English* (1889), E min. (1889) and B min. (1914); overtures, *Guillem de Cabestanh*, 1879, and *To an Unwritten Tragedy*, 1893; *Suite Moderne*, 1886; *Characteristic Variations* in E min. 1897; *Intermezzo Religioso*, 1868, for strings; Suite in F, 1894, do.; piano-concerto in F-sharp min. 1880.

Chamber-music—string-quintet in E-flat (1880); string-quartet in G (1880); piano-quartet in F min. (1879); piano-trios in E min. (1878), B min. (1884) and G (1890); wind-nonet in B-flat (1880); violin-sonata in D (1889); violin partita in D min. (1877) and suite in F (1907); violin-romanza in F (1879) and 12 pieces (1895); 'cello-sonata in A (1880).

For piano—sonatas in F and A min. and maj.; fantasia-sonata; 2 sets of variations (one on theme from Bach); 3 books of *Sonnets and Songs without Words*; *Charakterbilder*(7 studies); *Miniatures*; *Grosses Duo* (two pianos); *Characteristic Popular Tunes of the British Isles* (4 hands). Also for organ, Chorale Preludes, Fantasias, etc.

Incidental music to Aristophanes' *Birds* (1883) and *Frogs* (1892), Ogilvie's *Hypatia* (1893), Hobbes' *Repentance* (1899), Æschylus' *Agamemnon* (1900), Aristophanes' *Clouds* (1905) and *Acharnians* (1914).

Oratorios—*Judith*, 1888 (Birmingham), *Job*, 1892 (Gloucester), *King Saul*, 1894 (Birmingham).

Other choral works—Scenes from Shelley's *Prometheus Unbound*, 1880 (Gloucester); *The Glories of our Blood and State*, from Shirley's *Contention of Ajax and Ulyssses*, 1883 (Gloucester); Milton's *Ode at a Solemn Music*, 1887 (Bach Choir); Pope's *Ode on St. Cecilia's Day*, 1889 (Leeds); Milton's *L'Allegro ed il Pensieroso*, 1890 (Norwich); Psalm 130, 1891 (Hereford); *Choric Song*, from Tennyson's *Lotus-Eaters*, 1892; Bridges' *Invocation to Music*, 1895 (Leeds); Magnificat, 1897 (Hereford); Bridges' *Song of Darkness and Light*, 1898 (Gloucester); Te Deum, 1900 (Hereford); *War and Peace*, 1903 (text by A. C. Benson and the composer); *Voces Clamantium*, 1903 (Hereford); *The Love that Casteth out Fear*, 1904 (Gloucester); *The Pied Piper of Hamelin*, 1905 (Norwich); *The Soul's Ransom*, 1906 (Hereford); *The Vision of Life*, 1907 (Cardiff); *Beyond these Voices there is Peace*, 1908 (Worcester); *Hymn to the Nativity*, 1912 (Hereford); English Te Deum, 1913 (Gloucester). Also *O Lord, Thou hast cast us out*, 1867; Swinburne's *Eton*, 1891; Benson's *Ode to Music*, 1901; anthem and processional for the coronation of Edward VII (1903); Te Deum for coronation of George V (1911); morning and evening services; a few anthems; about 25 part-songs.

Scena for bass, *The Soldier's Tent*, 1900 (Birmingham). Over 80 songs, of which about 60 are contained in ten sets of *English Lyrics* (from 1886).

About 15 hymn-tunes, mostly in *Hymns Ancient and Modern* (ed. of 1904).

His most effective works are those for chorus. Here his energetic invention of themes, rhythms and harmonies, his polyphonic skill and his virile conception of poetic and dramatic values had free play. But his vigorous intellectuality and thorough musicianship are everywhere evident. See notices in *Musical Times*, 1918. *G*, *A*.

Parry, John (d. 1782). Welsh harper, long in the service of Sir W. W. Wynne, in 1746 appearing in London and Cambridge. In 1742 he issued the earliest collection of Welsh airs, followed by two others. *G* (see also v. 495).

Parry, John (Denbigh, 1776–1851, London). Welsh clarinettist, in 1797–1807 bandmaster in the militia, then active as musical playwright for Vauxhall Gardens in London (till 1837) and in 1834–48 critic for the *Morning Post*. In 1820 and '22 he conducted Eisteddfodau, in 1821 being acclaimed Bardd Alaw (Master of Song). He was concerned in the founding of the Cambrian Society and in 1831–49 was treasurer of the Royal Society of Musicians. Author of a history of the harp, an account of a festival at Westminster Abbey in 1834 and several collections of Welsh melodies (1839–48). *G*.

Parry, Joseph (Merthyr Tydfil, 1841–1903, Penarth). Gifted Welsh composer, in boyhood and youth with but slight musical opportunity, but finally sent to the Royal Academy, London, on a fund raised in both Great Britain and America, winning medals in 1870–71, and continuing at Cambridge (Mus.D. 1878). From 1872 he taught at University College in Aberystwyth and from 1888 was lecturer at South Wales University College in Cardiff. In 1896 the Eisteddfod awarded him £600 for his services to Welsh music. Wrote the operas *Blodwen*, 1878, *Virginia*, 1883, *Arienwen*, 1890, *Sylvia*, 1895, and *King Arthur* (1897), the oratorios *Emmanuel*, 1880, and *Saul of Tarsus*, 1892, various other choral works, overtures, an orchestral ballade, a string-quartet, etc., besides collections of Welsh music. *G*.

Parsons, Albert Ross (Sandusky, O. 1847). Eminent American piano-teacher, pupil of Ritter, the Leipzig Conservatory, Tausig, Kullak and Weitzmann, since 1872 prominent in New York, till about 1885 serving as organist at Holy Trinity and the Fifth Avenue Presbyterian Church. From 1885 he taught at the Metropolitan College of Music, in 1890 was president of the Music Teachers' Nat. Association and from 1893 head of the Am. College of Musicians. He has been active in archæological and literary studies (Dante, Shakespeare) and in genealogy. Author of two works on piano-practice (1893, 1917), a study of *Parsifal* (1893), translations of Wagner's *Beethoven* (1870) and Lessmann's *Liszt*, and editions of Chopin's and Schumann's works. *A*.

Pasdeloup, Jules Étienne (Paris, 1819–1887, Fontainebleau). Eminent French conductor, pupil of the Paris Conservatory, where from 1841 he had intermittent duties as teacher, meanwhile serving as civil official and seeking recognition as composer. In 1851 he founded the Société des Jeunes Artistes du Conservatoire, an orchestra of students which he brought to efficiency in programs largely made up of works not well known. In 1861 he started the Concerts Populaires on a still broader scale and with notable success until interrupted by the war of 1870–71 and overshadowed by other enterprises. After their termination in 1884 he was given a remarkable benefit-concert at the Trocadéro, yielding almost 100,000 fr. His later efforts in 1885–87 were feeble. During the time of his success he became one of the leaders of the Orphéon (1857–72), directed concerts at the Hôtel de Ville and the Louvre and in 1868–70 was manager of the Théâtre Lyrique, where in 1869 he gave Wagner's *Rienzi*. *G*.

Paskievitch, Vassily. Russian violinist, from 1763 playing at the Petrograd Opera and later court-composer under Catherine II (from 1789 director of the court-balls). Wrote the operas *The Evil-Bringer*, 1772, *Fedul*, 1794, *Oleg*, 1794 (with Canobbio and Sarti), *The Two Antons*, 1804, and *The Miser*, 1811, music for Derzhavin's *The Song* and some songs. [The opera *Fevey*, 1786, once attributed to him, is by Briks.]

Päsler, Karl (n. Waldenburg, 1863). Silesian historical student, educated at Berlin University (Ph.D. 1889), with musical study at Breslau, in the Stern Conservatory (Berlin) and under Barth. Ill-health has confined his teaching activity to brief terms at the Stern Conservatory, in Königsberg and at the Berlin Hochschule. He gained the title of professor in 1910. Has written a trio, a violin-sonata, piano-pieces and songs, besides an arrangement of Bach's gamba-sonata in G min. for piano-trio, and edited Kuhnau's and Haydn's clavier-works.

Pasmore, Henry Bickford (Jackson, Wis. 1857). American organist and composer, pupil of J. P. Morgan, the Leipzig Conservatory, Shakespeare and Cummings, from about 1885 organist at St. John's in San Francisco and teacher at the University of the Pacific at San José. Has written 2 operas, a suite for organ and strings, the overture *Miles Standish*, a mass, some choral works, part-songs and songs. His three daughters make up the Pasmore Tria. *A.*

Pasquali, Nicolò (? –1757, Edinburgh). Italian violinist and composer, from about 1740 in Edinburgh. Wrote an opera, 2 oratorios, overtures with horns, trio-sonatas and violin-sonatas and songs. Author of a popular manual of thorough-bass (1757). *G.*

Pasqué, Ernst (Cologne, 1821–1892, Alsbach). Rhenish baritone, pupil of the Paris Conservatory, from 1844 appearing at Mayence and Darmstadt, from 1856 manager at Weimar and in 1872–74 again at Darmstadt. Author of histories of opera at Darmstadt (1852, '68) and at Frankfort (1872), *Aus d. Tonwelt*, 1878, a life of Vogler (1884), several opera-texts, novels, etc.

Pasquini, Bernardo (1637–1710). 17th C. *G.*

Passy, Ludvig Anton Edvard (Stockholm, 1789–1870, n. do.). Eminent Swedish pianist, organist and composer, pupil of L. Piccinni, Field and Eggert, touring in Germany and from about 1815 in Stockholm as court-organist and leading teacher (Bauck, Wingen, Hallström and members of the royal family among his pupils), with the title of professor. Wrote 2 operas, 2 concertos and a fantasia for piano and orchestra, a symphony (not completed), 3 string-quartets, 2 piano-trios, organ-fugues, piano-pieces, arias and choruses with orchestra (including the ballade *The Girl of the Charcoal-Kilns*) and songs.

Pasta, Giuditta, née Negri (Saronno, 1798–1865, n. Como). Eminent Italian operatic soprano, pupil of the Milan Conservatory and of Scappa, appearing first in 1815 and more successfully in 1819. From 1822 till about 1835 she had phenomenal success, in spite of some vocal imperfections, because of the extraordinary truth and power of her dramatic art. For her Pacini wrote *Niobe* in 1826, Donizetti *Anna Bolena* in 1830 and Bellini *Sonnambula* and *Norma* in 1831. Her appearances in England in 1837 and 1850 and at Petrograd in 1840 were musically unfortunate. From 1829 she lived at a villa on Lake Como. Sketches by Bossini, 1833, and Angeloni, 1833. *G.*

Pasternack, Josef Alexander (Czenstochowa, 1881). Polish violist and conductor, trained at the Warsaw Conservatory, brought to America in 1895, from 1900 playing in the orchestra at the Metropolitan, New York, from 1910 director of the Sunday concerts there, in 1913–14 conductor at the new Century Opera and since then in charge of summer opera at Ravinia Park (near Chicago). *A.*

Pasterwitz, Georg von (n. Passau, 1730–1803, Kremsmünster). Bavarian Benedictine, pupil of Eberlin, in 1767–82 choirmaster at the Kremsmünster Abbey and then till 1795 living in Vienna. Wrote about 20 masses, a Requiem, much other church-music, 24 organ-fugues, 300 shorter pieces, several operatic works, including arias that were incorporated by other composers. See Huemer, *Musik im Stifte Kremsmünster*, 1877. *G.*

Paterson & Sons. Noted firm of music-publishers in Edinburgh, founded in 1819 by Robert Paterson (d. 1859), who was succeeded by sons and other relatives. They have issued much Scottish music. *G.*

Patey, Janet Monach, née Whytock (London, 1842–1894, Shffield). Eminent English (Scottish) contralto, pupil of Wass, Mrs. Sims Reeves and Pinsuti, appearing first as a girl and making a fine reputation in concert and at festivals from 1865, from 1870 being counted the best of English altos (following Mme. Sainton-Dolby). She visited America in 1871, went to Paris in 1875 and made a tour in Australia in 1890–91. From 1866 she was the wife of **John George Patey** (1835–1901), who from 1858 was a favorite operatic and concert-baritone. *G.*

Paton, Mary Anne (Edinburgh, 1802–1864, n. Wakefield). Able Scottish soprano, of a musical family and appearing as both singer and violinist when but eight and in 1811–14 in London. From 1820 she became prominent in concert and from 1822 in opera (notably in 1824 at the English première of *Der Freischütz* and in 1826 at that of *Oberon*). In 1824–30 she was the wife of Lord Lennox and in 1831 married the tenor Joseph Wood, with whom in 1833–37 she made trips to America with great success. In 1844 she retired and in 1854–63 lived on the Continent. *G, A.*

Patterson, Annie Wilson (Lurgan, ?1867). Noted Irish organist, composer and writer, trained at the Royal Academy, Dublin, and by Stewart, in 1887–97 engaged in Dublin churches and since 1909 at Cork, in 1897–1908 living in

London. In 1891–93 she directed a choral society at Dublin and in 1894 organized the national festival Feis Ceoil, which since 1897 has been held annually. In 1892–95 she was examiner for the University of Ireland (Mus.D.). Has written 2 operas, 3 cantatas, Irish tone-poems for orchestra and for piano, choruses and songs. Author of *The Story of Oratorio*, 1902, a life of Schumann (1903), *Chats with Music-Lovers*, 1908, *How to Listen to an Orchestra*, 1913, etc.

Patti, Adelina [Adela Juaña Maria] (Madrid, 1843–1919, Craig-y-Nos, Wales). Distinguished Italian-Spanish operatic soprano, in many respects the most famous of the 19th century. She was brought up in New York, taught by her sister Carlotta, her half-brother Ettore Barili and Maurice Strakosch, besides being familiar with the stage through the activities of both father and mother as singers. Her formal débuts were in 1859 (New York), 1861 (London) and 1862 (Paris), and she then entered upon a career of phenomenal brilliance in Europe and America which lasted forty years and even more. Her voice had extraordinary beauty and her skill in using it was consummate, but she had no large musicianship or great gifts as an actress. Her repertory was limited to about thirty rôles, mostly Italian. She was thrice married, in 1866–77 to Marquis de Caux, in 1886–96 to the tenor Nicolini and from 1899 to the Swedish Baron Cederström. Out of her ample wealth she built a famous castle at Craig-y-Nos in Breconshire, Wales. Sketches by Grave, 1865, Leyden, 1866, Charnacé, 1868, Vacano, 1875, Dalmazzo, 1877, Lauw, 1884, etc., with obituary by Klein, 1919, and book, 1920. *G, A.*

Patti, Carlotta (Florence, 1840–1889, Paris), sister of the above. Italian soprano, pupil of her parents and of Herz, spending her youth mostly in New York, where she appeared from 1861, mainly in concert (because of lameness debarred from an operatic career). From 1863 she became known in Europe, in 1879 married the Danish 'cellist De Munck and toured with him from Paris as a center. *G.*

Pattison, John Nelson (Niagara Falls, N. Y. 1845–1905, New York). American pianist, pupil of Thalberg, Reinecke, Henselt, Von Bülow and others, from about 1860 appearing in Germany, later in Italy and at Paris and from about 1870 touring in America with Parepa, Kellogg, Albani, Lucca, Ole Bull and others. In 1876 he gave recitals at the Philadelphia Exposition. Wrote the orchestral *Niagara*, an overture, a piano-concerto and many pieces. *A.*

Patton, Willard (Milford, Me. 1853). American vocal teacher, pupil of Buck, Bassini, Errani and Kohlmann from about 1875 concert-tenor and chorus-trainer in Maine and since 1883 teaching in Minneapolis. Has written the opera *Pocahontas*, the oratorio *Isaiah*, 1895, several cantatas, a Te Deum, operettas, choruses and songs, besides some orchestral pieces on national themes. *A.*

Pauer, Ernst (Vienna, 1826–1905, n. Darmstadt). Eminent Austrian pianist and pedagogue, pupil of Dirska, the younger Mozart, Sechter and F. Lachner, from 1847 choral conductor at Mayence, in 1851 playing in London and soon settled there, in 1859 becoming professor at the Royal Academy, in 1867 at the Nat. Training School and in 1883 at the Royal College. From 1861 he made a specialty of historical recitals and from 1870 lectured widely on various musical topics. In 1862 he represented Austria and Prussia at the London Exposition and later, in connection with tours on the Continent, received many official honors (from 1866 court-pianist of Austria). From 1878 he served as examiner at Cambridge University. Edited a notable series of collections of piano-music, English, French, German and Italian (almost 30 vols. in all) and prepared Novello primers on piano-playing, forms and music-æsthetics, besides many works of a pedagogical class. Wrote a symphony, a quintet for piano and wind, a piano-quartet, sonatas for violin, for 'cello and for piano, characteristic pieces and many fine piano-arrangements of symphonies and overtures (especially of Beethoven, Mendelssohn and Schumann). *G.*

Pauer, Max von (London, 1866), son of the above. Able English pianist, pupil of his father and V. Lachner, from 1885 touring on the Continent and in England, from 1887 teaching at the Cologne Conservatory and since 1897 at the Stuttgart Conservatory, where since 1908 he has been director (following De Lange). In 1893 he was made court-pianist at Darmstadt and from 1898 has held the title of professor. Has edited a new edition of Lebert and Stark's piano-method (1904) and written arrangements of symphonies by Haydn and Mozart. *G.*

Paul, Oscar (Freiwaldau, 1836–1898, Leipzig). Able Silesian writer, trained at Leipzig University (Ph.D. 1860) and Conservatory, becoming lecturer at the former in 1866 and teacher at the latter in 1869. Besides being a specialist in theory and history he was an expert in piano-making (representative of Germany at the Vienna Exposition of 1873). He was long critic for the Leipzig *Tageblatt* and in 1869–70 started two short-lived musical journals. Author of *Die absolute Harmonik d. Griechen*, 1866, *Gesch. d. Claviers*, 1868, translation of Boethius' *De Musica* (1872), *Handlexikon d. Tonkunst*, 1873, and *Lehrbuch d. Harmonik*, 1880, besides bringing out Hauptmann's *Harmonik* in 1868. *G.*

Pauli, Heinrich (Münster, 1865). Westphalian organist, trained at the Ratisbon Music School, in 1892–1904 cathedral-organist at Treves, where he then founded the journal *Der Organist*, besides issuing an organ-method.

Paulke, Karl (Bentschen, 1881). Prussian choral conductor, pupil of Geisler and the Berlin Hochschule, from 1907 cantor and teacher at Luckau, and since 1911 at Meiningen, where from 1914 he has been court-cantor, from 1915

director of church-music and also conductor of the Bach-Verein. Author of *Musikpflege in Luckau*, 1918, and a monograph on Römhild, 1919 (in *Archiv für Musikwissensch.*), besides collections of church-music, choruses and songs.

Paulli, Simon Holger (Copenhagen, 1810–1891, do.). Able Danish violinist and conductor, pupil of Schall and Wexschall, from 1828 playing in the court-orchestra at Copenhagen, from 1849 concertmaster and assistant-conductor and in 1864–83 director, besides in 1865–70 leading the Musical Union and in 1872–77 the Cecilia. From 1866 he was associated with Gade and Hartmann in directing the new Conservatory, where he started a chamber-music society in 1868. He conducted the first performances in Denmark of Wagner's *Lohengrin*, *Meistersinger* and *Tannhäuser* (1870–75). Wrote a singspiel, several ballets, an overture, violin-études and songs. Memoir by F. Bendix, 1913.

Paulus, Olaf (Christiania, 1859–1912, Stavanger). Norwegian organist and choral conductor, from 1889 cathedral-organist at Stavanger. In 1902 he visited America to lead festivals at Minneapolis and St. Paul. Wrote effective men's choruses and part-songs, piano-pieces and songs, besides issuing a collection of Finnish songs (1888).

Paulus de Florentia. 14th C.

Paumann, Conard (?1410–1473). 15th C. *G.*

Paur, Emil (Czernowitz, 1855). Eminent Austrian conductor, pupil of his father and the Vienna Conservatory, from 1870 violinist in the Vienna court-orchestra, from 1876 conductor at Kassel and then at Königsberg, from 1880 court-director at Mannheim and in charge of subscription-concerts, from 1891 conductor of the Leipzig Opera, from 1893 of the Boston Symphony Orchestra (succeeding Nikisch), in 1898–1902 of the New York Philharmonic (succeeding Seidl) and also in 1899–1900 directing Wagnerian works at the Metropolitan, in 1902–04 visiting-conductor at different places in Europe, in 1904–10 conductor of the Pittsburgh Orchestra and in 1912–13 for a time at the Berlin Opera. While in New York he was in 1899–1902 head of the National Conservatory (following Dvořák). Has written the symphony *In der Natur*, a violin-concerto, a string-quartet, a violin-sonata, piano-pieces and songs. His wife, née Marie Bürger (1862–1899), was an accomplished pianist. *G, A.*

Pauwels, Jean Engelbert (Brussels, 1768–1804, do.). Belgian violinist, trained at Brussels and by Lesueur, from 1788 also playing at the Italiens, in 1790–91 opera-conductor at Strasburg, then soloist at the Brussels Opera and from 1794 conductor, besides from 1799 leading notable orchestral concerts. Wrote 3 operas (from 1791), concertos for violin and for horn, 3 string-quartets, violin-duets, etc.

Pavesi, Stefano (n. Crema, 1779–1850, do.). Italian composer, pupil of the Conservatorio dei Turchini, Naples, from 1818 maestro at Crema Cathedral and also from 1803 writing about 60 operas, mostly for Venice, including *Ser Marc' Antonio*, 1810, and *La Donna Blanca d'Avanello*, 1830. Memoir by Sanseverino, 1851.

Payer, Hieronymus (n. Vienna, 1787–1845, do.). Austrian conductor, from about 1810 at the Theater an der Wien, from 1818 at Amsterdam, from 1825 concertizing at Paris and elsewhere on the physharmonica and in 1832–38 at the Josephstädter Theater in Vienna. Wrote some operas and operettas, much church-music, organ-concertos and fugues, piano-trios, etc.

Payne, Albert (Leipzig, 1842). English-Saxon publisher and writer, pupil of the Leipzig Conservatory, from 1862 associated in business with his father in Leipzig and in 1886 beginning the issue of pocket-facsimiles of chamber-music scores. By 1892 this had grown to 212 numbers and was then transferred to Eulenburg (q.v.), who has greatly extended the enterprise. Author (under the pen-name 'A. Ehrlich') of handy manuals of famous pianists (1893), violinists (1893) and singers (1895), *Das Streichquartett in Wort u.Bild*, 1898, and *Die Geige in Wahrheit u. Fabel*, 1899. His wife, née Marie Mahlknecht (b. 1845), in 1870–77 was a successful opera-singer at Leipzig and Hamburg.

Peace, Albert Lister (Huddersfield, 1844–1912, Liverpool). Eminent English organist, precociously developed and playing in church when but nine, pupil of H. Horn and Parratt, from 1866 at Trinity Congregational Church in Glasgow, from 1870 also at the University, from 1879 at Glasgow Cathedral and from 1897 at St. George's Hall in Liverpool (following Best). His executive ability was phenomenal, extending over the whole range of organ-music. Mus.D. of Oxford Univ. in 1875. Wrote the cantata *St. John the Baptist*, Psalm 138, services, anthems, 3 organ-sonatas (in antique form), concert-fantasias and many shorter works, besides editing the *Scottish Hymnal*, 1885, and other service-books. *G.*

Pearce, Charles William (Salisbury, 1856). English organist, in 1871–73 at St. Martin's in Salisbury, from 1874 at St. Luke's (Old-Street) in London and in 1885–1916 at St. Clement's (Eastcheap). From 1882 he was professor at Trinity College and in 1908–12 dean of music at London University, besides in 1888–91 and '95–97 being examiner for Cambridge Univ., in 1901–94 for London Univ., in 1905–07 for Victoria Univ. (Manchester) and in 1911–13 for Durham Univ. Mus.D. of Cambridge Univ. in 1884. Author of several text-books in counterpoint, piano-playing and singing, besides writing church-music, organ-pieces and songs.

Pearce, Stephen Austen (London, 1836–1900, Jersey City, N. J.). Able English organist, trained by J. L. Hopkins and at Oxford University (Mus.D. 1864), from 1864 at St. Katharine's (Regent Sq,) in London and later at St. John's. In 1872 he removed to New York, where he was organist in a series of churches, including St. George's, the Fifth Avenue Collegiate (1879–85), Zion (1885–88), Ascension, St. Stephen's (R.C.) and the First Presbyterian in Jersey City.

He also taught singing at Columbia University and harmony at the College of Music, lectured at the General Theological Seminary (as also in Baltimore at the Peabody Institute and Johns Hopkins Univ.), from 1874 was critic for the *Post*, the *Musical Courier* and other papers, contributed to the *Encyclopædia Americana* and gave many piano- and organ-recitals. Wrote the children's opera *La Belle Américaine*, the oratorio *Celestial Visions*, the cantata *The Psalm of Praise*, an overture, an orchestral Allegro, piano-pieces and songs, besides editing several piano-methods and a dictionary of terms. *A.*

Pearsall, Robert Lucas (Clifton, 1795–1856, Wartensee). Gifted English vocal composer, pupil of Panny, Ett and others, spending most of his life on the Continent (from 1843 at Wartensee on Lake Constance). Wrote about 60 remarkable madrigals and part-songs, a large amount of fine church-music (both Anglican and Catholic), including a Requiem, Tenebræ, Psalms 57, 68 and 77, canticles, motets, etc., the cantata *Saul and the Witch of Endor*, 1808, a short ballet-opera, the overture *Macbeth*, etc., besides editing a Magnificat of Lassus and assisting on the St. Gall *Gesangbuch* (1863). He was expert in the application of the old vocal polyphony. A notable example of his skill is the 10-part ballade *Sir Patrick Spens*. See article by Squire in *I. M. G. Sammelbde.* viii. *G.*

Pechatschek, Franz (Wildenschwert, 1763–1816, Vienna). Bohemian violinist, pupil of Lambert and Dittersdorf, from 1783 active in Vienna as theater-conductor and leader of effective dance-music. Wrote much stage-music, masses and other church-music, symphonies, an overture, violin-pieces, etc. His son **Franz** (1793–1840) was also a noted violinist, from 1818 concertmaster at Hanover and from 1827 at Karlsruhe. *G.*

Pedersön, Mogens (? 1580–1630 ?). 17th C.

Pedrell, Carlos (Minas, 1878), nephew of the following. Uruguayan composer, pupil of his uncle and the Schola Cantorum (Paris), since 1906 active at Buenos Aires as school-inspector and lecturer, in 1915 founding a Sociedad Nacional de Músicos. Has written the operas *Ardid de Amor*, 1917, and *Cuento de Abril*, an overture and other effective orchestral pieces, choruses and many songs. *A.*

Pedrell, Felipe (Tortosa, 1841–1922, Barcelona). Distinguished Spanish composer and musicologist, wholly self-taught, beginning to be known as composer from 1874 and from 1888 as indefatigable historical student. In 1895–1903 he was professor at the Madrid Conservatory and in 1896–1903 lecturer at the Ateneo, besides in 1888–96 editing the *Illustración Musical Hispano-Americana*. From 1903 he lived at Barcelona, where he edited *La Música Religiosa*. In 1894 he was admitted to the Spanish Academy. His seventieth birthday in 1911 was widely honored, especially by ecclesiastical dignitaries, and marked by a notable *Festschrift*. His books include a dictionary of terms (1894), the beginning of a general biographical lexicon of Spanish musicians (one vol. only, 1894–97), an introduction to instrumentation (1902), a sketch of old Spanish instruments (1902), a catalogue of the Barcelona Library (1908–09), a monograph on John I of Aragon (1909, in the Riemann *Festschrift*), *Musicalerías*, 1906, and collected essays (2 vols. 1911). More important yet are the collections *Hispaniæ Schola Musica Sacra*, 8 vols. from 1894, *Teatro Lírico Español*, 5 vols. 1897–98, *Salterio Sacro Hispano*, 1905, *Antología de Organistas Clásicos de España*, 2 vols. 1905–08, and the works of Vittoria (8 vols. 1903–13). Has also written the operas *El Ultimo Abencerraje*, 1874, *Quasimodo*, 1875, *Mazeppa* and *Tasse à Ferrare*, 1881 (both short), *Cléopâtre*, 1881, *La Celestina*, 1904, and the trilogy (with Prologue) *Los Pirineos*, including *El Conde de Foix*, *Rayo de Luna* and *La Jornada de Panissars*, 1902, with the uncompleted *El Rey Lear* (1879) and the cantata *Matinada*, 1905, the choral works *Cançon Latine*, *Messe di Gloria* and *Hymne à Ste. Thérèse*, an *a cappella* Requiem, motets, antiphons and songs besides the symphonic poems *Excelsior*, *El Conde Arnau* and *Glose* (with chorus), the suite *I Trionfi*, the symphonic *Cant de la Montanya*, a *Marche à Mistral*, etc. Sketches or critiques by Tebaldini, 1897, Mitjana, 1901, Oliva, 1901, Belaguer, 1902, and Curzon, 1912 (in *Nouvelle Revue*), with bibliography by Reiff, 1921 (in *Archiv. f. Musikwissensch.*). *G, A.*

Pedrollo, Arrigo (n. Vicenza, 1878). Italian conductor and composer, pupil of his father and the Milan Conservatory. Has written the operas *Terra Promessa*, 1908, *Juana*, 1914, *Sofonisba*, *Rosmunda*, *La Veglia*, 1920 (short), *L' Uomo che Ride*, 1920, and *Maria di Magdala*, the mimodramas *Oriente* and *Giuditta*, 1916, a *Sinfonia Descrittiva*, a piano-quartet, a violin-sonata, *Poemetti* for chorus, 1918, etc.

Pedrotti, Carlo (Verona, 1817–1893, do.). Able Italian conductor and composer, pupil of Foroni, in 1840–45 conductor at the Italian Opera in Amsterdam, from 1869 at the Turin Opera and head of the Conservatory, besides leading popular concerts there, and from 1883 director of the new Liceo Rossini at Pesaro. Wrote the operas *Lina*, 1840, *Clara del Mainland*, 1840, *Matilde*, 1841, *La Figlia del Arciere*, 1844, *Romea di Monfort*, 1846, *Fiorina*, 1851, *Il Parrucchiere della Reggenza*, 1852, *Gelmina*, 1853, *Genoveffa del Brabante*, 1854, *Tutti in Maschera*, 1856, *Isabella d'Arragona*, 1859, *La Guerra in Quattro*, 1861, *Mazeppa*, 1861, *Marion Delorme*, 1865, *Il Favorito*, 1870, and *Olema la Schiava*, 1872, besides some church-music and songs. *G.*

Peellaert, Baron de [Augustin Philippe Marie Ghislain] (Bruges, 1793–1876, Brussels). Belgian army-officer (from 1814), writing about 15 operas (from 1815), operettas, masses, many songs and 2 piano-trios. Autobiography, 1867.

Peerson [Pearson, Pierson], Martin (?1590–1651). 17th C. *G.*

Pelletan, Fanny (1830–1876, Passy). A cultivated French amateur who furnished means for the publication of standard editions of Gluck's two *Iphigénies* (edited by Damcke) and *Alceste* (edited by Saint-Saëns).

Pembaur, Joseph (Innsbruck, 1848–1923, do). Able Tyrolese composer, trained at the Vienna and Munich Conservatories, from 1875 director of the Music School at Innsbruck and leader of various choral societies, retiring in 1918. Wrote the opera *Der Bauer von Langwell*, 1898, the choral works *Gott der Weltenschöpfer*, *Die Wettertanne*, *Bilder aus dem Leben Walthers von der Vogelweide*, *Spätherbst*, *Totengräberhochzeitlied*, *Zapfenstreich*, *Thermopylæ*, *Die Schlacht am Berg Isel* and *Ew'ge Ruh in Gott dem Herrn*, a Requiem for the Tyrolese in the World War (1916), a *Deutsche Festmesse* and 7 *a cappella* masses, the melodrama *Das klagende Lied*, many *a cappella* men's choruses, many songs, the symphony *In Tirol*, an organ-sonata and piano-pieces. Author of manuals of harmony (1901) and conducting (1907).

Pembaur, Joseph (Innsbruck, 1875), son of the above. Tyrolese pianist and conductor, pupil of his father and the Munich and Leipzig Conservatories, in 1897–1900 teaching at the former and since 1902 at the latter, gaining the title of professor in 1912. In 1907–08 he conducted the Riedel-Verein, in 1910 followed Noë as director of an amateur orchestra and since 1921 has taught at the Conservatory. Author of *Von d. Poesie d. Klavierspiels*, 1912, and notes on two of Beethoven's sonatas (1915).

Pembaur, Karl (Innsbruck, 1876), son of Joseph (Sr.) above and brother of the preceding. Tyrolese organist and conductor, pupil of his father and the Munich Conservatory, since 1901 court-organist at Dresden and at first chorusmaster and since 1913 second conductor at the Opera, besides from 1903 conducting the Liedertafel and in 1910–13 the Schumann (choral society). Has written the singspiel *Seien Sie vorsichtig*, *a cappella* men's choruses, a choral serenade, a mass, etc.

Peña y Goñi, Antonio (San Sebastian, 1846–1896, Madrid). From 1866 influential critic for the Madrid *Imparcial* and author of studies of Verdi (1875), Barbieri (1875) and Gounod (1879), *Impresiones Musicales*, 1878, and discussions of Spanish opera (1881, '85), besides writing a mass, the Basque cantata *Viva Hernani*, etc.

Peñalosa, Francisco. 16th C.

Pénavaire, Jean Grégoire (Lesparre, 1840–1906, Paris). French composer, pupil of Sivori, Morel, Elwart and Fétis, long theater-conductor in Nantes. Wrote 4 comic operas (1873–81), a ballet (1874), the symphonic poem *La Vision des Croisées* (with chorus), the overtures *Torquato Tasso* and *Miguel Cervantes* and other orchestral pieces.

Penfield, Smith Newell (Oberlin, O. 1837–1920, New York). American organist, trained at the Leipzig Conservatory and by Delioux, from 1870 teaching in Rochester, Savannah and Brooklyn, and after 1882 in New York, where for many years he was organist at the Broadway Tabernacle. He was prominent in the state and national teachers' associations. Mus.D. of New York University in 1885. Wrote an overture, a string-quartet, Psalm 18, anthems, organ- and piano-pieces, songs, etc. *A.*

Penha, Michael (Amsterdam, 1888). Dutch 'cellist, pupil of the Amsterdam Conservatory and of H. Becker and Salmon, appearing at Amsterdam from 1907 and then touring in Europe, South and Central America and the United States (from 1916).

Penna, Lorenzo (1613–1693). 17th C.

Penny, George Barlow (Haverstraw, N. Y. 1861). American organist, pupil of Pinner, Buck, Goetschius and Eddy, from 1890 teacher at the University of Kansas (Lawrence), from 1903 at Topeka (Kan.) as city-organist, conductor of a choral society and teacher at Washburn College, and since 1911 organist at St. Andrew's in Rochester, N. Y., conductor of the Oratorio Society, head of the Conservatory and instructor at the University and Theological Seminary. Has written some church-music. *A.*

Pente, Emilio (Padua, 1860). Italian violinist, pupil of the Milan Conservatory, from 1884 teacher and critic at Padua, where he recovered many lost manuscripts of Tartini, in 1893 at Florence as teacher and (from 1895) as concert-player, winning such success, especially with historical programs, that till 1904 he toured throughout Italy and in Austria and Germany. Since 1905 he has worked in London, from 1909 as professor at the Guildhall School. He is a member of the Florence Accademia and of the Order of the Crown. Has edited many works of Tartini, including 2 concertos, quartets, trios, about 20 sonatas (with Angelelli and Zanon), etc., and written some original violin-music.

Pentenrieder, Franz Xaver (Kaufbeuren, 1813–1867, Munich). Bavarian organist, pupil of Kalcher and Stunz, succeeding the former as court-organist in 1826 and the latter as one of the court-directors and chorusmaster at the Opera, besides being choirmaster at the Ludwigskirche. Wrote the operas *Die Nacht auf Paluzzi*, 1840, and *Das Haus ist zu verkaufen*, 1846, cantatas, masses and motets.

Peppercorn, Gertrude (n. Guildford, 1878). English pianist, pupil of the Royal Academy (London), favorably known in Great Britain from 1896 and in the United States from 1907.

Pepusch, Johann Christoph (Berlin, 1667–1752, London). Eminent Prussian organist and theorist, largely self-taught, from boyhood holding a minor post at the Berlin court and in 1798 migrating by way of Holland to London, where he was soon active as violinist, cembalist and composer at Drury Lane. In 1712–18 he was musician to the wealthy Duke of Chandos and then married the singer Marguérite de

l'Épine (whose fortune made him independent). From about 1715 he was connected with the Lincoln's Inn Theatre. In 1724 he joined Berkeley in a project for founding a college in the Bermudas, but abandoned it after being shipwrecked on the way. From 1737 he was organist at the Charterhouse (school). From 1710 he was the active promoter and leader of the Academy of Antient Music, to which much of his library was bequeathed. Mus.D. of Oxford Univ. in 1713. Wrote the masques *Venus and Adonis*, 1715, *Apollo and Daphne*, 1716, *The Death of Dido*, 1716, and *The Union of the Three Sister Arts*, 1723, music for Gay's famous *Beggar's Opera* (1728) and *Polly* (1729) and for *The Wedding* (1729), various odes, cantatas, anthems, concertos and sonatas. Author of a *Treatise on Harmony*, 1731, containing a belated attempt to revive the hexachordal system, and an essay on the Greek genera (1746). *G.*

Perabo, Johann Ernst (Wiesbaden, 1845–1920, Boston). Able Hessian pianist, brought up in New York, pupil of his father and the Leipzig Conservatory, in 1865–66 concertizing in the United States and then settling in Boston as a leading player and teacher. Wrote effective piano-pieces and transcriptions. *G, A.*

Pereira, Domingos Nuñes (d. 1729) and **Marcos Soares** (d. 1655). 17th C.

Perepelitsin, Polycarp de (Odessa, 1818–1887, Petrograd). Originally a cavalry-officer, but also pupil of Lipinski, author of a dictionary (1884), a history of Russian music (1885), a musical almanac (1887) and various articles.

Perez, Davide (Naples, 1711–1778, Lisbon). Spanish-Italian composer, trained at the Conservatorio di Loreto (Naples), in 1735 beginning opera-writing and from 1739 choirmaster at Palermo, where he was also assistant court-director in 1741–48. From 1752 he was court-director at Lisbon. Wrote over 30 operas, including *Siroe*, 1740, *Semiramide*, 1749, *Demofoonte*, 1752, and *Solimano*, 1757, excellent masses, motets, Psalms, *Responsori de' Morti*, etc. *G.*

Perez, Juan Ginez (1548–1612). 16th C. *G.*

Perez Casas, Bartolomé (Lorea, 1873). Able Spanish conductor, originally a clarinettist and bandmaster, then pupil of the Madrid Conservatory, founder of the Sociedad de Instrumentos de Viento and in 1915 (with the Circulo des Bellas Artes) of the Philharmonic Orchestra. Has written the lyric drama *Lorenzo*, the symphonic poem *Calisto y Melibea*, a Murcian suite, a piano-quartet, etc.

Perfall, Karl, Freiherr von (Munich, 1824–1907, do.). Able Bavarian choral conductor and composer, pupil of Hauptmann, from 1850 leader of the Liedertafel at Munich and in 1854–64 of the new Oratorienverein, and from 1864 music-intendant to the court (in 1867–93 in charge of the Opera). Wrote the operas *Sakuntala*, 1853, *Das Conterfei*, 1863, *Raimondin*, 1881, and *Junker Heinz*, 1886, 3 fairy-cantatas, 3 festspiele, men's choruses, etc. Author of histories of the Munich Opera (1892, '94) and *Die Entwickelung d. modernen Theaters*, 1899.

Perger, Richard von (Vienna, 1854–1911, do.). Able Austrian conductor and composer, pupil of Schnidtler, Zellner and especially Brahms (whose influence dominated his style), from 1890 Gernsheim's successor as head of the Rotterdam Conservatory and conductor of the Winter Concerts, in 1895–99 conductor of the Gesellschaft concerts in Vienna (following Gericke) and in 1899–1907 director of the Conservatory. Wrote the comic opera *Der Richter von Granada*, 1889 (original text), the singspiel *Die 12 Nothelfer*, 1891, the fairy-tale *Das stählerne Schloss*, 1904, a violin-concerto, a 'cello-serenade with strings, a string-quintet, 3 string-quartets, a piano-quartet, a string-trio, a trio-serenade and several songs. Author of a life of Brahms (1908) and a history of the Gesellschaft der Musikfreunde (1912).

Pergolesi, Giovanni Battista (Jesi, 1710–1736, Pozzuoli). Gifted Italian composer, pupil of the Conservatorio dei Poveri (Naples), cut off by consumption after but a few years of activity. In comic opera he showed abilities that were ahead of his time and his sacred music was melodious and well written. Wrote in all about 12 operas, including *Il Maestro di Musica*, 1731, the famous intermezzo *La Serva Padrona*, 1733, and *L'Olimpiade*, 1735, 3 oratorios, the cantatas *Orfeo*, *Giasone* and others, the noted Stabat Mater, 4 masses, much other church-music, a symphony, a violin-concerto, 30 trios, a 'cello-sonata, etc. Memoirs by Boyer, 1772, Blasis, 1817, Villarosa, 1831, '40, Fracassetti, 1843, Schletterer, 1880 (in Waldersee's *Vorträge*), Faustini-Fasini, 1900, Radiciotti, 1910, and Barchiesi, 1911. *G.*

Peri, Achille (Reggio Emilia, 1812–1880, do.). Italian composer, pupil of Gregori, Rabitti and Carafa, from 1840 opera-conductor at Reggio and later cathedral-maestro there. Wrote the operas *Il Solitario*, 1841, *Dirce*, 1843, *Ester d'Engaddi*, 1843, *Tancreda*, 1848, *Orfano e Diavolo*, 1854, *I Fidanzati*, 1856, *Vittore Pisani*, 1857, *Giuditta*, 1860 (counted his best, rewritten 1866), *L'Espiazione*, 1861, and *Rienzi*, 1862.

Peri, Jacopo (1561–1633). 16th C. *G.*

Perinello, Carlo (Trieste, 1877). Italian-Austrian theorist and composer, pupil of Jadassohn, from 1904 teaching at the Trieste Conservatory and since 1911 at the Milan Conservatory. Has written the opera *Rosmunda*, a symphony, the symphonic poem *Il Cigno Morente*, a piano-quintet, a string-quartet, a violin-romanza, piano-variations and other pieces, various songs (some with orchestra) and a Miserere for men's voices. Author of lives of Verdi (1900) and Casella (1904), translator of Jadassohn's *Kontrapunkt* (1898) and one of the editors of the *Raccolta Nazionale*.

Perini, Flora (Rome, 1887). Brilliant Italian operatic mezzo-soprano, pupil of Falchi, from 1908 active in Italy, Spain, South America (from

1910), Russia and the United States (from 1915). She sang at the premières of Buciardo's *Sogno d'Alma* (1914) and Granados' *Goyescas* (1916). She is wife of Amleto Polattri. *A.*

Perne, François Louis (Paris, 1772–1832, do.). French music-savant, originally a chorus-singer and double-bassist at the Paris Opéra, but from about 1800 gradually absorbed in historical research, with some able sacred composition. From 1811 he followed Catel as harmony-professor at the Conservatory, where from 1816 he was inspector-general and in 1820–22 librarian. Important articles by him on Greek notation, music in the Greek Church, Deprés, Hieronymus of Moravia, the Troubadours, etc., appeared in the *Revue Musicale*, with an essay in Michel's *Châsons de Châtelain de Coucy*, 1830. Wrote church-music, a noted triple fugue (reversible), a text-book in harmony (1822), piano-methods, etc. *G.*

Perosi, Lorenzo (Tortona, 1872). Distinguished Italian composer, trained by Saladino and at the Milan Conservatory and the Ratisbon Music School, from 1895 maestro at Imola, in 1897–98 at S. Marco in Venice and then of the Papal Choir in Rome, though latterly with many absences, partly due to growing mental unrest. Has written the trilogy *La Passione di Cristo*, 1897 (including *La Cena del Signore*, *L'Orazione al Monte* and *La Morte del Redentore*), *La Trasfigurazione*, 1898, *La Risurrezione di Lazaro*, 1898, *La Risurrezione di Cristo*, 1898, *Il Natale del Redentore*, 1899, *L'Entrada di Cristo in Gerusalemme*, 1900, *La Strage degli Innocenti*, 1900, *Mosè*, 1901, *Transitus Animæ*, 1907, *In Patris Memoriam*, 1910, *Dies Iste*, 1912, and *Giorni di Tribulazione*, 1916, a Requiem (1898), a Te Deum, a Stabat Mater (1904), a *Vespertina Oratio*, about 25 masses, over 120 motets, Psalms and other church-works, many organ-trios and pieces, a symphony, the symphonic poems *Dovrei non Piangere* and *La Festa del Villaggio*, 4 orchestral suites (including one with seven movements, each named after an Italian city), a suite for small orchestra, orchestral variations, concertos for violin and for piano, a suite for piano-trio, a violin-sonata, pieces for violin and for viola, etc. Sketches and critiques by Seytre, 1901, and Rolland, 1914 (in *Musiciens d'Aujourd'hui*). *G, A.*

Perosi, Marziano (b. 1875), brother of the above. Italian composer of the opera *Pompei*, 1912, the cantata *Notte e Giorno*, 1909, the elegy *L'Addolorata*, 1901, 3 symphonies for organ and orchestra, etc.

Perotinus Magnus. 12th C.

Perotti, Giovanni Agostino (Vercelli, 1769–1855, Venice). Italian church-musician, pupil of Mattei, from about 1790 opera-accompanist at Vienna and London, but from 1801 in Venice, where from 1812 he took Furlanetto's place as maestro at S. Marco and in 1817 succeeded him. Wrote an oratorio, many Psalms, much good church-music and the opera *La Contadina Nobile*, 1795.

Perrin, Émile César Victor (Rouen, 1814–1885, Paris). French impresario, in 1848–57 manager of the Opéra-Comique at Paris and in 1862–70 of the Opéra. Later he was at the Français. *G.*

Perrin, Harry Crane (Wellingborough, 1865). English organist, educated at Dublin under Bates, Pearce and Stewart (Mus.D. of Dublin Univ. in 1901), from 1886 organist at St. Columba's College (Dublin), from 1888 at Lowestoft, from 1892 at St. Michael's in Coventry and in 1898–1908 at Canterbury Cathedral. Since 1908 he has been director of the music-division of McGill University in Montreal. Has written some orchestral pieces, cantatas, church-music and songs. *A.*

Perrin, Pierre (?1620–1675). 17th C. *G.*

Perron, Karl (Frankenthal, 1858). Excellent Rhenish operatic baritone, pupil of Hey, Hasselbeck and Stockhausen, from 1880 highly regarded as a concert-singer, from 1884 engaged at the Leipzig Opera and in 1891–1913 at the Dresden Opera. In 1889 and '96 he appeared at Bayreuth.

Perry, Edward Baxter (Haverhill, Mass. 1855). American pianist (blind), pupil of J. W. Hill, Kullak, Clara Schumann, Pruckner and Liszt, in 1881–83 teacher at Oberlin College (Ohio) and from 1885 till 1917 almost constantly engaged in giving lecture-recitals throughout the entire United States (in 1897–98 in Europe). Since 1917 he has been music-dean in the Woman's College, Montgomery, Ala. Has written numerous piano-pieces, a string-quartet, analyses of piano-works and many articles. *A.*

Perry, George Frederick (Norwich, 1793–1862, London). English organist, trained as choirboy under Beckwith, from 1822 for a time conductor at the Haymarket Theatre in London and also organist at the Quebec (Street) Chapel, in 1846 going to Trinity (Gray's Inn Road). In 1832–47 he was concertmaster in the Sacred Harmonic Society's orchestra. Wrote the oratorios *Elijah*, 1818, *The Death of Abel*, *The Fall of Jerusalem*, 1830, and *Hezekiah*, 1848, the cantata *Belshazzar's Feast*, 1836, 2 stage-pieces, an overture, anthems, songs, etc. *G.*

Persiani, Fanny, née Tacchinardi (Rome, 1812–1867, Passy). Highly gifted Italian operatic soprano, pupil of her father (q.v.), from 1832 famous throughout Italy, from 1838 alternating between Paris and London and making some tours elsewhere (to Russia in 1850). Her voice was not large or mellow, but her handling of it was extraordinarily finished and exact. Donizetti wrote *Lucia* for her in 1835. From 1830 she was wife of the opera-composer Giuseppe Persiani (1799–1869). *G.*

Persinger, Louis (Rochester, Ill. 1887). Brilliant American violinist, pupil of the Leipzig Conservatory and of Nikisch and Ysaÿe, from 1904 touring in America, in 1907–08 concert-master at the Vauxhall concerts in Brussels and of the Blüthner Orchestra in Berlin, with concertizing in Germany, Austria and Denmark in

1909–11 and a striking tour through America in 1912–13. In 1914–15 he was concertmaster of the Berlin Philharmonic and since 1915 of the San Francisco Orchestra, besides leading the Chamber Music Society and the Music School Orchestra. In 1913 he married the pianist Angela Gianelli. *A.*

Persuis, Louis Luc Loiseau de (Metz, 1769–1819, Paris). French violinist and conductor, from 1787 in Paris, where, besides teaching at the new Conservatory in 1795–1802, from 1793 he played at the Opéra, becoming in 1804 chorus-master, in 1810 conductor (succeeding Rey), in 1814 inspector-general and in 1817 director (succeeding Choron). From about 1805 he was also one of the leaders of the court-orchestra and from 1816 intendant (succeeding Choron). Wrote about 15 operas (from 1783), ballets, occasional cantatas and church-music. *G.*

Perti, Jacopo Antonio (1661–1756). 17th C. *G.*

Pescetti, Giovanni Battista (Venice, ?1704–1766, do.). Italian organist and composer, pupil of Lotti, from 1725 active as opera-composer at Venice, in 1737–40 in London (perhaps longer) and then again in Venice, where from 1762 he was second organist at S. Marco. Wrote over 10 operas, an oratorio, church-music and clavier-sonatas. *G.*

Peschka-Leutner, Minna (Vienna, 1839–1890, Wiesbaden). Eminent Austrian operatic soprano, pupil of Proch and Mme. Bockholtz-Falconi, appearing in 1856–61 at Breslau and Dessau, in 1863 at Vienna, from 1865 at Lemberg and Darmstadt, in 1868–76 at Leipzig, then at Hamburg and in 1883–87 at Cologne. In 1872 she visited London and America (also in 1881). She was a favorite in coloratura-rôles. *G.*

Pesenti, Martino (1600–1648?). 17th C.

Pessard, Émile Louis Fortuné (Paris, 1843–1917, do.). French composer, trained at the Paris Conservatory (Prix de Rome, 1866), and from 1881 harmony-teacher there. In 1878–80 he was inspector in the city schools and later active in the educational work at St. Denis of the Légion d'Honneur, of which he was officier. From 1895 he was also critic for the *L'Événement.* Wrote the comic operas *La Cruche Cassée*, 1870, *Le Char*, 1878, *Le Capitaine Fracasse*, 1878, *Tabarin*, 1885, *Tartarin sur les Alpes*, 1888, *Don Quichotte*, 1889, *Les Folies Amoureuses*, 1891, *Une Nuit de Noël*, 1893, *Mlle. Carabin*, 1893, *Le Muet*, 1894, *La Dame de Trèfle*, 1898, *L'Armée des Vierges*, 1902, and *L'Épave*, 1903, suites for orchestra, a piano-trio, piano-pieces, masses and songs. *G.*

Petchnikov, Alexander (Yelets, 1873). Gifted Russian violinist, pupil of the Moscow Conservatory, from 1895 appearing with great success in Berlin and in 1906–07 in America. In 1913–21 he taught at the Munich Conservatory, gaining the title of royal professor in 1910.

Peters, C. F. Famous music-publishing firm at Leipzig, founded in 1814 by Carl Friedrich Peters (d. 1827) through the purchase of the Bureau de Musique started in 1800 by Franz Anton Hoffmeister (d. 1812) and Ambrosius Kühnel (d. 1813). Peters was succeeded by C. G. S. Böhme in 1828 and at his death in 1855 by Julius Friedländer, who in 1863 was joined by Max Abraham (1831–1900). The last developed from 1868 the great ' Edition Peters ' that soon became celebrated. He also opened the public Bibliothek Peters in 1893, which is now administered under municipal oversight (original endowment 400,000 mks.). Since 1900 Abraham's nephew Heinrich Hinrichsen (b. 1868) has been head of the firm. *G.*

Peters, Guido (Gratz, 1866). Styrian pianist and composer, pupil of the Vienna Conservatory, from 1901 teaching at the Munich Conservatory and since 1905 at Vienna. Has written 3 symphonies (1st, *Ländliche*), an octet, 2 string-quartets, a 'cello-sonata and songs, etc.

Peters, Richard Henry (Brighton, 1867). English organist, from about 1890 active in Newfoundland and Canada, from 1900 organizer and leader of choral festivals at Spartanburg, S. C. and since 1910 organist at Emmanuel Church in Baltimore, besides conducting a choral society at York, Pa. Mus.D. of Toronto Univ. in 1892. Has written the oratorio *Elisha*, the cantata *St. Cecilia's Day*, anthems, organ-pieces, etc. *A.*

Petersen, Peter Nikolaus (n. Bremen, 1761–1830, Hamburg). Noted North German flutist at Hamburg who improved his instrument by adding several keys. Wrote variations, duets, études and a method.

Petersilea, Carlyle (Boston, 1844–1903, n. Los Angeles). American pianist, taught by his father and at the Leipzig Conservatory, from 1866 teaching in Boston (from 1871 at his own Academy and from 1886 at the New England Conservatory) and in 1892 removing to California. *A.*

Peterson, Franklin Sivewright (Edinburgh, 1861–1914, Melbourne). Scottish organist and teacher, pupil of K. A. Fischer, from 1884 organist in Edinburgh, besides teaching at the Ladies' College from 1893 and acting as examiner at the University. From 1901 he was professor at the University of Melbourne (Australia). Author of elementary text-books (from 1895).

Peterson-Berger, Olof Wilhelm (Ullånger, 1867). Eminent Swedish composer, trained at the Stockholm Conservatory and by Scholtz and Kretschmer, in 1892–94 teaching in Dresden and since 1895 settled in Stockholm, where in 1908–11 he assisted at the production of Wagnerian works at the Opera. Since 1896 he has been critic for the *Dagens Nyheter.* Has written the music-dramas *Ran*, 1903, and *Arnljot*, 1910, the fairy-opera *Lychan*, 1902, the festspiel *Sveagaldrar*, 1897 (25th anniversary of the accession of Oscar II) [all these to original texts], the symphonies *Banéret*, 1904, and *Sunnanfärd*, 1913, the orchestral intermezzo *Karneval i Stockholm*, the baritone-ballad *Florez och Blanzeflor*, 2 violin-sonatas and many effective and

popular songs. Author of *Svensk Musikkultur*, 1911, *Wagner som Kulturföreteelse*, 1913, translations of Nietsches *Geburt d. Tragödie* (1902), of selections from Wagner's prose writings (1902) and of the text of his *Tristan* (1909), etc.

Petr, Vietcheslav Ivanovitch (b. 1845). Russian-Bohemian student of ancient music, since 1885 lecturer on philology at Kiev University. Author of various essays on Greek music.

Petreius, Johannes (?–1550). 16th C. *G.*

Petrella, Errico (Palermo, 1813–1877, Genoa). Noted Sicilian composer, trained at the Naples Conservatory and from 1829 active in producing works that for a time vied with those of his close contemporary Verdi. Of his 25 operas the best were *Le Miniere di Freibergh*, 1839, *Le Precauzioni*, 1851, *Marco Visconti*, 1854, *Elnava*, 1856, *Ione*, 1858, *La Contessa d'Amalfi*, 1864, *Giovanni II di Napoli*, 1869, and *Manfredo*, 1873. Memoirs by Guardione, 1908, and Siciliano, 1913. *G.*

Petrelli [Eleanora Louise Marianne Petrov, née Wigström] (Sientuna, 1835–1904, Chicago). Swedish soprano, from about 1857 wife of a wealthy Russian and then pupil of Lamperti, Mmes. Viardot-Garcia and Nissen-Salomon, becoming noted as concert-singer in Russia, Germany and Scandinavia and in 1886 establishing a successful vocal school in Chicago. See notice by Schöldström, 1904 (in the Stockholm *Aftonbladet*).

Petri, Henri Willem (Zeist, 1856–1914, Dresden). Excellent Dutch violinist, pupil of Dahmen, Joachim and the Brussels Conservatory, concertmaster at Sondershausen from 1877, at the Hanover Opera from 1881–82, of the Gewandhaus Orchestra at Leipzig from 1882 and of the court-orchestra at Dresden from 1889 (succeeding Lauterbach). He organized a famous Quartet and till 1912 was a leading teacher in the Dresden Conservatory. Wrote effective violin-pieces and études, and edited concertos and studies by many masters. *G.*

Petrini, Franz (Berlin, 1744–1819, Paris). Noted Prussian harpist, pupil of his father, from 1765 in court-service at Schwerin and after 1770 teacher at Paris. Wrote 4 concertos, 8 sonatas, duets, variations and a method.

Petrov, Ossip Afanassievitch (Elizabethgrad, 1807–1878, Petrograd). Eminent Russian operatic bass, discovered by chance in 1830 by the manager of the Petrograd Opera and thenceforth engaged there for nearly fifty years (continued active till four days before his death). Among the premières at which he assisted were those of Glinka's *Life for the Czar* (1836) and *Russlan and Ludmilla* (1842), Dargomijsky's *Russalka* (1856) and *Stone Guest* (1872), Rimsky-Korsakov's *Pskovityanka* (1873) and Mussorgsky's *Boris* (1874). See the *Recollections* of his 50th anniversary (1876) and memoirs by Stassov, 1894 (in his *Works*), and Kompaneisky, 1903 (in *Russ. Musical Gazette*).

Petrucci, Ottaviano dei (1466–1539). 16th C. *G.*

Petz, Johann Christoph (?–1716). 17th C.

Petzet, Walter (Breslau, 1866). Eminent Silesian pianist, pupil of Kleffel, the Munich Conservatory and Von Bülow, in 1887–96 teaching in America (Minneapolis, Chicago and New York), from 1896 at the Helsingfors Conservatory (following Busoni), from 1898 at the Karlsruhe Conservatory, from 1910 at the Weimar Conservatory, from 1913 in Berlin, where he was connected with the Scharwenka schools and wrote for the *Signale*, and since 1916 critic for the Dresden *Nachrichten*. He has had the title of professor since 1909. In Karlsruhe and at Weimar he made notable success with renderings of the entire series of Beethoven's sonatas and with chamber-recitals. He is also a specialist in the works of Brahms. Has written 2 symphonic poems, 2 piano-concertos, many pieces and songs, besides editing Czerny's *Daily Exercises*.

Petzold, Johann. 17th C.

Peurl, Paul. 17th C.

Pevernage, Andreas (1543–1591). 16th C. *G.*

Pezze, Alessandro (Milan, 1835). Italian 'cellist, pupil of the Milan Conservatory, from about 1855 in the La Scala orchestra, in 1857–67 at Her Majesty's in London and in 1870–73 at Covent Garden, then teaching at the Royal Academy. At the Popular Concerts he was often associated with Piatti or took his place. *G.*

Pfannstiehl, Bernhard (Schmalkalden, 1861). Remarkable Thuringian organist (blind), pupil of Kniese and the Leipzig Conservatory (thrice taking the Mendelssohn prize), from 1896 at the Johanniskirche in Leipzig (at the City Hospital), from 1903 at the Petrikirche in Chemnitz and since 1912 at the Kreuzkirche in Dresden, with the title of church-music director. He is an accomplished player both of Bach and of the most modern works. See sketch by K. Hasse, 1910 (in *Die Orgel*).

Pfeiffer, Georges Jean (Versailles, 1835–1908, Paris). French pianist and composer, pupil of his mother, Maleden and Damcke, from 1862 active in Paris as composer and as critic for the *Voltaire*, besides following his father as a leading partner in the piano-making firm of Pleyel, Wolff et Cie. Wrote the comic operas *Le Légataire Universel*, 1901, and *L'Enclume*, 1884, the operetta *Capitaine Roche*, 1862, the ballet *Madame Bonaparte*, 1900, the oratorio *Agar*, a symphony, the symphonic poem *Jeanne d'Arc*, the overture *Le Cid*, 3 piano-concertos and a *Légende* for piano and orchestra, a piano-quintet (Prix Chartier), a piano-quartet, a piano-trio, sonatas for violin and for 'cello, a sonata for two pianos, many other piano-works, etc. *G.*

Pfeiffer, Michael Traugott (n. Würzburg, 1771–1850, Aarau). Bavarian pedagogue, well trained in Switzerland, from 1804 conducting schools in Solothurn and Lenzburg on Pestalozzian principles with such success that from 1812 he and Nägeli were associated in publications on teaching school-music and in 1822 he was made teacher of singing and organ at the new

cantonal seminary at Aarau. See art. on Nägeli and memoir by J. Keller, 1894.

Pfeiffer, Theodor (Heidelberg, 1853). Able Badenese pianist, pupil of the Stuttgart Conservatory and of Von Bülow, since 1889 teaching at Baden-Baden and also since 1899 at the Mannheim Conservatory, from 1905 with the title of royal professor. Wrote many important piano-studies, various fine pieces, an *a cappella* mass, men's choruses and songs. Author of *Studien bei H. von Bülow*, 1894 (6th ed. 1909, and *Nachtrag* by Vianna da Motta, 1895).

Pfeil, Anna Doris (Copenhagen, 1847). Able Danish operatic soprano, pupil of Wartel, in 1867–85 a leading artist at the Copenhagen Opera. In 1873 she married the singer Erhard Hansen.

Pfeil, Heinrich (Leipzig, 1835–1899, do.). Saxon book-dealer and editor, writing effective men's choruses, short histories and biographies, etc., and in 1862–87 editing the *Sängerhalle*.

Pfitzner, Hans Erich (Moscow, 1869). Eminent German-Russian conductor and composer, trained at the Hoch Conservatory (Frankfort), in 1892–93 teacher at the Coblentz Conservatory, in 1894–96 at intervals assistant-conductor at the Stadttheater in Mayence, from 1897 teacher at the Stern Conservatory in Berlin and also from 1903 conductor at the Theater des Westens, in 1907–08 conductor of the Kaim Orchestra at Munich and from 1908 Stockhausen's successor as head of the Strasburg Conservatory, city-director and also in 1910–16 director of the Opera. In 1919–20 he was conductor for the Munich Konzertverein and has since directed opera at Coburg and taught advanced classes at the Berlin Hochschule. He received the title of royal professor in 1913 and that of general director (Bavaria) in 1920, is Ph.D. of Strasburg Univ. and in 1919 was made a member of the Berlin Academie. He is counted one of the most distinguished of the followers of Wagner. Has written the operas *Der arme Heinrich*, 1895 (thought to be his best work hitherto), *Die Rose vom Liebesgarten*, 1901, and *Palestrina*, 1917, music for Ibsen's *Fest auf Solhaug* (1889), Kleist's *Käthchen von Heilbronn* (1908) and Ilse von Stach's *Christelflein* (1906, revised 1917), the choral works *Der Blumen Rache*, 1888, *Columbus* and *Von deutscher Seele*, 1922, the baritone scenas *Herr Oluf* and *Die Heinzelmännchen*, a revised version of Marschner's *Templer und Jüdin* (1912), a piano-concerto (1922), an orchestral scherzo (1888), a piano-quintet (1908), a string-quartet, a piano-trio, sonatas for violin and for 'cello, about 50 songs (some with orchestra), etc. He has also edited Hoffmann's *Undine* (1906). Author of *Bühnentradition*, 1905, '07 (in *Suddeutschen Monatsheften*), *Vom musikal. Drama*, 1915 (collected essays), *Futuristengefahr*, 1917 (against Busoni's *Aesthetik*), and *Die neue Aesthetik d. musikal. Impotenz*, 1919 (against Paul Bekker). Sketches or critiques by Cossmann, 1904, Louis, 1904 and '09, A. Seidl, 1921, and C. Wandrey, 1922. In 1918 a Pfitzner-Verein was formed at Munich, in 1919 issuing a catalogue of his works. *G, A.*

Pfitzner, Walther (Leipzig, 1882), nephew of the above. Saxon pianist, pupil of the Leipzig Conservatory, first appearing in 1896, from 1905 theater-conductor at Teplitz, Bautzen, Bremen and Kiel, from 1911 teaching in Berlin and from 1915 teacher and choral conductor at Bethany College (Lindsborg, Kan). Has written a symphonic fantasia, 2 'cello-intermezzi and songs. *A.*

Pflughaupt, Robert (Berlin, 1833–1871, Aix). Prussian pianist, from 1857 living at Weimar and from 1862 at Aix. He left a fund to the Allgem. Deutscher Musikverein which was used to found a Beethoven prize-scholarship. His wife, née Sophie Shtchepin (1837–1867), was an accomplished pianist.

Pfohl, Ferdinand (Elbogen, 1863). Eminent Bohemian critic, pupil of Paul, with study at Leipzig University, in 1891–92 writing for *Daheim* and since 1892 on the staff of the Hamburg *Nachrichten*, besides from 1908 teacher and co-director in the Vogt Conservatory there. In 1913 he gained the title of royal professor. Author of *Die moderne Oper*, 1894, *Die Nibelungen in Bayreuth*, 1896, lives of Nikisch (1900), Grammann (1910) and Wagner (1911), and two books on primitive music in Africa (1891, 1902), besides *Führer* to *Fidelio* and various Wagner operas. Has also written the symphonic poems *Pierrot Lunaire*, *Die versunkene Glocke* and *Frau Holle*, the symphonic fantasy *Das Meer*, an orchestral *Ballettszene*, the choral work *Twardowsky*, characteristic piano-pieces and songs.

Pfordten, Hermann L., Freiherr von der (Munich, 1857). Bavarian musicologist, educated at Munich and Leipzig Universities, at first (1882) specializing in modern philosophy, but soon changing to music-history and science. Since 1907 he has been professor at Munich University. Author of *Handlung u. Dichtung d. Bühnenwerke Wagners*, 1893 (6th ed. 1913), *Musikal. Essays*, 1899, *Deutsche Musik*, 1917 (2d ed. 1920), and lives of Vogl (1900), Mozart (1908), Beethoven (1913), Schubert (1913), Weber (1919) and Schumann (1920).

Pfundt, Ernst Gotthold Benjamin (n. Torgau, 1806–1871, Leipzig). Noted Saxon timpanist, pupil of Wieck (his uncle), at first a pianist and chorusmaster at the Leipzig Opera, but from 1835 timpanist in the Gewandhaus Orchestra, continuing there till his death. He invented the machine-head and wrote a method (1849, 3d ed. 1894).

Phalèse, Pierre (?1510–1573). 16th C. *G.*

Phelps, Ellsworth C. (n. Middletown, Conn. 1827–1913, Brooklyn). American organist and school-musician, from 1846 active in New London (Conn.) and Syracuse (N. Y.) and in 1857–1900 in Brooklyn. Wrote the symphonies *Hiawatha* and *Emancipation*, 4 symphonic poems, 2 overtures, a choral elegy, Psalm 145, 2 comic operas, the cantata *David*, etc. *A.*

Philidor, André Danican- (? -1730). 17th C. *G.*

Philidor, Anne Danican- (1681–1728), son of the above. French flutist and oboist, playing in the court-band of Louis XIV from 1704 and in 1725 founding the famous Concerts Spirituels, which he conducted till 1727. Wrote 3 pastorals (1697–1701) and some music for instruments. His cousin **Pierre** (1681–1731) was also flutist and violinist in the court-band, writing many suites and trios for the transverse flute (1717–18). *G.*

Philidor, François André Danican- (Dreux, 1726–1795, London), son of André above. Famous French composer, pupil of Campra. Throughout his life he was an eager chess-player and until about 1755 was known only as an expert in that game (from 1745 in Amsterdam, in 1748 in Aix and from 1749 in London, where he published his *Analyse du Jeu d'Échecs*). Then recalled to Paris by Diderot and others he suddenly made a hit with a series of comic operas and ballets (from 1756), with a few grand operas, many of which gained great popularity. He had notable power in construction and in instrumentation, with a readiness to devise effects not previously tried, but without the melody or sentiment of his competitors Monsigny and Grétry. Throughout his life he held a pension from the London Chess Club and made an annual sojourn in London. Of his over 30 stage-works the more striking were *Le Maréchal Ferrant*, 1761, *Tom Jones*, 1764, *Ernelinde*, 1767 (his chief serious opera), *Persée*, 1780, *L'Amitié au Village*, 1785, and *Bélisaire*, 1796 (completed by Berton), and he also wrote a mass (1766, in memory of Rameau), a Te Deum, many motets, 12 *Ariettes Périodiques* for voice with instruments and an *Art de la Modulation* (quartets for strings and oboe). Memoirs by Lardin, 1847, Allen, 1863, Pougin, 1874–75 (in *Chronique Musicale*), and Piot, 1875 (in *Bulletin* of the Belgian Académie). *G.*

Philipp, Isidor (Pest, 1863). Eminent Hungarian pianist and teacher, brought up in Paris, pupil of the Conservatory and of Heller, Saint-Saëns and Th. Ritter, from about 1885 appearing with the leading Paris orchestras, in the provinces and then more widely (in London from 1890). In 1890 he began trio-concerts with Loeb and Berthelier and in 1897–1901 revived the Société des Instruments à Vent (founded in 1879 by Taffanel). He has become internationally famous as a teacher and since 1903 has been professor at the Conservatory. He is a member of the Légion d'Honneur and holds other honors. Has written an orchestral suite, a *Rêverie Mélancolique*, a *Sérénade Humoristique*, many fine piano-pieces, valuable exercises and studies, besides notable two-piano arrangements from Bach, Mendelssohn and several French composers. He has also contributed to the *Ménestrel* and other journals. *G, A.*

Philips, Peter (?1560–1633?). 17th C. *G.*

Phillipps, Adelaide (Stratford, 1833–1882, Karlsbad). Gifted English alto, brought up in America and trained at first by her mother as dancer and actress, but from 1850 (on advice from Jenny Lind) pupil of Garcia and others in Europe, making her début in opera at 1854 and then continuing popular in both Europe and America till 1881, singing in both Italian and English. She was particularly successful in oratorio. *G, A.*

Phillips, Harold Dockray. English organist (b. Oxford), trained as choirboy at Peterborough Cathedral and later at Cambridge, playing there at Caius College and then at Esher (Surrey) and at St. Andrew's (Holborn) in London. In 1903 he removed to Toronto (St. Paul's) and from 1906 taught and gave recitals at the Peabody Conservatory in Baltimore, besides from 1914 playing at the First Church, Scientist, and writing for the *News*. From 1920 he was in New York and from 1922 in Pittsburgh. Has written a symphony, a string-quartet, 2 piano-trios, an organ-sonata and 2 cantatas. *A.*

Phillips, Montague Fawcett (London, 1885). English organist, pupil of the Royal Academy, London, since about 1905 at the parish church at Esher (Surrey). Has written the opera *The Rebel Maid*, 1921, a symphony, the overtures *Boadicea* and *Festival*, an orchestral scherzo, a piano-concerto, a string-quartet, a violin-fantasia (with orchestra), the choral work *The Death of Admiral Blake*, organ- and piano-pieces, part-songs and songs.

Phinot, Dominicus. 16th C. *G.*

Piatti, Alfredo Carlo (Bergamo, 1822–1901, do.). Distinguished Italian 'cellist, pupil of Zanetti and the Milan Conservatory, appearing in Italy from 1837 and touring outside from 1843 as far as Paris, London (1844) and Russia (1845). From 1846 he spent much time in London, where in 1846–49 he was engaged at the Opera and from about 1850 was constantly in request at concerts, especially from 1859 at the Popular Concerts. After 1880 he divided his time between London and his villa at Cadenabbia (Lake Como). In 1894 Grove and Mackenzie arranged a festival in London to mark the fiftieth anniversary of the appearance there of the companion-artists Joachim and Piatti. The previous year he was given a triumphant reception in Italy. These honors simply registered the universal regard of musicians and public for his extraordinary gifts and artistic standing. Wrote 2 concertos, a concertino, 6 sonatas and many lesser pieces, besides editing sonatas by Boccherini, Locatelli and Marcello and Kummer's method. Memoir by Latham, 1901. *G.*

Piccinini, Alessandro. 16th C.

Piccinni, Louis Alexandre (Paris, 1779–1850, do.), grandson of Nicola below. French stage-composer, from 1800 variously employed in Paris as violinist, accompanist or chorusmaster (at the Opéra in 1816–26), in 1827 at Boulogne, about 1840 head of the Toulouse music-school and then at Strasburg and Baden-Baden. Wrote over 200 stage-pieces, including some operas (from 1804). *G.*

Piccinni, Luigi (Naples, 1766–1827, Passy), son and pupil of Nicola below, whom he followed to Paris in 1782 and then to Naples in 1789. In 1796–1801 he was conductor at Stockholm. Wrote about 15 operas for French and Italian stages. *G.*

Piccinni, Nicola (Bari, 1728–1800, Passy). Distinguished Italian composer, trained by Leo and Durante at the Conservatorio di S. Onofrio in Naples and setting out in 1754 on a career of opera-production of unique fertility and ready success. During the next twenty-two years he brought out over 70 works, serious and comic, with only one lapse in popular applause (1773) and amid general recognition as the most gifted writer of opera buffa that had appeared, superseding even the favorite Logroscino. In 1776, yielding to inducements from the French court, he removed to Paris and laboriously undertook to adapt himself to a new language and a new public. Here he was at once involved in the aggravated controversy already aroused over the ideas and innovations of Gluck, the opponents of the latter exalting him as representing the style that should not be disturbed. Though personally averse to such rivalry, he was forced as director of the newly-formed Italian troupe to produce fresh works, most of which were successful and so fed the feud between the Gluckists and the Piccinnists. In 1779, however, the manager of the Opéra induced both Gluck and Piccinni to undertake the same subject, *Iphigénie en Tauride*. Gluck's version was immediately prepared and was acknowledged to be his masterpiece, while Piccinni's (owing partly to difficulties in the libretto furnished) did not come out till 1781 and, though fairly successful, was musically and dramatically inferior. This was the beginning of a marked decline in his ascendancy, which was hastened by the appearance in Paris of Sacchini. Yet in 1784 he was made chief singing-master at the new École Royale de Musique (the precursor of the Conservatory) and remained active till driven out in 1789 by the Revolution. At Naples he was given a stipend by the King, but fell under suspicion of republicanism and for four years was confined to his house under guard. His extreme poverty he sought to mitigate by writing sacred music for sale to churches and convents. In 1798 political events allowed him to return to Paris and he there received substantial aid and honor for a brief time, only soon to be overwhelmed by fresh troubles. Just at the end he was named one of the inspectors at the Conservatory (in addition to the five regular ones), but he hardly entered on his duties. Of his more than 130 dramatic works the most successful were *Le Donne Dispettose*, 1754, *Il Curioso*, 1755, *Zenobia*, 1756, *Alessandro nell' Indie*, 1758, *Siroe*, 1759, *L'Olimpiade*, 1761, *Demetrio*, 1762, *Demofoonte*, 1762, *Berenice*, 1764, *Artaserse*, 1766, *Catone in Utica*, 1770, *Antigono*, 1771, *Ipermestra*, 1772, *Alessandro nell'Indie*, 1775 (2d form), *Roland*, 1778, *Atys*, 1780, *Iphigénie en Tauride*, 1781, *Didon*, 1783, etc., and his greatest hit was with the comic *La Cecchina, ossia La Buona Figliuola*, 1760. He also wrote at least 3 oratorios, a mass and some other sacred works. A full list is given by Cametti in the *Rivista Musicale*, 1901. Memoirs by Ginguené, 1801, Desnoiresterres, 1872, and Abert, 1913 (in Peters *Jahrbuch*). *G.*

Piccolellis, Giovanni di. Author of a sumptuous work on the violin and its predecessors, *Liutai Antichi e Moderni*, 1885, and supplement, 1886, besides a lecture on instruments in the museum of the Florence Conservatory (1889). *G.*

Piccolomini, Maria (Siena, 1834–1899, Florence). Noted Italian operatic soprano, pupil of Signora Mazzarelli and Raimondi, from 1852 appearing in Italy, from 1856 in London and Paris, in 1858 in America and retiring in 1863, after marriage to the Marquis Gaetani. Her musical gifts were slight, but she had piquancy and cleverness. *G.*

Pichel [Pichl], Wenzel (n. Tabor, 1741–1805, Vienna). Bohemian violinist and prolific composer, pupil of Pokorny and Segert, besides intimacy with Dittersdorf and Nardini, after activity at Prague and in the opera-orchestra at Vienna, from 1775 in the service of Archduke Ferdinand at Milan and Vienna (from 1796). Wrote in all about 700 works, including nearly 90 symphonies, 13 orchestral serenades, concertos for violin and for clarinet, many octets, septets, quintets, quartets (often with barytone) and much other chamber-music, about 20 operas, masses, motets, Psalms, etc. (complete list in Dlabacz' *Künstler-Lexikon*, 1815). *G.*

Pick-Mangiagalli, Riccardo (Strakonitz, 1882). Gifted Italian-Bohemian pianist and composer, pupil of the Milan Conservatory. Has written the lyric comedy *Basi e Bote* (1920), the dance-play *Mahit*, 1923, the mimetic orchestral pieces *Il Salice d'Oro*, *Il Carillon Magico* and *Sumitra*, the symphonic poems *La Berceuse* and *Sortilegi*, 2 orchestral preludes and a *Notturno e Rondo Fantastico*, a string-quartet, a violin-sonata, many highly poetic piano-pieces, etc. Sketch by Galli, 1921 (in *Musical Times*).

Picquot, L. Author of an able monograph on Boccherini (1851).

Piel, Peter (n. Bonn, 1835–1904, Boppard). Rhenish church-musician, from 1868 teacher at the Boppard Seminary, writing many masses, motets, Magnificats, other choir-music, organ-pieces, a text-book in harmony (1889, 10th ed. 1911), etc.

Pielke, Walter (Dessau, 1848). Saxon tenor and voice-specialist, educated first at Tübingen and Leipzig Universities and the Leipzig Conservatory, in 1874–80 singing at the Leipzig Opera and in oratorio, but retiring because of throat-trouble. He then studied at Jena and Munich Universities (M.D. 1884) and took up clinical practice at Hamburg and Berlin (from 1887), from 1907 instructing school-teachers in vocal science and since 1910 teaching at the Institut für Kirchenmusik. Author of various

articles (from 1911) on registers, 'covered' tones, etc.

Pierné, Henri Constant Gabriel (Metz, 1863). Eminent French conductor and composer, trained at the Paris Conservatory (many prizes, including the Prix de Rome, 1882). In 1890–98 he followed Franck as organist at Ste.-Clothide and in 1910, after being assistant from 1903, succeeded Colonne as conductor of his famous orchestra. In 1900 he was made a member of the Légion d'Honneur, besides holding other distinctions. Has written the operas *Le Chemin de l'Amour*, *Les Elfes*, *Don Luis*, *Lizarda* (these four, 1883–93, not given), *La Coupe Enchantée*, 1895 (reduced to one act, 1905), *Vendée*, 1897, *La Fille de Tabarin*, 1901, *On ne badine pas avec l'Amour*, 1910, and *Cydalise*, 1919, various ballets and pantomimes, music for Lorraine's *Yanthis*, Silvestre and Morand's *Izeÿl* (both 1894), Rostand's *La Princesse Lointaine* and *La Samaritaine* (1897), Crawford's *Francesca da Rimini*, and Loti's *Ramuntcho*, 1908, the oratorios *La Croisade des Enfants*, 1902, *Les Enfants à Bethléem*, 1907, and *St. François d'Assise*, 1912 (prize from the Académie), the choral scenes *Pandore* and *La Nuit de Noël de 1870*, 1895, the cantata *Édith*, 1882, the choral symphonic poem *L'An Mil*, 1898, an *Ouverture Symphonique*, 2 orchestral suites, the orchestral *Marche Solennelle*, *Pantomime* and *Scherzo-Caprice*, a *Poëme Symphonique* and *Fantaisie-Ballet* for piano and orchestra, *Les Cathédrales* for organ and orchestra, a *Konzertstück* for harp and orchestra, a violin-sonata, other instrumental pieces with or for piano, and some songs. Sketches by W. Weber, n.d. and Séré, 1911 (in *Musiciens d'Aujourd'hui*). *G.*

Piero di Firenze. 14th C.

Pierre, Constant Victor Désiré (Passy, 1855). French writer, pupil of the Paris Conservatory, from 1881 assistant-secretary there, critic for various papers and now editor of *Le Monde Musical*. Author of many historical essays, as on popular Noëls (1886), the Marseillaise (1887), instrument-making (1890–93), the orchestra, scenery and singing at the Opéra (1889–95), the Conservatory (1895–1900), the Chapelle Royale (1899), the Concerts Spirituels (1900), etc.

Pierson [Pearson], Henry Hugo (Oxford, 1816–1873, Leipzig). Gifted English composer, pupil of Attwood, Rinck, Tomaschek and Reissiger, spending his whole career in Germany except for a brief term as professor in Edinburgh University in 1844. From 1847 he lived at Hamburg and later at Leipzig. Wrote the operas *Der Elfensieg*, 1845, *Leila*, 1848, *Contarini*, 1872, and *Fenice*, 1883, the oratorios *Jerusalem*, 1852, and *Hezekiah*, 1869 (incomplete), music for Part II of *Faust* (1854), the symphony *Macbeth*, the overtures *Twelfth-Night*, *Romeo and Juliet*, *Julius Cæsar* and *Romantische*, a funeral-march for *Hamlet*, the dirge *Salve Æternum*, a communion-service and much other church-music, effective part-songs and songs (many works appearing under the pseudonym 'Edgar Mansfeldt'). *G.*

Piéton, Loyset. 15th C.

Pietuchov, Michail Onissoporovitch (Petrograd, 1843–1895, do.). Russian civil official, author of an essay on Berlioz in Russia (1881), studies upon the instrument-collection of the Petrograd Conservatory and a translation of Helmholtz' *Tonempfindungen* (1875).

Pijper, Willem (Zeist, 1894). Gifted Dutch composer of 2 symphonies, sonatas for violin and for 'cello and songs. He was a pupil of Wagenaar.

Pilkington, Francis. 17th C. *G.*

Pilo, Mario (Pallanza, 1859–1920, Mantua). Lecturer on æsthetics at Bologna University and also at the college in Belluno, author of works on æsthetics (1892, '94), *Psicologia Musicale*, 1903, and articles in the *Rivista Musicale*.

Pilotti, Giuseppe (Bologna, 1784–1838, do.). Italian church-musician, pupil of Mattei, early showing ability in counterpoint, from about 1820 maestro at Pistoia and in 1826 Mattei's successor at S. Petronio in Bologna, besides from 1829 teaching at the Liceo. Wrote much good church-music, including 8-part Psalms and a *Dies Iræ*, 2 short operas (1810, '16) and a work on instrumentation. Elogy by Bonetti, 1838.

Pinelli, Ettore (Rome, 1843). Able Italian violinist and conductor, pupil of Ramacciotti and Joachim, since 1866 active at Rome, where he soon started (with Sgambati) a chamber-music society and in 1874 an oratorio-society, besides a music-school that in 1877 became the Liceo Musicale under the Accademia S. Cecilia. He also alternated with Sgambati in directing the court-concerts. Has written an overture, a *Rapsodia Italiana*, a string-quartet, etc.

Pinello de Gerardis, Giovanni Battista (1544–1587). 16th C. *G.*

Pinsuti, Ciro (n. Florence, 1829–1888, do.). Noted Italian singing-teacher, pupil of his father, Potter, Blagrove, Rossini and the Bologna Liceo, from 1848 established in England, at first dividing his time between London and Newcastle and from 1856 professor at the Royal Academy, but with many sojourns in Italy. In 1878 he was ennobled by the King of Italy. Wrote about 250 melodious songs, effective part-songs, etc., and the operas *Il Mercante di Venezia*, 1873, *Mattia Corvino*, 1877, and *Margherita*, 1882. *G.*

Pipegrop, Heinrich [Baryphonus] (1581–1655). 17th C.

Pipelare, Matthäus. 16th C.

Pirani, Eugenio (Bologna, 1852). Able Italian pianist, trained at the Bologna Liceo and by Kiel and Kullak, from 1873 teaching at the latter's Academy and beginning extensive concert-tours, from 1898 critic for the *Kleines Journal* in Berlin, from 1901 touring with the singer Alma W. Powell, with whom since 1904 he has conducted a school in Brooklyn, N. Y. In 1876 he participated in the Cristofori celebra-

tion at Florence and in 1888 was one of the German committee at the Bologna Exposition. He is member of several Italian Academies. Has written the symphonic poem *Fête au Château*, 1901, orchestral *Airs Bohémiens* and a set of variations, *Scene Veneziane* for piano and orchestra, 2 piano-trios, a two-piano fantasia, piano-pieces and études, etc., besides 2 operas and a ballet. Author of a *High-School of Piano-Playing*, 1908 (4th ed. 1918). *A.*

Pirro, André (St. Dizier, 1869). Eminent French musicologist, educated at the St. Dizier Collège. Since 1896 he has taught at the Schola Cantorum in Paris and had part in its direction, besides from 1904 lecturing at the École des Hautes Études Sociales and in 1912 succeeding Rolland as head of its music-division. Author of *L'Orgue de J. S. Bach*, 1897 (prize from the Acad. des Beaux-Arts), a life of Bach (1906), the notable *L'Esthétique de J. S. Bach*, 1907, *Descartes et la Musique*, 1907, lives of Buxtehude (1912), Schütz (1913) and many early French organists (in Guilmant's *Archives*), and many articles in periodicals.

Pisa, Agostino. 17th C.

Pisari, Pasquale (Rome, 1725–1778, do.). Able Italian church-composer, pupil of Biordi, from 1752 a singer (bass) in the Papal Chapel. He was remarkably expert in contrapuntal writing after the style of Palestrina. Wrote many masses, motets, etc., including a famous Dixit Dominus a 16 and a complete series of services for the year for the court-chapel at Lisbon. Most of these are unpublished. *G.*

Pisaroni, Benedetta Rosamunda (Piacenza, 1793–1872, do.). Famous Italian operatic contralto (at first soprano, but changing in 1813), pupil of Pino, Moschini and Marchesi, appearing from 1811 throughout Italy and later in Paris (1827), London (1829) and Cadiz (1830–32). Though her voice was noble and her acting impressive, her homeliness of face checked her success. *G.*

Pischek, Johann Baptist (n. Melnik, 1814–1873, Sigmaringen). Excellent Bohemian operatic baritone, making his début at Prague in 1835 and, after experience in Austria and Hungary, from 1844 permanently engaged at the court-opera in Stuttgart, but with many visits to German cities and (from 1845) to London. Besides having a large operatic repertory, he was a favorite in concert and oratorio. *G.*

Pisendel, Johann Georg (Karlsburg, 1687–1755, Dresden). Able Bavarian violinist, pupil of Torelli, Pistocchi, Vivaldi and Montanari, with study at Leipzig University, from 1712 playing in the court-band at Dresden, traveling thence to Paris, Berlin and Italy, and from 1728 Volumier's successor as concertmaster. He had many contacts with Bach. Wrote various concertos for violin or for ensemble, embodying interesting combinations or features from both Italian and French sources. Monograph by O. Bournot in preparation. *G.*

Piskaček, Adolf (Prague, 1874). Bohemian composer of the operas *Diva Bára*, 1910, and *Uhglu*, 1914, 2 operettas and a ballet.

Pistocchi, Francesco Antonio (1659–1726). 17th C. *G.*

Pitoni, Giuseppe Ottavio (1657–1743). 17th C. *G.*

Pitra, Jean Baptiste (n. Autun, 1812–1889, Frascati). French Benedictine, long in the Solesmes monastery, in 1863 made cardinal and in 1879 bishop of Frascati. His specialty was Byzantine ecclesiastical history, writing on Greek hymnody (1867, '79), besides other learned works.

Pitt, Percy (London, 1870). Eminent English conductor and composer, trained at the Leipzig and Munich Conservatories, in 1894–95 chorusmaster at the Mottl concerts in London, from 1896 organist at Queen's Hall, from 1902 chorusmaster at Covent Garden, in 1906 assistant-conductor and since 1907 Messager's successor as chief. Has written a symphony (1906), the symphonic poems *Le Sang des Crépuscules* and *Anactoria* (viola and orch.), 2 orchestral serenades, several suites, 2 *Rhapsodies* (*English* and *Oriental*), an overture to *The Taming of the Shrew*, a clarinet-concerto, a ballade for violin and orchestra, music for *Richard II*, Phillips' *Paolo and Francesca* and Austin's *Flodden Field*, a quintet, a trio, other chamber-music, the choral works *Hohenlinden*, *Swerting the Saxon* and *The Blessed Damozel*, the ballet-pantomime *Sakura*, scenas for baritone and soprano, many songs and piano-pieces, etc. *G, A.*

Pittman, Josiah (London, 1816–1886, do.). English organist, pupil of S. S. Wesley, Moscheles and Von Wartensee, from 1831 playing at various churches in London (notably at Lincoln's Inn in 1852–64) and from 1865 accompanist at Her Majesty's and in 1868–80 at Covent Garden. He was intimate with Mendelssohn and shared in the revival of Bach's music in England. Author of *The People in the Church*, 1858, vocal scores of many operas, collections of operatic arias and of Scottish songs, etc., with some services and anthems. For years he lectured at the London Institution. *G.*

Pittrich, George Washington (Dresden, 1870). Saxon conductor and composer, pupil of the Dresden Conservatory, from 1890 teacher there and chorus- and ballet-master at the Opera, in 1898–99 opera-conductor at Hamburg, in 1899–1901 at Cologne, from 1901 at Frankfort, from 1904 at Dresden (Zentraltheater), from 1912 at the Wintergarten in Berlin and now at Nuremberg. Has written the short opera *Marga*, 1894, incidental music to many plays, a ballet (1901), 5 Christmas-tales (baritone and orchestra) orchestral pieces, a clarinet-concerto, a fantasia for piano and strings, etc.

Piutti, Karl (Elgersburg, 1846–1902, Leipzig). Excellent Thuringian organist, trained at the Leipzig Conservatory, from 1875 teacher there and from 1880 organist at the Thomaskirche, following Rust. Wrote 3 sonatas, 2 fugal fantasias, many chorale-preludes, improvisations

and other pieces, *Pfingstfeier*, *Festhymnus*, *In Memoriam*, Psalms 103, 100 and 116, *a cappella* motets, songs and piano-pieces, besides a textbook in theory.

Piutti, Max (n. Erfurt, 1852–1885, Jackson, Mich.). Thuringian teacher, trained at Leipzig and Stuttgart, in 1874–83 at Wells College (Aurora, N. Y.). He projected a work on folksongs which ill-health prevented him from finishing. *A.*

Pixérécourt, René Charles Guilbert de (n. Nancy, 1773–1844, do.). French writer of the librettos for 21 comic operas, 17 singspiele and over 60 melodramas (the latter with original music). Author of a life of Dalayrac (1810). Some of his texts were collected in 1827.

Pixis, Johann Peter (Mannheim, 1788–1874, Baden-Baden). Badenese pianist, pupil of his father and appearing when but nine, from about 1815 a popular teacher at Munich, Vienna, Paris (from 1825) and finally Baden-Baden. Wrote a symphony, a piano-concerto, a string-quintet, a piano-quintet, a quartet, 7 trios, piano-sonatas, variations, transcriptions and pieces, 2 flute-sonatas, etc., besides 4 stage-works. He joined Czerny, Herz, Thalberg, Chopin and Liszt in making the set of variations known as the *Hexaméron*. Memoir by Batka, 1903 (in the collection *Kranz*). His brother **Friedrich Wilhelm** (1786–1842) from 1810 was opera-conductor at Prague and later violin-teacher at the Conservatory. *G.*

Pizzetti, Ildebrando (Parma, 1880). Highly gifted Italian composer, pupil of the Parma Conservatory, where he made special studies in the modal qualities of Greek and Gregorian music, since 1918 Tacchinardi's successor as director of the Florence Conservatory. Has written the operas *Fedra*, 1915, and *Débora e Jaële*, 1922, choruses and a dance for d'Annunzio's *La Nave* (1905–07), a Requiem in memory of King Humbert (1923), a *Lamento* for tenor and chorus, 1920, several choral songs, church-music, solo-songs, a *Sinfonia del Fuoco*, 1914, an *Ouverture per una Farsa Tragica*, 1911, a string-quartet (1904), a violin-sonata and a *Poema Emiliana*, a 'cello-sonata (1921) and some delicate piano-pieces. Author of an essay on Greek music (1914) sketches of contemporary musicians (1914), a work on Bellini (1916), *Intermezzi Critici*, 1921, and many articles.

Pizzi, Emilio (Verona, 1862). Gifted Italian composer, trained at the Milan Conservatory, from 1885 winner of various prizes for operas and chamber-music, in 1897–1900 head of the Bergamo Istituto and maestro at S. Maria Maggiore (following Cagnoni). In 1900 he removed to London. Has written the opera *Guglielmo Ratcliff*, 1889, the shorter *Lina*, 1885, *Editta*, 1890, *Gabriella*, 1893, *Rosalba*, 1899 (these two written for Patti), the comic *Bric-à-Brac Will*, 1895, *Vanita ed Amore*, 1900, and *Vendetta*, 1906, the oratorio *Death and Resurrection* (not yet given), a mass, 2 string-quartets, violin- and piano-pieces and songs.

Plaichinger, Thila (Vienna, 1868). Noted Austrian operatic soprano, pupil of Gänsbacher, appearing at Hamburg in 1893, from 1894 at the Strasburg Opera and in 1894–1901 engaged at the Berlin Opera, besides often as guest elsewhere (at Bayreuth from 1896). She excels in rôles requiring intensity and passion. Since 1910 she has taught at the Berlin Hochschule.

Plaidy, Louis (n. Oschatz, 1810–1874, Grimma). Noted Saxon piano-pedagogue, pupil of Agthe and Haase, at first aiming to be a violinist and from 1831 active as such at Leipzig, but soon developing into an exceptional piano-trainer, in 1843–65 at the new Conservatory. Wrote famous *Technische Studien* and the small manual *Der Klavierlehrer*, 1874. *G.*

Planchet, D. Charles (Toulouse, 1862). Gifted French composer, trained at the École Niedermeyer in Paris, where since 1898 he has taught. From about 1885 he was organist at Versailles Cathedral (St.-Louis) and since 1898 choirmaster at Ste.-Trinité in Paris. In 1905 he won the Prix Chartier and is secretary of the Société des Compositeurs. Has written the symphonic poem *Breiz*, 2 'cello-concertos, a piano-trio, a violin-sonata, violin- and organ-pieces, the choral works *Le Grand Ferré* and *Esclavage Africain* (men's voices), a solemn mass and songs. For Lavignac's *Encyclopédie* he wrote a study on conducting.

Plançon, Pol Henri (Fumay, 1854–1914, Paris). Distinguished French operatic bass, pupil of Duprez and Sbriglia, in 1877–79 appearing at Lyons, from 1880 at Paris, where in 1883–93 he was engaged at the Opéra, in 1891–1904 regularly at Covent Garden, London, and in 1893–1906 also at the Metropolitan, New York, in all these making a deep impression as both musician and actor. His most famous rôle was that of Mephistopheles, but his repertory was extremely varied and he was as much a favorite in concert as on the stage. He assisted at the premières of Saint-Saëns' *Étienne Marcel* (1879) and *Ascanio* (1890), Stanford's *Much Ado* (1901) and Bunning's *Princess Osra* (1902). *G.*

Planquette, Jean Robert (Paris, 1848–1903, do.). Noted French composer of light operettas, pupil of Duprato, from about 1870 writing popular songs for cafés-chantants and from 1874 nearly 25 bright and taking stage-works, including *Les Cloches de Corneville*, 1877, *Les Voltigeurs de la 32me*, 1880, *Rip van Winkle*, 1882, *Surcouf*, 1887, *Paul Jones*, 1889, *Panurge*, 1895, and *Mam'zelle Quat'Sous*, 1897. His vogue was as great in London as in Paris. *G.*

Plantade, Charles Henri (Pontoise, 1764–1839, Paris). French singing-master and facile composer, pupil of Langlé, Hüllmandel and Petrini, from 1797 at the St. Denis Institut and in 1802–07 and '15–28 at the Conservatory. At the instance of Queen Hortense (who was his pupil at St. Denis) in 1807–10 he was court-conductor for Louis Bonaparte in Holland and was in the Queen's service at Paris in 1810–15. In 1812–15 he was also chorusmaster at the Opéra and in

1816–30 court-choirmaster under Louis XVIII. Wrote numerous popular songs, church-music for the Chapelle Royale, about 10 operas (1791–1814) and a harp-sonata. *G.*

Planté, François (Orthez, 1839). Gifted French pianist, trained at the Paris Conservatory, so precocious that he gained a first prize at eleven and in 1850–53 played in solo-recitals and also with Alard and Franchomme in trio. In 1855–72 he studied in seclusion (in the Pyrenees), then reappeared at Paris and soon secured a foremost place there, in London and throughout the Continent. About 1900 he withdrew from activity (indeed, his death was reported in 1898), but in 1915 gave some concerts in Paris (but screened from the audience). Sketch by Commettant, 1874. *G.*

Plass, Ludwig (Osterode, 1864). Noted Hanoverian trombonist, trained early in military music and later at the Berlin Hochschule, from 1893 in the court-band and from 1905 Kosleck's successor as leader of the Imperial Cornett-Quartett. From 1914 he made a specialty of ' tower-music ', collecting the literature of this use of trombones on various occasions. Author of *Die deutsche orchestrale Tonkunst in Gefahr*, 1900, and various articles on music for brass-wind, besides editing Krekeler's work on the post-horn (1905) and making a report on wind-instruments at the Berlin trade-exhibition of 1906.

Platania, Pietro (Catania, 1828–1907, Naples). Italian composer and teacher, pupil of the Naples Conservatory, from 1863 director of the reorganized Palermo Conservatory and in 1888–1902 of the Naples Conservatory. Wrote the operas *Matilde Bentivoglio*, 1852, *Piccarda Donati*, 1857, *La Vendetta Slava*, 1865, *Spartaco*, 1891, and *Giulio Sabino*, a Requiem, Psalm 67, a hymn to the Queen (1878), several symphonies, including *L'Italia*, one in memory of Pacini (1868) and one a greeting to King Humbert (1878), etc. Author of a text-book in theory. Memoir by Guardione, 1908.

Platel, Nicolas Joseph (Versailles, 1777–1835, Brussels). Eminent French 'cellist, pupil of Duport and Lamare, in 1796–97 in the Feydeau orchestra at Paris, then at Lyons, in 1801–05 the chief player in Paris, then touring for years, from 1813 in the opera-orchestra at Antwerp and from 1824 in the same work at Brussels, also teaching at the Conservatory (Servais, Batta and De Munck among his pupils). Wrote 5 concertos, 3 sonatas, 8 sets of variations and many pieces for 'cello, besides 3 string-trios, duets for violin and 'cello and some songs.

Platti, Giovanni. Italian chamber-musician, about 1740 in the service of the Bishop of Bamberg and Würzburg (Bavaria), writing notable clavier-concertos and sonatas, etc. See Torrefranca in *Rivista Musicale*, 1910.

Platzbecker, Heinrich August (n. Jülich, 1860). Rhenish composer of clever operettas (from 1889), humorous choruses, songs, etc., author of analyses of *Lohengrin* and Bungert's *Kirke*, and editor of the Dresden *Salonblatt*. In 1918 he gained the title of professor.

Playford, John (1623–1686). and **Henry** (1657–1720?). 17th C. *G.*

Pleyel, Ignaz Joseph (n. Vienna, 1757–1831, n. Paris). Noted Austrian composer, pupil of Wanhal and Haydn (as protégé of Count Erdödy), with further study in Rome. Until 1783 he remained in Count Erdödy's service, was then deputy-choirmaster at Strasburg Cathedral, becoming chief in 1789, in 1791–92 visited London to conduct the Professional Concerts (in unexpected, but friendly rivalry with Haydn) and soon after was driven from Strasburg by revolutionary agitators. From 1795 he lived in Paris, where for a time he undertook music-selling, but in 1807 established a piano-factory that later became important (see below), finally retiring to his country-place in the suburbs. In 1805 he paid a visit to Vienna and was received with honor. He wrote an astonishing amount of instrumental music, much of which was mechanical and superficial, but at first with a degree of facile grace. The list includes nearly 30 symphonies, a septet, a sextet, many quintets, over 60 quartets, trios, concertos for violin, for 'cello and for piano, violin-sonatas, piano-sonatas (2 and 4 hands), etc., besides an opera (1785), an operetta (1776), a hymn in praise of the Revolution (1792, extorted by persecution) and a few songs. His son **Camille** (1788–1855) also wrote trios, a quartet, etc., besides being a good pianist, but is most notable as his father's successor in the piano-business. Camille's wife, née Marie Félicité Denise Moke (1811–1875), was from 1826 phenomenally successful as pianist and from 1848 teacher at the Brussels Conservatory. *G.*

Pleyel et Cie. Eminent firm of piano-makers in Paris, founded in 1807 by Ignaz J. Pleyel (see above), assisted on the technical side by the expert J. H. Pape. In 1821 Camille Pleyel entered the firm, with the pianist Kalkbrenner after 1824, aided by helpful advice from Chopin after 1831. During this period was established the reputation for refined tone that the firm has always had, and this was still further extended under the management of A. D. B. Wolff (1821–1887), who entered in 1850 (the firm in 1855 becoming Pleyel, Wolff et Cie.) and who later established the Pleyel-Wolff prize. *G.*

Plüddemann, Martin (Kolberg, 1854–1897, Berlin). Pomeranian choral conductor, pupil of the Leipzig Conservatory and of Hey, from 1887 director of the Ratibor Singakademie and from 1890 teacher at the Gratz Music School. Wrote very effective men's choruses, fine ballades and songs, besides progressive pamphlets. Sketch by Batka, 1895 (emphasizing his ballades).

Pocci, Franz, Count von (Munich, 1807–1876, do.). Italian-Bavarian nobleman, poet and composer of the opera *Der Alchemist*, 1840, 2 piano-sonatas and many choruses, songs and piano-pieces for children that aroused Schumann's warm interest.

Pochhammer, Adolf (Rheine, 1864). Westphalian teacher, pupil of Raif, Tiersch, the Hamburg Conservatory, Riemann, Bussard and Marie Retzer, from about 1890 at the Wiesbaden Conservatory, with some choral conducting, from 1897 at the Frankfort Music School and since 1902 head of the Music School at Aix. Author of elementary text-books (1895, 1901) and many analyses for the *Musikführer* and the *Opernführer*.

Pochon, Alfred (Yverdon, 1878). Eminent Swiss violinist, appearing as a boy of eleven, then pupil of Thomson, under whom he taught from 1898 at the Brussels Conservatory, besides playing with him in his Quartet and under Ysaÿe in the orchestra. In 1902 he was De Coppet's agent in assembling the Flonzaley Quartet, in which he was at first leader alternately with Betti and later regularly second. *A.*

Podbertsky, Theodor (Munich, 1846–1913' do.). Bavarian choral composer of about 300 fine men's choruses. In 1901–10 he led two choral societies in Munich.

Poglietti, Alessandro (? –1683). 17th C. *G.*

Pohl, Karl Ferdinand (Darmstadt, 1819–1887, Vienna). Able Hessian writer, in 1849–55 organist at Vienna, in 1863–66 engaged in research in London and then archivist for the Musikfreunde in Vienna. Author of a history of the glass-harmonica (1862), *Mozart u. Haydn in London*, 2 vols. 1867, a history of the Musikfreunde (1871) and the beginning of a monumental biography of Haydn (1875–82), besides annual summaries of musical events for the *Signale*. *G.*

Pohl, Richard (Leipzig, 1826–1896, Baden-Baden). Distinguished Saxon critic, trained at Göttingen and Leipzig Universities, for a short time teaching mathematics at Gratz and in 1852–54 living at Dresden, then in close intimacy with Liszt and his circle at Weimar and from 1864 at Baden-Baden. For some years he was one of the editors of the *Neue Zeitschrift*. Author of *Akustische Briefe für Musiker*, 1853, *Bayreuther Erinnerungen*, 1877, *Autobiographisches*, 1881, two studies of Wagner (1883), similar works on Liszt (1883) and Berlioz (1884), *Die Hohenzüge d. musikal. Entwickelung*, 1888, with further works on Berlioz (1900) and Wagner (1904), both edited by his second wife. He translated Berlioz' literary works, wrote additional texts for Schumann's *Manfred* and Liszt's *Prometheus* and published the comedy *Musikalische Leiden*, 1856, and a volume of poems (1859). He also wrote a melodrama, choruses, songs and some instrumental music. His first wife, née Johanna Eyth (1824–70), was noted as a harpist at Weimar and Karlsruhe. In his critical articles he used the pen-name 'Hoplit.' *G.*

Pohlenz, Christian August (Saalgast, 1790–1843, Leipzig). Able Saxon organist and conductor, from about 1820 organist of the Thomaskirche at Leipzig and in 1827–34 conductor of the Gewandhaus concerts (preceding Mendelssohn) and also leader of the Singakademie and other choral societies. Wrote men's choruses and songs. *G.*

Pohlig, Karl (Teplitz, 1864). Eminent Bohemian pianist and conductor, pupil of Liszt, from about 1885 touring extensively as virtuoso, from about 1890 opera-conductor at Gratz, in 1897–98 Mahler's assistant at the Vienna Opera and also engaged at Covent Garden, London, then court-conductor at Coburg, from 1900 director of the Stuttgart Opera and symphony-concerts, 1907–12 conductor of the Philadelphia Symphony Orchestra, in 1913 at the Hamburg Opera and since 1914 at the Brunswick Opera. Has written the symphonic poem *Per Aspera ad Astra*, piano-pieces, choruses and songs.

Poirée, Élie Émile Gabriel (n. Paris, 1850). French critic, librarian of the Bibliothèque Ste. Génévième, author of *L'Évolution de la Musique*, 1884, *Tannhäuser*, 1895 (with A. Ernst), *Essais de Technique et d'Esthétique Musicales*, 2 nos. 1898–99 (the 1st on *Die Meistersinger*), *Le Chant Gnostico-Magique des Sept Voyelles*, 1901 (with Ruelle), a study of the 2d Delphic Hymn (1901) and a life of Chopin (1907), besides a string-quartet (1908).

Poise, Jean Alexandre Ferdinand (Nîmes, 1828–1892, Paris). French composer, trained at the Paris Conservatory, from 1853 producing about 15 tuneful operettas, beginning with *Bonsoir, Voisin*. *G.*

Poisot, Charles Émile (Dijon, 1822–1904, do.). French pianist, pupil of L. Adam, Thalberg, Halévy and others, from 1850 active as composer at Paris, in 1868 founder and then director of the Dijon Music School, as well as of a choral society in 1872. He was one of the promoters of the Société des Compositeurs. Wrote several operas and operettas, the cantata *Jeanne d'Arc*, church-music, etc., besides historical essays.

Poiszl, Johann Nepomuk (Haukenzell, 1783–1865, Munich). Bavarian composer, pupil of Danzi, from 1823 substitute for Rumling as court-superintendent and in 1825–48 his successor. Wrote 14 operas and singspiele, including *Der Wettkampf von Olympia*, 1815 (repeated by Weber at Dresden in 1820), and three in which he undertook to adopt the new romantic style, the oratorio *Der Erntetag*, Psalm 95, a Stabat Mater, 2 Misereres, etc. See essay by Reipschläger, 1911.

Polacco, Giorgio (Venice, 1875). Distinguished Italian conductor, trained by Coccon and at the Milan Conservatory, from about 1895 favorably known in Italy, then for several years in South America (Buenos Aires and Rio de Janeiro), with three years at La Scala, Milan, and many appearances as guest-conductor elsewhere (including especially Petrograd), in 1906 at Mexico City and San Francisco and in 1911–12, at Puccini's desire, in charge of the Savage productions of *The Girl of the Golden West*. From 1912 he was on the staff of the Metropolitan, New York, in 1915 succeeded Toscanini as chief conductor there and also from 1913 at Covent

Garden, London, and since 1918 with the Chicago Opera Company. His repertory includes over 150 works of all schools. *A.*

Polak, A. J. (1840–1907, Rotterdam). A Dutch merchant who published several studies in musical science, including acoustics (1900–09) and the harmonization of exotic melodies (1905).

Pölchau, Georg (Cremon, 1773–1836, Berlin). A Livonian who before 1800 moved to Hamburg, where he bought up the music left by K. P. E. Bach in 1788 and also a residue from the Hamburg opera-library and, moving to Berlin in 1813, still further extended his collections, most of which went to the Berlin Library and the rest to the Singakademie (of which he had been librarian since 1833). *G.*

Poldini, Eduard (Pest, 1869). Hungarian composer of the short comic opera *Der Vagabund und die Prinzessin*, 1903, several fairy-plays for children, and many graceful piano-pieces. He lives near Vevey (Switzerland).

Pole, William (Birmingham, 1814–1900, London). Eminent English civil engineer, in 1859–76 professor at University College, London, but also always active in music. For thirty years he was organist at a London church, took a Mus.D. at Oxford in 1867 and in 1878–90 was examiner for London University. Author of a report on instruments at the Exhibitions of 1851 and 1862, *The Philosophy of Music*, 1879 (reissued, 1895), a short *Story of Mozart's Requiem*, 1879, and various articles in Grove's *Dictionary* (1st ed. 1880–89). Wrote Psalm 100, 1861, a mass and a motet (both a 8), organ-pieces, etc. Besides other accomplishments he was an authority on whist. *G.*

Polidoro, Federigo (Naples, 1845–1903, n. do.). Able Italian lecturer and writer, trained at the Naples Conservatory, where from 1874 he taught music-history and æsthetics. He was a frequent contributor to various journals, especially the *Gazetta Musicale* (using the pseudonym 'Acuto') and the *Archivio Musicale*, including studies of leading composers, discussions of important topics in his special fields, etc. He was honored by several Academies, for which he wrote many papers. In 1889 the Naples Academy gave a prize for his essay on the influence of the Netherlanders in Italy. Published separately a life of Cimarosa (1902).

Polinski, Alexander (Wlostow, 1845–1916, Warsaw). Polish critic and writer, pupil of Noskowski, Zelenski and Minchejmer, from 1904 professor of music-history at the Warsaw Conservatory. He was musical editor of the *Encyclopedya Powszechna*, 16 vols. 1898–1904, and wrote much for various journals. Author of books on church-music (1890), the history of Polish music (1907), etc.

Polko, Elise, née Vogel (Leipzig, 1822–1899, Munich). Prolific Saxon writer, gifted as a singer and originally trained by Garcia for the opera, but after marrying the engineer Eduard Polko rarely sang even in concert. Besides many romances and novels, wrote *Musikal. Märchen*, 3 vols. 1852, *Faustina Hasse*, 2 vols. 1860 (novel), *Die Bettleroper*, 3 vols. 1864, *Alte Herren*, 1866 (predecessors of Bach at the Thomasschule), *Verklungene Akkorde*, 1868, *Erinnerungen an Mendelssohn*, 1868, *Paganini u. d. Geigenbauer*, 1876, *Vom Gesang*, 1876, *Aus d. Künstlerwelt*, 1878, *Die Klassiker d. Musik*, 1880 (Handel, Bach, Gluck, Haydn, Mozart and Beethoven), and *Meister d. Tonkunst*, 1896. Most of these have passed through several editions.

Pollak, Egon (Prague, 1879). Gifted Bohemian conductor, trained at the Prague Conservatory and at first chorusmaster at the Opera there. From 1905 he was conductor at the Bremen Opera, from 1910 at Leipzig, from 1912 at Frankfort and since 1917 at Hamburg, besides engagements from 1914 in London and Paris and from 1915 at Chicago. He is notable for his interpretation of Strauss' works.

Pollarolo, Antonio (Venice, 1680–1746, do.), son of the following. Italian church-musician, all his life connected with S. Marco in Venice, from 1702 as helper of his father, from 1723 as assistant-maestro and from 1740 as Lotti's successor as chief. Wrote 7 oratorios, much church-music and 13 operas (from 1700). *G.*

Pollarolo, Carlo Francesco (1653–1722). 17th C. *G.*

Polledro, Giovanni Battista (n. Turin, 1781–1853, do.). Excellent Italian violinist, pupil of Pugnani, making his début in 1797 at Turin and playing in the court-band there, in 1804 at Bergamo, from 1805 making long tours and living for five years at Moscow, from 1814 concertmaster at Dresden and in 1824–44 court-director at Turin. Wrote a *Sinfonia Pastorale*, 8 violin-concertos, a bassoon-concerto, trios and other pieces for strings, a mass, a Miserere, etc. *G.*

Polleri, Giovanni Battista (Genoa, 1855). Italian teacher, in 1877–94 employed in America, then organist in Genoa and since 1898 director of the Conservatory there. Has written organ-fugues and fantasias, masses and other choir-music, choruses and piano-pieces.

Pollini, Bernhard [Baruch Pohl] (Cologne, 1838–1897, Hamburg). Noted impresario, from 1857 baritone with a traveling opera-troupe, of which he became manager. From about 1865 he was in charge of the Lemberg theater, then of Italian opera at Petrograd and Moscow, and from 1874 of the Hamburg Opera, besides from 1876 administering the Altona theater and from 1894 also the Thalia in Hamburg. His success in all these latter brought him the title of Hofrat.

Pollini, Cesare, Cavaliere de' (Padua, 1858–1914, do.). Italian teacher and writer, trained in law at Padua University, pupil of Bazzini, from 1883 director of the Padua Liceo. Author of a dictionary of terms, a text-book in theory, a summary of Italian music-history and many translations or rescripts in the *Teatro Illustrato* of works by Ambros, Hirschfeld, Langhans and Riemann. He was a promoter of the latter's views of harmony. Sketch by Sacerdoti, 1912.

Pollini, Francesco Giuseppe (Laibach, 1763–1846, Milan). Noted Austrian pianist, pupil of Mozart and Zingarelli, from 1807 professor at the new Milan Conservatory. Wrote 3 sonatas, 3 toccatas, caprices, a rondo, many variations, pieces for 4 hands or two pianos and a notable method, besides a Stabat Mater. He was the first to write certain passages on three staffs, so as to present a melody with florid ornamentation. To him Bellini dedicated *Sonnambula* in 1831. *G.*

Pollitt, Arthur W. (Liverpool, 1878). English composer, trained at the Royal College, Manchester. Has written 2 overtures, 2 cantatas, an organ-sonata and other pieces, church-music, part-songs and songs.

Pollitzer, Adolf (Pest, 1832–1900, London). Able Hungarian violinist, pupil of J. Böhm, Preyer and Alard, from 1851 concertmaster in London, first at His Majesty's and later with the New Philharmonic and the Royal Choral Society. From 1861 he taught at the London Academy of Music and in 1890 succeeded Wylde as principal. He was especially successful in ensemble and as teacher. Wrote a concerto and a *Konzertstück*, caprices, etc., besides many edited works. *G.*

Pomazansky, Ivan Alexandrovitch (n. Kiev, 1848). Russian harpist, pupil of the Petrograd Conservatory, from 1868 in the opera-orchestra there (also chorusmaster). Has written an overture, a cantata, many fine songs and piano-pieces.

Pommer, Josef (Mürzzuschlag, 1845–1918, Gröbming). Styrian teacher of philosophy and science, long professor in the Vienna Realgymnasium (Mariahilf), and an industrious collector of folk-songs and yodels, especially from Styria. In 1890 he founded (with Göllerich) the Deutsche Volksgesang-Verein in Vienna, of which he was president. In 1899 he started the periodical *Das deutsche Volkslied*. He was also one of the editors of the large work *Das Volkslied in Oesterreich*.

Pommer, William Henry (St. Louis, 1851). American teacher, trained at the Leipzig and Vienna Conservatories, from 1875 active in St. Louis as teacher, organist and school-supervisor (except sojourns in Columbia and Milwaukee in 1883–90) and since 1907 professor at the University of Missouri (Columbia). Has written a piano-quintet, a piano-trio, a violin-sonata, some choral works and songs. *A.*

Ponchard, Louis Antoine Éléanore (Paris, 1787–1866, do.). Noted French operatic tenor, pupil of Garat, in 1812–37 a favorite at the Opéra-Comique and from 1819 professor at the Conservatory. He was the first opera-singer admitted to the Légion d'Honneur. His wife, née Marie Sophie Callault (1792–1873), was also at the Opéra-Comique in 1818–36. Memoir by Méreaux, 1866.

Ponchielli, Amilcare (n. Cremona, 1834–1886, Milan). Distinguished Italian composer, trained at the Milan Conservatory, beginning writing for the stage in 1851 while yet a student and more formally in 1856. From 1872, when his revised *I Promessi Sposi* was brought out at Milan, he had a series of successes that set him almost as high in Italian regard as Verdi himself. The full list of his works includes *Il Sindico*, 1851 (operetta, with three other students), *I Promessi Sposi*, 1856 (revised, 1872), *La Savoyarda*, 1861 (rewritten as *Lina*, 1877), *Roderico*, 1864, *Bertrando del Bornio* (not given), *La Stella del Monte*, 1867, *Le Due Gemelle*, 1873 (ballet), *Clarina*, 1873 (ballet), *Il Parlatore Eterno*, 1873 (farce), *I Lituani*, 1874 (remodeled as *Alduna*, 1884), *La Gioconda*, 1876 (the work by which he is best known generally), *Il Figliuol Prodigo*, 1880, *Marion Delorme*, 1885, and *I Mori di Venezia*, 1914 (completed by A. Cadora). Also wrote a cantata in honor of Donizetti (1875, when his remains were received at Bergamo), the funeral march *Il 29 Maggio* (in memory of Manzoni), a *Hymn* in memory of Garibaldi (1882) and a few other works, including church-music written after 1881, when he became maestro at Bergamo Cathedral. See A. Mandelli, *Le Distrazioni di Ponchielli*, 1897. *G.*

Poniatowski, Josef Michal Xawery Franciszek Jan (Rome, 1816–1873, Chislehurst, England), Prince of Monte Rotondo (title conferred in 1847), the natural son of Prince Stanislas (d. 1833) and nephew of Marshal Josef Anton (d. 1813). Polish-Italian singer (tenor) and composer, pupil of Ceccherini and the Florence Liceo, from 1848 Tuscan diplomat at Paris and from 1870 following Napoleon III to England. His fluent operas included *Giovanni da Procida*, 1838, *Don Desiderio*, 1839, *Ruy Blas*, 1842, *Bonifazio*, 1844, *I Lambertazzi*, 1845, *Malek Adel*, 1846, *Esmeralda*, 1847, *La Sposa d'Abido*, 1847, *Pierre de Médicis*, 1860, *Au travers du Mur*, 1861, *L'Aventurier*, 1865, *La Contessina*, 1868, and *Gelmina*, 1872. *G.*

Pönitz, Franz (Bischofswerda, 1850–1913, Berlin). Fine Prussian harpist, pupil of L. Grimm, even as a boy of seven appearing in Berlin and touring, from 1861 member of the court-orchestra (chamber-musician from 1891). Wrote a string-quartet, a sinfonietta for violin, 'cello and harmonium, many harp-pieces, including the fantasia *Vineta* (with orchestra), and the opera *Cleopatra*.

Pons, Charles. French composer of the operas *L'Épreuve*, 1904, *Laura*, 1906, *Mourette*, 1909, *Le Voile du Bonheur*, 1911, and *Française*, 1913, music for *L'Enfant du Temple* (1907), the scenas *Loin du Bal*, 1913, and *Le Retour des Bergers de la Crèche*, the oratorio *La Samaritaine*, an *a cappella* mass, piano-pieces, etc.

Ponte. See Da Ponte.

Pontécoulant, Louis Adolphe le Doulcet, Marquis de (Paris, 1794–1882, n. do.). French writer, in 1812–15 in active military service under Napoleon, then in America and in 1822 engaged in an insurrection in Brazil, then again in Paris (but concerned in the Belgian uprising in 1830) and thenceforth devoted to various studies. From about 1837 he turned to music-

history, especially as to instrument-making, publishing a general work on the latter (1857, enlarged ed. as *Organographie*, 1861), reports upon the Expositions of 1862 (London) and 1867 (Paris), an account of the instruments at the Paris Conservatory (1864) and *Les Phénomènes de la Musique*, 1868.

Pontoglio, Cipriano (n. Bergamo, 1831–1892, Milan). Italian composer, pupil of Cagnoni, long head of a music-school in Milan. Wrote the operas *Lamberto Malatesta*, 1857, *Tebaldo Brusato*, 1865 (revised 1872 as *L'Assedio di Brescia*), *La Schiava Greca*, 1868, *Notte di Natale*, 1872, and *Edoardo Stuart*, 1887, and the ballet *Rolla*.

Poole, Elizabeth (London, 1820–1906, n. do.). English mezzo-soprano, on the stage from childhood, from 1834 appearing in opera (trip to America in 1839) and from 1841 engaged at Drury Lane, besides becoming a favorite ballad-singer. She retired in 1870. *G.*

Poole, Henry Ward (Salem, Mass. 1825– ?). An American mining-engineer who in 1849 made a notable enharmonic organ (see *Am. Journal of Science*, 1850). *A.*

Popov, Ivan Gregorovitch (Ekaterinodar, 1859). Russian composer, pupil of the Moscow Conservatory, since 1900 director of the music-school at Stavropol (Caucasus). Has written a symphony, the symphonic poem *In Freedom*, the overture *Ivan the Terrible*, an *Oriental Suite*, an *Armenian Rhapsody* and *Spanish Dances* for orchestra, an andante for strings, harp and harmonium, songs, etc.

Poppen, Hermann Meinhard (Heidelberg, 1885). Able Badenese teacher and conductor, trained at Heidelberg University, where from 1909 he was Wolfrum's assistant, from 1914 music-director at Jena University (following Fritz Stein), in 1918 at Karlsruhe as conductor of the court-choir (following Brauer) and since 1919 Wolfrum's successor as music-director at Heidelberg University and head of the Bach-Verein. Has written choruses and a short life of Reger (1918).

Popper, David (Prague, 1843–1913, Baden-Baden). Eminent Bohemian 'cellist, pupil of the Prague Conservatory, from about 1860 in the court-band at Löwenburg, from 1863 establishing himself by extensive tours as a player of the first rank, in 1868–73 in the opera-orchestra at Vienna and member of the Hubay Quartet, then touring again and from 1896 professor at the National Academy at Pest. In 1872–86 he was husband of the pianist Sophie Menter. Wrote 4 'cello-concertos, the suite *Im Walde*, an *Ungarische Rhapsodie*, a *Sérénade Orientale*, various dances, variations and pieces, a string-quartet, a *Requiem* for 'cello-trio and orchestra, two sets of advanced études, etc. His works are among the most popular in 'cello-literature. *G.*

Porges, Heinrich (Prague, 1837–1900, Munich). Able Bohemian critic and editor, trained at Prague, from 1863 associated with Brendel in the editing of the *Neue Zeitschrift* at Leipzig and becoming active in the Wagnerian circle, and from 1867 at Munich as literary editor of the *Süddeutsche Presse* and from 1880 critic for the *Neueste Nachrichten*, piano-teacher at the Conservatory and from 1886 conductor of his own Gesangverein. Besides numerous articles, author of *Die Aufführung von Beethovens 9. Symphonie unter Wagner in Bayreuth*, 1872, *Die Bühnenproben zu d.1876er Festspielen*, 1877, and a study of *Tristan und Isolde* (1906, edited by Wolzogen). Memoir and letters by Batke, 1903 (in *Kranz*). His daughter Else wrote the text of Humperdinck's *Königskinder*.

Porpora, Niccolò Antonio (Naples, 1686–1766, do.). Distinguished Italian composer and singing-teacher, trained at the Conservatorio S. Loreto (Naples), beginning opera-writing in 1708 while still a student, from 1712 conducting his own vocal school at Naples with remarkable success and from 1719 teacher at the Conservatorio S. Onofrio, in 1725–28 teacher at the Conservatorio della Pietà at Venice, in 1728–29 in Dresden as director of the Opera and teacher in the royal family, in 1729–36 in London in fruitless competition with Handel, from 1736 again in Venice and later head of the Conservatorio della Pietà, in 1745–48 at Vienna (Haydn came under his influence in 1748), in 1748–52 one of the court-directors at Dresden (in sharp rivalry with Hasse) and then once more at Naples, where in 1760 he succeeded Abos as maestro at the Cathedral and became head of the Conservatorio S. Onofrio. Though a fertile and often successful composer of operas, his chief renown was won as an unparalleled master in the field of vocal training, not only forming numerous artists of the first order, but establishing what came later to be called ' the old Italian school of singing'. In this field he gathered up the accomplishments of his own and previous times and fused them into a system that was then transmitted through his many pupils. Of his more than 50 operas the more notable were *Berenice*, 1710, *Faramondo*, 1719, *Issipile*, 1723, *Ezio*, 1728, *Tamerlano*, 1730, *Ariadne*, 1733, *Partenope*, 1742, etc., 6 oratorios, many masses and much other church-music, many solo-cantatas, quartets for strings, violin-sonatas, a trio-sonata, harpsichord-fugues, etc. Memoirs by Villarosa, 1840, and Clément, 1868 (both in collections of biographies). *G.*

Porro, Pierre Jean (Béziers, 1750–1831, Montmorency). Noted French guitarrist, from 1783 active in Paris and in 1787–1803 editor of the *Journal de Guitarre*. Wrote many pieces, a method and a collection of church-music. Memoir by Donnadieu, 1897.

Porsile, Giuseppe (Naples, 1672–1750, Vienna). Italian composer, from before 1700 and till 1711 choirmaster at Barcelona, from 1713 music-master in the royal family at Vienna and in 1720–40 court-composer there. Wrote 6 operas, many feste teatrale, over 10 oratorios, other vocal music, etc.

Porta, Bernardo (Rome, 1758–1832, Paris). Italian composer, from 1788 active in Paris, writing 14 operas, string-trios, quartets for strings and flutes, flute-trios, etc.

Porta, Costanzo (?1530–1601). 16th C. *G.*

Porta, Francesco della (?1590–1666). 17th C. *G.*

Porta, Giovanni (Venice, ?1690–1755, Munich). Italian composer, from 1716 choral teacher at the Conservatorio della Pietà in Venice and from 1737 court-director at Munich. Wrote over 30 operas (from 1712), masses, Psalms, etc.

Porter, Walter (?1595–1659). 17th C. *G.*

Portmann, Johann Gottlieb (n. Dresden, 1739–1798, Darmstadt). Saxon singer at Darmstadt, author of three text-books in harmony (1785–98) and critical articles in the *Allgem. Deutsche Bibliothek* (from 1791). *G.*

Portugal, Marcos Antonio [Portugal de Fonseca] (Lisbon, 1762–1830, Rio de Janeiro). Eminent Portuguese composer, pupil of Borselli and Sousa-Carvalho, from 1782 accompanist at the Madrid Opera and from 1784 writing many light works for the Lisbon stage, from 1793 in Italy, producing over 20 operas and establishing his reputation, 1799 conductor at the Lisbon Opera, with still further production, from 1810 at Rio de Janeiro as court-director for John VI (driven thence from Portugal in 1807), in 1813–15 (with his brother Simão) head of the new Vera Cruz Conservatory and then in ill-health at Rio. Of his more than 40 operas the best-known were *La Confusione per Somiglianza*, 1793, *Demofoonte*, 1794, *Le Donne Cambiate*, 1797, and *Fernando nel Messico*, 1798, but several others were reproduced in Germany and at London, Paris and Petrograd. He also wrote about 20 operettas and farces, many masses, Te Deums, Psalms and other church-music. The finale of his *La Speranza* (c.1808) was for some years used as a national hymn. Memoir by Carvalhaes, 1910. *G.*

Posch, Isaak. 17th C.

Posse, Wilhelm (Bromberg, 1852). Prussian harpist, pupil of L. Grimm and the Kullak Academy (Berlin), in 1872–1903 engaged at the Berlin Opera and since 1890 teacher at the Hochschule, from 1910 holding the title of royal professor. Has written many fine pieces and études, with arrangements from works by Liszt.

Possenti, Pellegrino. 17th C.

Pothier, Joseph (n. St. Dié, 1835). Distinguished French Benedictine and authority on Gregorian music, from 1862 at the Solesmes monastery and since 1898 abbot at that of St. Wandrille (now removed to Dongelberg, Belgium). His training as an expert came from Guéranger and he in turn became the teacher of Mocquereau. In 1904 he was made the head of the commission on the great *Editio Vaticana*. His publications include *Les Mélodies Grégoriennes*, 1880 (3d ed. 1890), *Liber Gradualis*, 1883, *Hymni de Tempore et de Sanctis*, 1885, *Processionale Monasticum*, 1888, *Liber Antiphonarius*, 1891, *Liber Responsorialis*, 1895, *Cantus Mariales*, 1902, *Méthode du Chant Grégorien*, 1902, and many articles in the *Revue du Chant Grégorien*. He projected the invaluable series of the *Paléographie Musicale* issued since 1889 by Mocquereau. *G.*

Potjes, Edouard. Belgian composer of the operas *Ariane*, 1903, and *Lorenzo Murano*, 1912.

Pott, August (Northeim, 1806–1883, Gratz). Able Hanoverian violinist, pupil of Kiesewetter and Spohr, from 1824 appearing at Kassel and throughout Germany and Denmark, from 1832 concertmaster in the court-orchestra at Oldenburg, later becoming court-director and in 1861 retiring to Gratz. Wrote 2 concertos, duets, variations, etc. *G.*

Potter, Philip Cipriani Hambly (London, 1792–1871, do.). Eminent English pianist, conductor and composer, trained by his father, Atwood, Callcott, Crotch, Woelfl and Aloys Förster, with some advice from Beethoven, from 1822 teacher at the Royal Academy, London, and in 1832–59 Crotch's successor as principal, besides in 1855–70 conducting the Madrigal Society. In 1858–65 he was treasurer of the Society of British Musicians. He was the first to play the 1st, 3d and 4th of Beethoven's concertos in England. Wrote 9 symphonies, 4 overtures, 3 piano-concertos, a piano-sextet (with flute), string-quartets, 3 piano-trios, a 'cello-concertante, a horn-sonata, 2 duos and a fantasia and fugue for two pianos, 3 piano-sonatas, rondos, variations and études, the cantata *Medora e Corrado*, an *Ode to Harmony*, additional accompaniments for Handel's *Acis and Galatea* (1831), etc., besides editing Mozart's piano-works. Elogy by Macfarren, 1883 (*Musical Assoc. Proc.*). *G.*

Pottgiesser, Karl (Dortmund, 1861). Westphalian composer, pupil of Riemann, since 1890 living at Munich. Has written the opera *Heimkehr*, 1903, the festspiel *Siegfried von Xanten und Kriemhild*, 1892, the comedy *Aldegevers Erben*, the oratorio *Gott ist die Liebe*, a choral setting of I Cor. 13, a *Trinklied* (men's voices), many *a cappella* men's choruses, songs, a symphony, the symphonic poem *Brand*, a *Festvorspiel* and *Festmarsch*, 1910 (Munich Exposition), orchestral variations of *O Sanctissima* and Weber's *Wiegenlied*, etc. In 1903 he published letters of Joh. Elias Bach in *Musik*.

Potulov, Nikolai Michailovitch (1810–1873). Russian church-musician, author of a text-book in the music of the Greco-Russian Church (1872), a collection of church-songs (5 vols.) and harmonizations of ritual music according to the theories of Prince Odojewski.

Poueigh, Marie Octave Géraud Jean (Toulouse, 1876). French critic and composer, trained at the Toulouse and Paris Conservatories and under d'Indy, since 1902 writing for various papers in Paris, editing folk-songs from Languedoc and Gascony for *Les Chansons de France* (1907–08) and (using the pen-name 'Octave Séré') publishing *Musiciens Français Aujourd'-*

hui, 1911 (covering 27 composers). Has also written the opera *Le Meneur de Louves* (not yet given), the choral works *Les Lontains*, 1910, and *La Ronde du Blé d'Amour*, an orchestral *Marche Triomphale* and the suite *Fünn*, 1905, a violin-sonata (1905), *Pointes Sèches* for piano and songs (some with orchestra).

Pougin, Arthur [François Auguste Arthur Parosisse-Pougin] (Châteauroux, 1834–1921, Paris). Distinguished French critic, historian and biographer, pupil of the Paris Conservatory, from 1855 employed as conductor at two or three theaters and also till 1863 as violinist at the Opéra-Comique, but then wholly engaged in literature, including much work as critic or editor for the *Ménestrel*, *France Musicale*, *L'Art Musical*, *Théâtre*, *Chronique Musicale*, etc. In 1876 he started the short-lived *Revue de la Musique*. He was musical editor of Larousse's *Dictionnaire Universel*, 1866–78, prepared the supplement to Fétis' *Biographie Universelle* (2 vols. 1878–80) and brought out the revised edition of Clément and Larousse's *Dictionnaire Lyrique* (1897–1904). Author of lives of Meyerbeer, 1864, Halévy, 1865, Wallace, 1866, L. Kreutzer, 1868, Bellini, 1868, Grisar, 1870, Rossini, 1871, Auber, 1873, Rode, 1874, Boieldieu, 1875, Rameau, 1876, Adam, 1876, Verdi, 1881, Viotti, 1888, Méhul, 1889, Rousseau, 1901, Hérold, 1906, Monsigny, 1908, Malibran, 1911, Alboni, 1912, and Massenet, 1914, besides groups of sketches as *Musiciens Français du XVIII^e Siècle*, 1864, *Musiciens du XIX^e Siècle*, 1911, *Figures de l'Opéra-Comique*, 1875, *Les Vrais Createurs de l'Opéra Francais*, 1881, and *Acteurs et Actrises d'Autrefois*, 1897, and, further, numerous notes in the *Almanach de la Musique*, 1866–68. Among his other books are *De la Littérature Musicale en France*, 1867, *Dictionnaire Historique et Pittoresque du Théâtre*, 1885, *L'Opéra Comique pendant la Révolution*, 1891, *La Musique en Russie*, 1896 (2d ed. 1904), *L'Opéra sous le Règne de Lully* and a comprehensive work on the violin and violinists. *G.*

Poulenc, Francis (b. 1889). French pianist, pupil of Mines, writing the comic opera *Le Gendarme Incompris*, various piano-works, including suites, (*Rhapsodie Nègre*, etc.), a 4-hand sonata, a sonata for two clarinets, song-cycles with small orchestra, etc. He is one of ' the Six ' (see Honegger).

Powell, John (Richmond, Va. 1882). Gifted American pianist and composer, pupil of his sister, F. C. Hahr, Leschetizky and Navrátil, making his début in Vienna in 1907 and then touring in Germany, France and England, in 1912 returning to the United States and there often playing with leading orchestras. Has written a *Negro Rhapsody*, 1918, a piano-concerto, a violin-concerto (1912), a string-quartet (1910), 2 violin-sonatas (the 1st *Virginesque*, 1908, the 2d, 1919), 3 piano-sonatas (*Psychologique*, 1912, *Noble* and *Teutonica*, 1914), the piano-suites *In the South* and *At the Fair*, variations and double fugue on a theme by F. C. Hahr and some songs. He makes effective use of plantation-themes and similar folk-song material. *A.*

Powell, Maud (Peru, Ill. 1868–1920, Uniontown, Pa.) Distinguished American violinist, trained by Wm. Lewis, Schradieck, Dancla and Joachim. She was heard in Chicago when but a child, played in London and toured with Miss Sherrington at fifteen and made her formal début in Berlin and New York in 1885. From that time for over thirty years she was an incessant traveler through America and Europe, besides a tour in South Africa in 1905–06. Her repertory was very extensive and her range of interest and insight remarkably comprehensive. As virtuoso and interpreter she was not only a master, but also in poise, intelligence and sentiment a model. From 1904 she was the wife of H. Godfrey Turner of New York. *G, A.*

Power, Lionel. 15th C. *G.*

Pradher [Pradère], **Louis Barthélemy** (Paris, 1781–1843, Gray). French pianist and teacher, trained at the Paris École Royale and Conservatory, from 1802 teaching at the latter and forming many eminent pupils, besides work in the royal family and the court. In 1829 he married the opera-singer Félicité More (1800–1876) and retired. Wrote several comic operas (1800–24), a piano-concerto, a piano-trio, sonatas, rondos, fantasias, variations, a rondo for two pianos and many sets of songs.

Praeger, Ferdinand Christian Wilhelm (Leipzig, 1815–1891, London). Saxon pianist, pupil of Hummel and Pape, in 1831–34 at The Hague and then removing to London, where he became noted as teacher. He was correspondent for the *Neue Zeitschrift* and a strong partisan for Wagner. Wrote the symphonic poem *Life and Love*, *Battle and Victory*, 1885, the overture *Abellino*, a prelude to *Manfred*, a piano-trio and many pieces, besides the much-debated *Wagner as I Knew Him*, 1885. *G.*

Praetorius, Christoph (? –1690). 16th C.

Praetorius, Hieronymus (1560–1629). 16th C. *G.*

Praetorius, Michael (1571–1621). 16th C. *G.*

Pratella Balilla, Francesco (Lugo, 1880). Italian composer, pupil of Signorini and the Pesaro Liceo, from 1908 teacher at the Cesena music-school and since 1910 director of the Lugo Istituto. Has written the operas *Lilia*, 1913, *La Sina di Vargoun*, 1919, and *L'Aviatore*, 1920, 5 orchestral poems (collected as *Romagna*), an *Inno a Vita*, 1913, a piano-trio, organ-, violin- and piano-pieces. He is one of the editors of the *Raccolta Nazionale* and author of several works in theory and history (from 1910).

Pratt, John (Cambridge, 1772–1855, do.). English organist, pupil of Randall and from 1799 his successor at King's College (Cambridge) and from 1813 at St. Peter's College, besides being from 1799 organist to the University. Wrote a few anthems and issued collections of anthems and tunes. *G.*

Pratt, Silas Gamaliel (Addison, Vt. 1846–1916, Pittsburgh). Versatile American com-

poser, pupil of the Kullak Academy (Berlin) and of Dorn, Kiel and Liszt, from 1871 identified with Chicago, though with sojourns in Europe, in 1888–1902 teaching at the Metropolitan Conservatory in New York and from 1906 head of his own Institute in Pittsburgh. In 1872 he was active in the formation of the Chicago Apollo Club. At intervals he gave orchestral concerts in Chicago, brought out two operas there and in 1876 and '85 conducted works in London. Wrote the operas *Zenobia*, 1882, *Lucille*, 1887 (originally *Antonio*), *The Triumph of Columbus*, 1892 (in concert-form), and *Ollanta* (original text), the cantata *The Last Inca*, the symphonies *The Prodigal Son*, *Lincoln*, *Centennial* and one other, the symphonic poems *Magdalena's Lament*, *Sandalphon* and *A Tragedy of the Deep* (the loss of the ' Titanic ', 1912), the overtures *Anniversary*, 1876, and *The Voyage of Columbus*, 2 orchestral suites, various other orchestral pieces (largely commemorative), about 50 piano-pieces, choruses, part-songs and songs. *A.*

Pratté, Anton Edvard (Hadja, 1799–1875, Odensnäs). Noted Bohemian harpist, brought up in Sweden, from about 1820 active in Linköping and later in Norrköping, 1835–36 leading a choral society in the latter. Wrote a harp-concerto and various pieces, some orchestral works, the cantata *Fridsroster*, a choral melodrama, etc. In 1843 he issued a pamphlet attacking Ole Bull.

Predieri, Luca Antonio (Bologna, 1688–1769, Naples). Italian composer, pupil of his uncle and Vitali, apparently succeeding the former as maestro at S. Petronio in Bologna, from 1739 second court-director at Vienna (at first under Fux) and in 1746–51 chief. Wrote over 20 operas and serenades (from 1710), 9 oratorios, masses, etc. Like his uncle he was a member of the Bologna Accademia and in 1723 its president. *G.*

Preindl, Joseph (Marbach, 1756–1823, Vienna). Austrian church-musician, pupil of Albrechtsberger, from 1780 choirmaster at the Peterskirche in Vienna and from 1809 his teacher's successor as choirmaster at St. Stephen's. Wrote many masses, motets, a Requiem, a Te Deum, a Lamentations, etc., several piano-works and text-books in singing and composition (1827, 2d ed. 1832). *G.*

Preiss, Kornelius (Troppau, 1884). Silesian writer, originally a geologist (Ph.D. of Gratz Univ. in 1907), pupil of Nešvera and L. A. Seydler, since 1908 teaching music-history in the Gratz Music School and from 1919 also in the Gymnasium. Author of 15 *Meyerbeer-Studien*, 1907–14, *Haydn in Graz u. Steiermark*, 1908, *Beiträge zur Gesch. d. Operette*, 1908, *Gedenkreden auf Mendelssohn*, 1909, *Rubinsteins pianistische Bedeutung*, 1914, and lives of Millöcker (1905), Seydler (1906), Drechsler (1910), Volkmann (1912), Goldmark, Ferd. Hiller and Rubinstein (in *Musikal. Porträts*, 1913) and R. Stöhr (1914).

Preitz, Franz (Zerbst, 1856–1916, do.). Able Saxon organist, trained at the Leipzig Conservatory, from 1876 touring as virtuoso, from 1879 teacher at the Stern Conservatory in Berlin and from 1885 at Zerbst as cantor at the court-church, teacher at the Gymnasium, from 1894 conductor of the Oratorienverein and from 1897 ducal director. Wrote an *a cappella* Requiem, motets, Psalms, vocal trios and duets, songs, organ-preludes, arrangements for violin and organ of some of Bach's clavier-preludes, music for Kaiser's *Gustaf Adolf* and Bunger's *500 Jahre in Treue*, etc.

Premerl, Stanislaus (St. Veit, 1880). Carinthian priest and church-musician, educated in theology at Laibach, pupil in music of the Vienna Conservatory and University, since 1909 choirmaster at Laibach Cathedral, besides from 1910 editing the *Cerkveni Glasbeniki*, directing the Organ School and from 1913 acting as diocesan inspector of music. Has written 2 masses, a Requiem, the cantata *Sonnenlied des Heiligen Franziskus*, 1917, motets, organ-preludes, etc., and edited many collections for church-use.

Prentice, Thomas Ridley (Ongar, 1842–1895, London). English pianist, pupil of the Royal Academy, London, from 1863 increasingly popular as a teacher, from 1880 at the Guildhall School, besides from 1881 being active in the new school at Blackheath. In 1869–74 he directed series of popular concerts at Brixton and from 1880 similar concerts in Kensington. Author of a series of text-books for piano-students (1883–86) and a manual of *Hand-Gymnastics*. Also wrote the cantata *Linda* (women's voices), anthems, part-songs, songs, piano-pieces and an edition of 6 cantatas by Carissimi. *G.*

Preobrashensky, Antonin Viktorovitch (b. 1870). From 1898 teacher at the Moscow Synodal School and since 1902 librarian of the Imperial Choir at Petrograd. Author of a dictionary (1877) and a bibliography (2d ed. 1900) of Russian church-music, besides articles in periodicals.

Pressel, Gustav Adolf (Tübingen, 1827–1890, Berlin). Würtemberger composer, pupil of Silcher and Sechter, living first at Stuttgart and from 1868 near Berlin. Wrote the operas *Die St. Johannisnacht*, 1860, and *Der Schneider von Ulm*, 1866, the ballad *Barbarossa* and very popular songs. He sought to show that Mozart completed his Requiem entire.

Pressenda, Johannes Franciscus (n. Alba, 1777–1854, Turin). Good Italian violin-maker, trained by Storioni, from 1820 working at Turin, where his instruments were favored by Polledro and Ghebart, so that they became widely used. *G.*

Presser, Theodore (Pittsburgh, 1848). American music-publisher, pupil of the New England Conservatory (Boston), with study in Germany, from 1869 teaching at schools in Ohio and Virginia, and since 1884 active in Philadelphia, founding the Theo. Presser Company, which has grown to large proportions. In 1883 he started *The Etude*, a monthly for teachers. In 1906 he founded the Presser Home for Retired

Music Teachers, now located in a fine building in Germantown. This enterprise, with other philanthropies, is administered by the Presser Foundation, a corporation of which James Francis Cooke is president. *A.*

Prévost, Eugène Prosper (Paris, 1809–1872, New Orleans). French conductor, trained at the Paris Conservatory (Prix de Rome, 1831), producing two small operas while still a student, in 1835–38 theater-conductor at Havre, from 1838 active as conductor and vocal teacher at New Orleans, with sojourns in New York (Niblo's Garden) in 1842 and in Paris (Bouffes-Parisiens and the Champs-Élysées concerts) in 1862–67. His chief works, aside from casual arrangements, were the comedy-operas *Le Grenadier de Wagram*, 1831, *Cosimo*, 1834, *Le Bon Garçon*, 1837, *Blanche et René*, *Esmeralda* (both New Orleans), *L'Illustre Gaspard*, 1863, the cantata *Bianca Capello*, 1831, and some sacred music. *G, A.*

Preyer, Gottfried von (Hausbrunn, 1807–1901, Vienna). Able Austrian organist and conductor, pupil of Sechter, from 1835 at the Evangelical Church in Vienna and in 1846–63 court-organist, besides being from 1838 teacher at the Conservatory and in 1844–48 its director, from 1853 choirmaster at St. Stephen's and in 1844–76 second court-director. Wrote 3 operas, the oratorio *Noah*, 1842, several masses, other church-music, including *Hymnen d. griechisch-katholischen Kirche*, 1847, choruses, effective songs, a symphony, a string-quartet, organ- and piano-pieces. *G.*

Preyer, Karl Adolph (Pforzheim, 1863). Badenese pianist, trained at the Stuttgart Conservatory and under Navrátil, Urban and Barth, emigrating in 1884 to America, where in 1889–91 he taught at Baker University (Kan.) and since 1893 at the University of Kansas (Lawrence), becoming dean of fine arts in 1915–23, besides activity as player. Has written a piano-quintet, 2 violin-sonatas, a piano-sonata, many pieces and fine studies, songs, etc. *A.*

Preyer, Wilhelm Thierry (Manchester, 1841–1897, Wiesbaden). English physiologist, in 1869–94 professor at Jena University, author (among other works) of *Ueber d. Grenzen d. Tonwahrnehmung*, 1876.

Pribik, Joseph (b. 1853). Bohemian conductor and composer, trained at the Prague Conservatory and by Libenski, from 1880 opera-conductor at Kharkov, Lemberg, Kiev, Tiflis and Moscow, and from 1894 of the symphony-orchestra at Odessa. Has written 2 orchestral suites, a quintet, a quartet, a trio, piano-sonatas and pieces, cantatas and songs.

Prieger, Erich (Kreuznach, 1849–1913, Bonn). Notable Rhenish historian and promoter of musical interests, living alternately at Bonn and Berlin. He was intimate with Kiel, Vierling and Franz, and devoted himself much to studies about Bach and Beethoven. He showed that the St. Luke Passion of the former was probably unauthentic (1889), wrote upon Rust as Beethoven's forerunner (1894) and effected the presentation of Beethoven's *Lenore* at Berlin in its original form (1905). Author of *Anregung d. Aesthetik von Baumgarten*, 1875 (Ph.D. thesis), and program-notes for the Bonn festivals. In 1897 he purchased the great Artaria collection of musical autographs and presented it to the Berlin Library (this included invaluable Beethoven material).

Prill, Emil (Stettin, 1867), brother of the two following. Eminent Pomeranian flutist, pupil of his father, Gantenberg, J. Andersen and the Berlin Hochschule, from 1888 teacher at the Kharkov Music School, then in the Philharmonic and Laube Orchestras at Hamburg and since 1892 at the Berlin Opera, besides from 1903 teaching at the Hochschule. He gained the title of royal professor in 1912. Has written a *Tarentelle* for flute and orchestra, transcriptions, a series of *Orchesterstudien* (flute-passages in large works), 2 methods (with or without the Böhm system) and a *Führer* to flute-literature.

Prill, Karl (Berlin, 1864), brother of the foregoing and the next. Eminent Prussian violinist, pupil of his father, Helmich, Wirth and Joachim, touring from boyhood and early soloist under Brenner and Laube, in 1883–85 concertmaster under Bilse, from 1885 at Magdeburg as both concertmaster and conductor, from 1891 concertmaster at the Gewandhaus in Leipzig and since 1897 at Vienna as concertmaster at the Opera and for the Philharmonic, professor at the Conservatory and leader of his own Quartet. He has received numerous official honors.

Prill, Paul (Berlin, 1860), brother of the two preceding. Excellent Prussian 'cellist and conductor, pupil of his father, Handwerg, Sturm, Manecke, Bargiel and the Berlin Hochschule, in 1882–85 playing in the Bilse Orchestra, from 1886 opera-conductor at Rotterdam, from 1889 at Hamburg, from 1892 at Nuremberg, from 1901 court-director at Schwerin, in 1906–07 conductor of the Mozart-Orchester in Berlin, in 1908–15 conductor of the Konzertverein-Orchester in Munich and then city-director in Cottbus.

Primavera, Giovanni Leonardo. 16th C. *G.*
Prioris, Johannes. 15th C. *G.*

Pringsheim, Klaus (Munich, 1883). Able Bavarian conductor of both opera and concert, pupil of Thuille, Stavenhagen and Mahler, in 1906–07 chorusmaster at the Vienna Opera, from 1907 conductor at the Grand Théâtre in Geneva, from 1909 at the German Opera in Prague, in 1914–15 at Breslau and since 1918 at the Grosses Schauspielhaus in Berlin. He also lectures at the University on questions of music-sociology. Has written the opera *Lojko Sodar*, music for plays produced at the Rheinhardt theaters and many songs, with orchestra or piano, besides magazine-articles.

Printz, Wolfgang Caspar (1641–1717). 17th C.

Proch, Heinrich (Böhmisch-Leipa, 1809–1878, Vienna). Able Bohemian conductor and singing-

teacher, at first aiming to be a violinist, from 1837 director at the Josephstadt Theater in Vienna and in 1840–70 at the Opera. Among his famous pupils were Tietjens, Peschka-Leutner and Materna. Wrote the opera *Ring und Maske*, 1844, 3 operettas, a noted set of vocal variations with flute and many popular songs, besides translations of several Italian opera-libretti. In 1874 he was conductor for the short-lived Komische Oper in Vienna. *G.*

Procházka, Rudolf, Freiherr von (Prague, 1864). Important Bohemian civil official, writer and composer, trained as a lawyer at Prague University, pupil of Wittich, Grünberger and Fibich. Besides being Imperial Hauptmann for the Prague district, he has held various posts related to music, such as musical inspector, chief of the commission for the licensing of teachers and recorder of the Bohemian Musical Society (till 1918) and of its Conservatory. In 1911 he carried through a notable exposition in celebration of the centenary of the Conservatory, preparing the official catalogue. Author of *Versuch einer Reform d. deutschen Lyrik*, 1888, *Die böhmischen Musikschulen*, 1890, *Mozart in Prag*, 1892 (3d ed. 1914), *Arpeggien*, 1897 (2d ed. 1901 as *Musikal. Streiflichter*), *Das romantische Musik-Prag*, 1914, lives of Franz (1894) and Joh.Strauss (1900, 2d ed. 1903) and a complete redaction of Kothe's *Musikgesch.* (8th ed. 1909). Has also written the allegorical opera *Das Glück*, 1898, the melodramatic ' mystery ' *Christus*, the choral works *Die Palmen* and *Seerosen*, a great variety of choruses (some *a cappella*), *Harfner-Variationen* for orchestra (theme from Mozart) *Sinfonische Lieder*, the string-quartet *In Memoriam*, many violin- and piano-pieces and numerous songs. Sketches by Hunnius, 1903, and Janetschek, 1915 (in *Neue Zeitschrift*).

Prod'homme, Jacques Gabriel (Paris, 1871). Eminent French critic and writer, trained at the École des Hautes Études Sociales, since 1895 on the staff of various papers in Paris and in 1897–1900 living at Munich as editor of the *Deutsch-französische Rundschau*, besides steadily contributing to various leading journals in different countries. In 1913 he was sent by the government to report on musical affairs in Belgium, Holland and Germany. His chief works are a life of Berlioz (1905) and studies of his *Faust* (1896) and *Enfance du Christ* (1898), *Les Symphonies de Beethoven*, 1907 (6th ed. 1914), a life of Paganini (1907), *Écrits de Musiciens*, 1912, and *La Jeunesse de Beethoven*, 1920, besides sketches of Wagner and Liszt in *Portraits d' Hier* (1910) and metrical translations of the texts of *Tristan* and *Parsifal* (1914). With Bertrand he prepared a study of *Die Götterdämmerung* (1902), with others made a translation of Wagner's prose writings (1907–13, 9 vols.), with Dandelot drafted the fullest life of Gounod (1911, 2 vols.) and with Kienlin translated the text of *Die Zauberflöte* (1912). From 1898 he was the secretary of the French section of the Internationale Musik-Gesellschaft and many of his valuable papers have appeared in one or the other of its journals.

Profe, Ambrosius (1589–1661). 17th C. *G.*

Prohazka, Karl (n. Vienna, 1869). Austrian composer, pupil of Anna Assmayer, Krenn, d'Albert and Herzogenberg, in 1894–95 teacher at the Strasburg Conservatory, in 1901–05 conductor of the Warsaw Philharmonic and since 1908 professor at the Vienna Conservatory. Has written orchestral variations, a string-quintet, a string-quartet, a piano-trio, a violin-sonata, the choral work *Frühlingsfeier*, a motet for double chorus, organ and orchestra, *Unter den Sternen*, *Weihnachtslieder* and several other choruses for men's or women's voices, some 4-hand piano-pieces and songs.

Prokofiev, Sergei (b. 1891). Russian composer of ultra-modern type, pupil of the Petrograd Conservatory (Rubinstein prize, 1910). Has written the operas *The Player*, 1916, and *The Love for Three Oranges*, 1921, the ballet *Le Bouffon*, 1921, an orchestral *Scythian Suite*, a *Sinfonietta*, a 'cello-ballade, 3 piano-concertos, 2 sonatas and 2 suites. In 1918–22 he was in America. See *Musical Times*, 1916–17.

Prokop, Ladislas. Bohemian composer of the operas *Forest-Dream*, 1907, and *The Question*, 1910.

Proksch, Josef (Reichenberg, 1794–11864 Prague). Able Bohemian piano-teacher (bind, from 1807), pupil of Koželuch and disciple of Logier, from 1830 conducting a famous school in Prague which was maintained later by his son **Theodor** (1843–1876) and his daughter **Marie** (1836–1900). With him were also associated his two brothers, one an organist, the other a violinist. Wrote a concerto for three pianos, transcriptions for 4–8 pianos, sonatas, masses, cantatas, choruses and several text-books in theory and piano-playing.

Proske, Karl (n. Leobschütz, 1794–1861, Ratisbon). Eminent Silesian priest and authority on church-music, originally trained as a physician, but from 1823 pursuing theology and in 1830 becoming canon and choirmaster of the Chapel of Our Lady at Ratisbon. From 1850 he published a monumental series of editions of the choral works of the 16–17th centuries, especially *Musica Divina*, 4 vols. 1853–63 (later extended by Schrems and Haberl to 8 vols.), and *Selectus Novus Missarum*, 1855–59. His extensive library was acquired by the Bishop's Library and since 1909 has been open to students. Memoirs by Mettenleiter, 1868, and Weinmann, 1909, and see account of the library in the Riemann *Festschrift*, 1909. *G.*

Prosniz, Adolf (Prague, 1829–1917, Vienna). Bohemian pianist and teacher, pupil of Tomaschek and Proksch, in 1869–1900 teacher at the Vienna Conservatory (advanced piano-playing and music-history). Author of a valuable manual of music-history (3 vols. 1889, 1900, '15) and a summary of piano-literature (2 vols. 1884, 1907), besides a text-book in theory (now in 6th ed.).

Protheroe, Daniel (n. Swansea, 1866). Able Welsh choral conductor and composer, beginning leadership at sixteen and, after moving to America in 1886, founder of a singing-society at Scranton, Pa. In 1894 he went to Milwaukee, where in 1899 he took charge of the Arion, with other activities as singer and trainer, and from 1904 added duties in Chicago, whither in 1909 he removed, but keeping engagements in both cities. He has often served as judge in competitions in America and also at the Eisteddfodau in Wales. Mus.D. of the Grand Cons. (N. Y. City) in 1905. Has written the symphonic poem *In the Cambrian Hills*, 2 string-quartets, the cantatas *St.Peter*, *A Song of Hope*, *The Story of Bethlehem*, *Lady Fair* and others, a mass, many men's choruses, notably *The Nun of Nidaros*, *Britons* and some *a cappella* anthems and songs, besides a *Hymnal* for the Welsh Presbyterian Church, ritual-music for the Scottish Rite (Masonic) and text-books in harmony and conducting. *A.*

Prout, Ebenezer (n. Peterborough, 1835–1909, London). Eminent English critic, theorist, composer and writer, chiefly self-taught, in 1861–73 organist at Union Chapel (Islington), in 1861–85 piano-teacher at the Crystal Palace School, from 1876 theory-teacher at the Nat. Training School, from 1879 also at the Royal Academy (following Sullivan) and from 1884 also at the Guildhall School, besides in 1876–90 conducting the Hackney Choral Association with fine success. In 1894 he removed to Dublin to succeed Stewart as professor at the University. In 1871–74 he edited the *Monthly Musical Record*, from 1874 was critic for the *Academy* and in 1879–89 for the *Athenæum*. Mus.D. of Dublin and Edinburgh Univs. in 1895. Wrote 4 symphonies, the overtures *Twelfth-Night* and *Rokeby*, 2 orchestral suites, an orchestral Minuet and Trio, 2 organ-concertos, a piano-quintet, 2 string-quartets, 2 piano-quartets, sonatas for clarinet and for organ, a concert-duo for piano and harmonium, the cantatas *Hereward*, 1878, *Alfred*, 1882, *The Red Cross Knight*, 1887, *Queen Aimée*, 1885 (women's voices) and *Damon and Phintias*, 1889 (men's do.), Psalms 100 and 126, services and a Magnificat with orchestra, the odes or scenas *The Song of Judith* (contralto) and *Freedom* (baritone), many anthems, organ-arrangements, etc. Author of very notable text-books in instrumentation (1876), harmony (1889, rewritten, 1903), counterpoint and fugue (1890, '91, '92), form (1893, '95) and orchestration (2 vols. 1898–99), most of which have had several editions. He also prepared additional accompaniments for several of Handel's oratorios (notably *Samson*, 1880) and a new redaction of *The Messiah* (1902). His son **Louis Beethoven** (b. 1864) has taught at the Crystal Palace and Guildhall Schools in London and written Psalm 93 and text-books in composition. *G.*

Provenzale, Francesco. 17th C.

Pruckner, Dionys (Munich, 1834–1896, Heidelberg). Able Bavarian pianist, pupil of Niest and Liszt, appearing at the Gewandhaus at seventeen and from 1856 touring from Vienna and from 1859 settled at Stuttgart, where he taught at the Conservatory and from 1864 was court-pianist, receiving the title of professor in 1868. From 1861 he gave chamber-recitals with Singer and Goltermann. *G.*

Pruckner, Karoline (Vienna, 1832–1908, do.). Noted Austrian vocal teacher, originally successful (from 1850) as operatic soprano, but in 1855 abruptly losing her voice. After careful study in 1870 she started a vocal school in Vienna and published two fine vocal text-books (1872, '97).

Prudent, Émile [**Beunie-**] (Angoulême, 1817–1863, Paris). Gifted French pianist, pupil of the Paris Conservatory, from about 1835 becoming widely known throughout Europe as a player after the style of Thalberg, besides teaching in Paris. Wrote 2 piano-concertos, a piano-trio, concert-études and graceful salon-pieces. *G.*

Prüfer, Arthur (Leipzig, 1860). Able Saxon musicologist, trained in both law and music at Leipzig (Ph.D. 1890) and Berlin Universities, since 1895 lecturer or adjunct professor at the former. Author of *Ueber d. ausserkirchlichen Kunstgesang in d. evangel. Schulen d. 16. Jahrh.* 1890, an essay on Schein (1895), a study of the Bayreuth enterprise (1899, rewritten, 1909), *Bach u. d. Tonkunst d. 19. Jahrh.* 1902, *Schein u. d. weltliche Lied d. 17. Jahrh.* 1908, *Wagner in Bayreuth*, 1910, an introduction to *Die Feen* (1912), *Wagner u. Jakob Grimm*, 1913, and *Die Musik als tönende Faust-Idee*, 1920, besides editing correspondence between Winterfeld and Krüger (1898), the standard edition of Schein's works (8 vols. from 1901) and selections therefrom. He has also written for periodicals.

Prume, François Hubert (n. Liège, 1816–1849, do.). Gifted Belgian violinist, pupil of the Liège and Paris Conservatories, teaching at the former in 1833–39 and after 1844, with wide tours in the interval. Wrote 3 violin-concertos, a *Konzertstück*, *La Mélancolie*, an Andante and Polonaise, 5 *Grandes Études* (all with orchestra), etc. *G.*

Prumier, Antoine (Paris, 1794–1868, do.). Noted French harpist, trained at the Paris Conservatory, from about 1815 playing at the Italiens and in 1835–40 at the Opéra-Comique, besides teaching at the Conservatory. Wrote about 100 fantasias, variations, etc. His son **Ange Conrad** (1820–1884) was also a skillful harpist, from 1840 at the Opéra-Comique, later at the Opéra and in 1870 Labarre's successor as professor at the Conservatory. *G.*

Prunières, Henri (Paris, 1886). Eminent French musicologist, pupil of Rolland (Dr. ès Lettres), since 1909 lecturer at the École des Hautes Études Sociales in Paris and from 1919 editor of the *Revue Musicale*. Author of a life of Lully (1910) and valuable studies of early French opera (1913) and the ballet de cour (1914), with numerous essays in periodicals on Lully, Rossi and others, on chamber-music in

the time of Francis I, on the origin of the overture, etc. His researches have thrown much new light on the period of Lully.

Prüwer, Julius (Vienna, 1874). Able Austrian conductor, pupil of Friedheim, Rosenthal, Fuchs, Krenn and H. Richter, from 1893 active at Bielitz, in 1894–96 at the Cologne Opera and since 1896 city-director at Breslau, introducing many new works. He has served as guest-conductor elsewhere (as at Petrograd in 1898) and in 1907 toured with the Breslau forces in Strauss' *Salome*. Author of a *Führer* to *Elektra*.

Puccini, Giacomo (Lucca, 1858). Distinguished Italian composer, somewhat tardy in his musical development, though coming from a family that had been musical for generations, but finally pupil of the Lucca Istituto and the Milan Conservatory, from 1883 rapidly securing notice by several minor works and ten years later becoming famous with *Manon Lescaut* and *La Bohème*. He has not exhausted his powers by rapid production, but has yet maintained his place as the ablest of the Italian composers of opera in his period. Has written the operas *Le Villi*, 1884, *Edgar*, 1889, *Manon Lescaut*, 1893, *La Bohème*, 1896, *Tosca*, 1900, *Madama Butterfly*, 1904 (first given in a short form), *La Fanciulla del West*, 1910 (New York), *La Rondine*, 1917, and the short works *Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*, all 1918, a solemn mass, the cantata *Juno*, 1877, a *Capriccio Sinfonico*, 1883, and some chamber-music. Sketches and critiques by Brüggemann, 1904, Dry, 1906, Csáth, 1912, Torrefranca, 1912 and A. Weissmann, 1922. *G, A*.

Puccitta, Vincenzo (Civitavecchia, 1778–1861, Milan). Italian composer, pupil of the Conservatorio della Pietà, (Naples), from 1800 producing about 30 facile operas, mostly on Italian stages. He made sojourns in Lisbon and London and in 1813–17 was associated as accompanist with Mme. Catalani at the Italiens in Paris. *G*.

Puchalsky, Vladimir Viatcheslavitch (Minsk, 1848). Russian pianist, pupil of the Petrograd Conservatory, in 1876–1913 director of the Music School at Kiev. Has written the opera *Valleria*, a *Little Russia Fantasy* for orchestra, ritual-music, songs and piano-pieces.

Puchat, Max (Breslau, 1859–1919, in the Karwendel Mts.). Silesian conductor and composer, pupil of Kiel and Liszt (Mendelssohn prize, 1884), from 1886 city-director at Hamm, from 1896 conductor of the Oratorienverein at Paderborn, in 1903–05 in America as leader of the Milwaukee Musikverein, then living in Munich and from 1910 head of his own school at Breslau. Wrote the symphonic poems *Euphorion*, 1888, *Leben und Ideal*, 1892, and *Tragödie eines Künstlers*, 1894, an *Ouvertüre über ein nordisches Thema*, a *Fuga Solemnis* for orchestra, a piano-concerto, a string-quartet and many songs.

Pudor, Heinrich (Dresden, 1865), son of the proprietor of the Conservatory, to the ownership of which he succeeded in 1887–90. Saxon 'cellist and multifarious writer of eccentric tendencies. He was early a player in the Gewandhaus and opera-orchestras in Leipzig and in 1898–1900 in similar work in Glasgow and Petrograd, but for years he traveled much and has always been in literary pursuits, from 1900 in Berlin and then at Leipzig, where from 1906 he has edited *Die Kultur der Familie*. Among his books are *Wiedergeburt in d. Musik*, 1892 (collected essays), *Die alten u. d. neuen Wege in d. Musik*, 1892, *Der Konzertsaal d. Gegenwart u. Zukunft*, etc.

Puget, Paul Charles Marie (Nantes, 1848). French composer, trained at the Paris Conservatory (Prix de Rome, 1875), writing the operas *Le Signal*, 1886, and *Beaucoup de Bruit pour Rien*, 1899, music for Musset's *Lorenzaccio* and Collin's *Ulysse et les Sirènes*, songs, etc.

Pugnani, Gaetano (Turin, 1731–1798, do.). Eminent Italian violinist, pupil of Somis and Tartini, in 1752–54 playing in the court-band at Turin, then for years more or less on tour, with sojourns in London and Paris, and from 1770 court-director at Turin, besides training many famous pupils (including especially Viotti). Wrote 9 violin-concertos, 14 sonatas, 13 octet-sinfonie (strings and wood-wind), 6 quintets (strings and flutes), 6 string-quartets, many trio-sonatas, violin-duets, etc., besides 7 operas (from 1772), a ballet and 2 cantatas. Memoirs by Fayolle, 1810, and Carutti, 1895 (in his *Miscellanea*). *G*.

Pugni, Cesare (Milan, 1805–1870, Petrograd). Prolific Italian composer, pupil of the Milan Conservatory, from about 1825 producing a chain of 10 operas, about 300 ballets and some 40 masses, at first in Italy, but from 1840 at Petrograd, where from 1851 he was ballet-composer at the Opera.

Pugno, Stéphane Raoul (Paris, 1852–1914, Moscow), son of an Italian father. Distinguished Italian-French pianist, precociously developed and appearing often as a child, then pupil of the École Niedermeyer and the Conservatory (three first prizes, but shut out from competing for the Prix de Rome because not a full Frenchman), from 1871 organist and from 1878 choirmaster at St.-Eugène, and in 1892–1901 professor at the Conservatory. From 1877 he wrote several light operas and ballets with success, but did not disclose his transcendent powers as pianist till 1893, when he played at a Conservatory concert and was thenceforth marked as one of the most comprehensive and highly gifted artists in piano-history. Through repeated tours he became generally known in Europe and America (from 1897). He also made a deep impression in ensemble, especially in sonata-recitals with Ysaÿe. Wrote an orchestral suite, a piano-sonata and various pieces, the incomplete opera *La Ville Morte* (finished by Nadia Boulanger), the oratorio *La Résurrection de Lazare*, 1879, the comic operas *À qui la Trompe*, 1877, *Ninetta*, 1882, *Le Sosie*, 1887, *La Valet de Cœur*, 1888, *Le*

Retour d' Ulysse, 1889, *La Vocation de Marius*, 1890, and *La Petite Poucette*, 1891, the ballets *La Fée Cocotte*, 1881, *Papillons*, 1881 (with Lippacher), *Viviane*, 1886, *La Danseuse de Corde*, 1892, and *Le Chevalier aux Fleurs*, 1897 (with Messager), and the mimodrame *Pour le Drapeau*, 1895. *G.*

Pujol, Juan Bautista (1836–1898, Barcelona). Able Spanish pianist, long a teacher at the Barcelona Conservatory, writing various piano-pieces and a method (1896).

Puliti, Leto (Florence, 1818–1875, do.). Italian scientist and student of music-history, contributing able essays to the *Atti* of the Florence Istituto Musicale, especially a life of Ferdinando de' Medici (1884), embodying important data about Cristofori. He also composed for orchestra, piano and voice.

Puppo, Giuseppe (Lucca, 1749–1827, Florence). Accomplished, but restless and unstable Italian violinist, trained in Naples, from about 1780 in London, in 1784–1811 in Paris, playing at several theaters, and then wandering from place to place in Italy, at first as conductor at S. Carlo in Naples. Wrote 3 concertos, duets, études and some piano-fantasias. *G.*

Purcell, Daniel (?1660–1717). 17th C. *G.*

Purcell, Henry (1658–1695). 17th C. *G.*

Puschmann, Adam (1532–1600). 16th C.

Puteanus, Ericius (1574–1646). 17th C.

Pyne, James Kendrick (Bath, 1852), son of J. K. Pyne (1810–1893), for more than a half-century organist at the Abbey Church in Bath. Eminent English organist, pupil of his father and S. S. Wesley, holding regular church-positions from his eleventh year, from about 1868 Wesley's assistant at Gloucester and conductor of a choral society, in 1873–74 organist at Chichester Cathedral, in 1875 at St. Mark's in Philadelphia, in 1875–1908 at Manchester Cathedral and also from 1877 city-organist, from 1893 professor at the Royal College in Manchester and from 1901 connected with Manchester (Victoria) University as lecturer, organist and music-dean successively, retiring from most activities in 1913. In 1877 he was organist for the Manchester Exposition, in 1884 displayed his collection of early instruments at the London Exhibition and in 1888 was one of the judges at the Brussels Exposition. Mus.D. by the Archbp. of Canterbury in 1900 and recipient of numerous honors otherwise. Has written much choir- and organ-music (notably a Festal Communion Service) and a set of Lancashire songs.

Pyne, Louisa Fanny (1832–1904, London). Brilliant English operatic and concert soprano, pupil of G. Smart, when but ten appearing in concert with her sister and in 1849 making her stage-début at Boulogne and London, at once becoming a favorite. In 1854–57 she toured with her sister and others in America. In 1858–62 she was head of an English-opera troupe that had good success and then sang at Her Majesty's, retiring on her marriage in 1868 to the baritone Frank Bodda, but continuing to teach. *G.*

Q

Quadflieg, Gerhard Jakob (n. Aix, 1854–1915, Elberfeld). Rhenish church-musician, pupil of the Ratisbon Music School, from 1881 teacher or director (1898) of the Elberfeld Gymnasium and for some years also church-organist. Wrote 8 masses, 2 Passions, motets, organ-pieces and accompaniments for the Graduale, etc.

Quadrio, Francesco Saverio (n. Sondrio, 1695–1756, Milan). Italian priest, author of a history of poetry (1739–46) containing discussions of the opera, oratorio and cantata.

Quagliati, Paolo. 17th C. *G.*

Quantz, Johann Joachim (Hanover, 1697–1773, Potsdam). Famous North German flutist, taught in youth on several instruments, also pupil of Zelenka, Fux, Buffardin and Gasparini, from 1714 gaining various experience at Radeburg, Pirna, Dresden, Warsaw (in service of the King of Poland), Prague, Rome and other Italian cities, Paris and London, from 1728 becoming the teacher of the Crown Prince Frederick, who in 1741, after becoming King, appointed him chamber-musician and court-composer at Potsdam. Wrote about 500 pieces for flute, including concertos, sonatas, quartets, trios, etc., a method, some settings in choral-form of odes by Gellert, etc. He added a second key to his instrument and invented the tuning-slide. *G.*

Quaranta, Costantino (Brescia, 1813–1887, do.). Italian church-musician, pupil of the Milan Conservatory, from about 1840 maestro at Brescia Cathedral. Wrote much church-music, an Ave Maria with orchestra and the opera *Ettore Fieramosca*, 1839.

Quarenghi, Guglielmo (Casalmaggiore, 1826–1882, Milan). Italian 'cellist, trained at the Milan Conservatory, from 1850 playing in the La Scala orchestra, from 1851 teaching at the Conservatory and from 1879 maestro at the Cathedral. Wrote 'cello-pieces, transcriptions and a fine method (1876), besides an opera (1863) and some church-music. His *Metodo* contains an account of the instruments preceding the 'cello and data about the viol and its use. *G.*

Quarles, James Thomas (St. Louis, 1877). Eminent American organist, pupil of Galloway, Kroeger and Widor, from 1893 engaged at various St. Louis churches, especially from 1900 at the Lindell Avenue (M.E.) Church, and also from 1907 for large Masonic bodies, in 1913–23 at Cornell University (Ithaca, N. Y.) and then at the University of Missouri (at Columbia). While in St. Louis in 1907–13 he was organist for the Symphony Orchestra, in 1908–10 conductor of the Choral Art Society and from 1906 teacher or dean at Lindenwood College, besides being recitalist at the Exposition of 1903, as also at the San Francisco Exposition of 1915. He has given extended series of recitals annually and toured at intervals. *A.*

Quatremère de Quincy, Antoine Chrysostome (Paris, 1755–1849, do.). Able French archæologist, long secretary of the Académie, writing numerous memorial addresses on its members (including Paisiello, Monsigny, Méhul, Gossec, Catel and Boieldieu), besides a pamphet on the Operas Bouffons (1789).

Queisser, Friedrich Benjamin (n. Leipzig, 1817–1893, Dresden), brother of the following. Saxon trumpeter, from 1835 in military service and in 1842–85 member of the court-band at Dresden, besides for many years teaching at the Conservatory. He was one of the last to use the bass-trumpet and as such was valued by Wagner.

Queisser, Karl Traugott (n. Leipzig, 1800–1846, do.), brother of the above. Noted Saxon trombonist and violist, from 1817 in the Leipzig town-band and other orchestras, including from 1830 that of the Gewandhaus, where his solo-playing was famous. Various concertos, etc., were written expressly for him. *G.*

Quercu, Simon de. 16th C.

Quinault, Jean Baptiste Maurice (?–1744, Gien). French composer of the ballet *Les Amours des Déesses*, 1729, and about 20 other ballets and intermèdes for the Paris Opéra.

Quinault, Philippe (1635–1688). 17th C.

Quittard, Henri Charles Étienne (Clermont Ferrand, 1864–1919, Paris). French specialist on the music of the 17th century, pupil of Franck, writing many essays in learned journals, including monographs on Dumont, the Couperins, etc.

R

Raabe, Peter (Frankfort-an-der-Oder, 1872). Eminent Prussian conductor, trained at the Berlin Hochschule, from 1894 winning experience at Königsberg, Zwickau and Elberfeld, from 1899 in charge of the Dutch Opera at Amsterdam, in 1903–04 conductor of the Kaim Orchestra at Munich and in 1906–07 of the Kaim concerts at Mannheim, from 1907 court-director at Weimar (also after 1910 curator of the Liszt Museum there) and since 1920 city-director at Aix-la-Chapelle. At times he has been guest-conductor in England and the Low Countries. He is chairman of the editorial board for the standard edition of Liszt's works and in 1916 received a Ph.D. at Jena University for a thesis on *Die Entstehung d.Orchesterwerke Liszts*. Author also of the *Festschrift* for the Jubilee of the Weimar Hofkapelle in 1909 and *Grossherzog Karl Alexander u.Liszt*, 1918.

Raaff, Anton (n. Bonn, 1714–1797, Munich). Able Rhenish operatic tenor, pupil of Ferrandini and Bernacchi, from 1738 favorably known in Italy, from 1742 in Germany and at Vienna, from 1753 at Lisbon and Madrid, in 1759 accompanying Farinelli to Naples and from 1770 in the service of the Elector Palatine, first at Mannheim and from 1779 at Munich. In 1778 he visited Paris with Mozart and the latter wrote *Idomeneo* for him (1781). *G.*

Rabaud, Henri Benjamin (Paris, 1873). Eminent French conductor and composer, trained at the Paris Conservatory (Prix de Rome, 1894), making his reputation at the Opéra-Comique, but also from 1908 at the Opéra, where in 1914–18 he was chief. In 1918–19 he followed Muck as conductor of the Boston Symphony Orchestra and then returned to succeed Fauré as director of the Paris Conservatory. Has written the operas *La Fille de Roland*, 1904, *Le Premier Glaive*, 1908, and *Mârouf, Savetier de Caire*, 1914, music for French versions of *The Merchant of Venice* and *Antony and Cleopatra* (1916–17), the oratorio *Job*, 1900, with a baritone scena on the same subject (1905), the cantata *Daphné*, 1894, Psalm 4, 1901, a setting of Hugo's *Hymne à la France Éternelle* (1916), 2 symphonies (1895, '99), the symphonic poem *La Procession Nocturne*, 1899, a *Divertissement sur des Chansons Russes*, 1901, an *Églogue* (*Poëme Virgilien*), a string-quartet, a 'cello-concertino (with piano), a concert-allegro and other pieces for 'cello, piano-pieces, songs and a 'cello-method. *A.*

Rabich, Ernst (Herda, 1856). Thuringian choral conductor and editor, pupil of Thureau, Von Milde and Sophie Breymann, since 1880 identified with Gotha as court-organist, instructor at the Teachers' Seminary, leader of the great Liedertafel (900 voices), of the Gymnasium chorus and the Kirchengesangverein, in 1889 founder of a Church Choir Union and in 1897–1915 editor of *Haus- und Kirchenmusik*, as well as of the significant series of varied handbooks entitled *Musikalisches Magazin* (62 vols. to 1914). Since 1897 he has held the title of professor. Has written the choral works *Die Martinswand*, *Die Frühlingsfeier*, *Dornröschen*, *Columbus*, *Das hohe Lied der Arbeit*, *Des Volkes Gruss* and *Kaiser-Hymne* (last four for men's voices), *a cappella* men's choruses, collections of motets (*Psalter u. Harfe*), of secular choruses and of master-songs (solo), piano-pieces, etc.

Rabl, Walther (Vienna, 1873). Austrian conductor and composer, trained by J. F. Hummel and Navrátil and at Vienna University (Ph.D. 1897), from 1897 assistant at the Prague and Dresden Operas, in 1903–06 opera-director at Düsseldorf, then at Essen and Dortmund and since 1915 city-director at Magdeburg. Has written the opera *Liane*, 1903, a symphony, a quartet for piano, clarinet, violin and 'cello (Vienna prize, 1897), a violin-sonata, *Sturmlieder* for soprano and orchestra, songs with 'cello, etc. Sketch by Eccarius-Sieber, 1907 (in *Monographien moderner Musiker*).

Rachmaninov, Sergei Vassilievitch (Onega, 1873). Distinguished Russian pianist, conductor and composer, pupil of the Petrograd and Moscow Conservatories, from 1892 becoming known as a player, in 1893–96 teaching at the Maryinski Institute in Moscow, in 1897–98 private opera-conductor for Mamontov, in 1904–06 conductor at the Moscow Opera, then for two years living at Dresden, but with several tours as pianist, and in 1908–11 was active in Russia as vice-president of the Russian Musical Society. In 1912–13 he led symphony-concerts in Moscow. His first visit to America was in 1909–10 and in 1918, having been driven out of Russia by the social confusion, he settled in New York. His renown rests both upon his gifts in interpretation and impression at the keyboard and upon the originality and nobility of his compositions. Has written the short operas *Aleko*, 1893, *The Miser Knight*, 1900, and *Francesca da Rimini*, 1906, 3 symphonies (1895, 1906, '15—the last *The Bells*, with chorus), the symphonic poem *Die Toteninsel*, 1907–08, 4 piano-concertos (the 3d and 4th, 1909, '17), the orchestral *Die Felsen* and *Capriccio Bohémien*, a *Trio Élégiaque* for piano, violin and 'cello, a 'cello-sonata, pieces for violin and for 'cello, a fantasia, a suite and some pieces for piano 4 hands, a piano-sonata, many notable *Morceaux*, *Preludes* and *Études-Tableaux*, besides variations on a theme by Chopin, the choral work *Spring*, several choruses, 12 anthems, a setting of the Liturgy of St. Chrysostom and many beautiful songs. Sketches by Lipiaiev, 1913, and Montagu-Nathan, 1917 (in *Contemporary Russian Composers*). *G, A.*

Radecke, Albert Martin Robert (n. Waldenburg, 1830–1911, Wernigerode), brother of Rudolf below. Eminent Silesian violinist, conductor and teacher, trained at the Leipzig Conservatory, in 1850–53 remaining as player in the Gewandhaus Orchestra, David's assistant in conducting the Singakademie (1852) and conductor at the Opera (1853), then in Berlin, from about 1855 active as pianist, organist and ensemble-player and in 1858–63 leading large choral and orchestral concerts, in 1863–87 director of the Opera, from 1871 installed as court-director and from 1874 a much-honored member of the Akademie. In 1883–88 he succeeded Stern as head of the Stern Conservatory and in 1892–1907 was Haupt's successor as director of the Institut für Kirchenmusik. In the latter his admirers in 1905 established a Radecke Scholarship in honor of his 75th birthday. Wrote a symphony, the overtures *König Johann* and *Am Strande*, other orchestral pieces (*Festmarsch*, scherzos, a capriccio and a *Nachtstück*), 2 piano-trios, the short 'liederspiel' *Die Mönkguter*, fine part-songs and very effective songs.

Radecke, Ernst (Berlin, 1866–1920, Winterthur), son of the above. Prussian director, educated at Jena, Munich and Berlin Universities (Ph.D. 1891), pupil of his father and the Stern Conservatory, in 1891–93 chorusmaster at the Leipzig Opera, from 1893 town-director at Winterthur (Switzerland) and head of the Music School, and from 1908 also lecturer at Zurich University. In 1906 he received the title of royal professor. Author of an essay on *Das deutsche weltliche Lied in d. Lautenmusik d. 16. Jahrh.* 1891, a life of Kahn (1904) and an analysis of Beethoven's *Eroica* Symphony for the *Musikführer*, besides editing Eschmann's *Aphorismen* (1899).

Radecke, Rudolf (n. Waldenburg, 1829–1893, Berlin), brother of Robert above. Silesian choral conductor, trained at the Breslau Institut and the Leipzig Conservatory, from 1859 in Berlin, in 1864–71 teaching at the Stern Conservatory, from 1864 leading the Cäcilien-Verein and from 1868 his own society, besides from 1869 conducting a music-school. Wrote part-songs and songs.

Radeglia, Vittorio (Constantinople, 1863). Italian-Turkish composer of the operas *Colomba*, 1887, *Suprema Vis*, 1902, and *Amore Occulto*, 1904.

Radicati, Felice Alessandro (Turin, 1778–1823, Vienna). Able Italian violinist, pupil of Pugnani, from about 1800 widely recognized in Italy, France and England as a superior artist. His wife, née Teresa Bertinotti, was a singer at the Vienna Opera in 1805–07. Returning at length to Italy, from 1815 he was conductor of the Bologna orchestra, teacher at the Liceo and later maestro at S. Petronio. He gave a fruitful impulse to the cultivation of chamber-music in Italy. Wrote a violin-concerto, 2 string-quintets, 5 quartets, 3 trios, many duets and solo-pieces, besides some operas and farces. *G.*

Radiciotti, Giuseppe (Jesi, 1858). Since 1895 professor of history at the Liceo at Tivoli, giving special attention to the musical history of the Marches (the region east of Tuscany and Umbria). Author of monographs on music in Sinigaglia (1893), Urbino (1899), Recanati (1904) and Tivoli (1907), on *Il Genio Musicale dei Marchigiani*, 1905, on the Roman drama in the second quarter of the 19th century (1904), etc., with many articles in periodicals, besides a life of Pergolesi (1910) and an unpublished dictionary of the musicians of Le Marche.

Radoux, Charles (Liège, 1877), son of the following. Gifted Belgian composer, pupil of his father at the Liège Conservatory, where he taught from 1900, besides taking the Prix de Rome in 1907. Has written the opera *Oudelette*, 1912, the shorter dramas *Le Poëme de Roseclaire*, *Les Sangliers des Ardennes*, 1905, the choral works *Adieu*, *Absence*, *Retour*, *La Bretagne*, *Œdipe à Colone*, 1901, *Chanson d' Halewyn*, *Généviève de Brabant*, 1907, *A Grêtry*, 1908, *Venise*, *Les Fées*, *Les Aventures d'un Papillon et d'une Bête à Bon Dieu*, arrangements of old Noëls, Cramignons, etc., the orchestral pieces *Danse Tzigane*, *Burlesque*, *Vision* and *Triptyque Champêtre*, violin-variations, a *Scène Grecque* for 'cello and a *Lamentation* for English horn (all these with orchestra).

Radoux, Jean Théodore (Liège, 1835–1911, do.). Belgian bassoonist and composer, pupil of Halévy and the Liège Conservatory, where he taught from 1856, won the Prix de Rome in 1859 and from 1872 was director. Wrote the comic operas *Le Béarnais*, 1866, and *La Coupe Enchantée*, 1872, the oratorio *Cain*, 1877, the cantatas *Le Juif Errant*, 1859, *La Fille de Jephté* and *Le Printemps*, the symphonic pictures *Ahasvère* and *Le Festin de Balthasar*, the overture *Épopée Nationale*, 1863, a Te Deum (1863) and other church-music, men's choruses and songs. Author of a life of Vieuxtemps (1891).

Radziwill, Prince Anton Heinrich (Vilna, 1775–1833, Berlin). Famous Lithuanian noble, musical amateur and art-patron, from 1815 governor of Posen. In 1814 Beethoven dedicated to him his overture, op. 115, and from 1825 he was acquainted with Chopin and later his good friend. Wrote notable incidental music for *Faust* (part given in 1810, published, 1835), French romances (1802), duets, men's part-songs and a *Complainte de Maria Stuart* for 'cello. He was a fine singer and 'cellist. *G.*

Raff, Joseph Joachim (Lachen, 1822–1882, Frankfort). Distinguished Swiss composer, in early life a school-teacher, meanwhile educating himself in music. In 1843 he attracted Mendelssohn's notice and soon after that of Liszt, the latter of whom he accompanied on a concert-tour, while in 1848 Von Bülow played his *Konzertstück* in Stuttgart. In 1850 he removed to Weimar and thenceforth was intimately associated with Liszt and his circle, serving as the master's assistant in various ways, even to the

revision and scoring of many of his works, and zealously advocated the ideas of the Liszt-Wagner coterie in articles for the *Neue Zeitschrift*. In 1856 he went to Wiesbaden in pursuit of the actress Doris Genast (1826–1912), whom he married in 1859, and there he became noted as a piano-teacher. From 1877 he was director of the Hoch Conservatory at Frankfort. Throughout his life he was an incessant composer in a variety of forms. He made himself thoroughly familiar with the technique of construction and so could produce with rapidity and finish. His mind also teemed with ideas, often of great beauty, warmth and even nobility. But until he was past forty he had had a hard struggle for a livelihood, so that dozens of clever works were evolved chiefly to make money and have little enduring value. Even his strongest efforts are apt to have passages of rather cheap quality, due to the fact that his self-criticism lagged behind his creative prodigality. His inborn sturdiness of conception, his eager imagination and his fluent command of melody and harmony, however, often carried him to real heights, especially in some of his works for orchestra. His works include (opus-nos. in brackets)

For Orchestra

Symphonies—1, *An das Vaterland* [96], 2, in C [140], 3, *Im Walde*, in F [153], 4, in G min. [167], 5, *Lenore*, in E [177], 6, *Gelebt, gestrebt, gelitten, gestritten, gestorben, umworben*, in D min [189], 7, *In der Alpen*, in B-flat [201], 8, *Frühlingsklänge*, in A [205], 9, *Im Sommer*, in E min. [208], 10, *Zur Herbstzeit*, in F min. [213], 11, *Der Winter*, in A min. [214] (completed by Erdmannsdörfer).

Overtures—*Jubel* [103], *Fest*, in A [117], *Konzert*, in F [123], *Fest*, for wind (on student-songs) [124], on *Ein' feste Burg* [127], for *Romeo and Juliet*, *Macbeth*, *Othello* and *The Tempest* (all revised by MacDowell).

Suites—1, in C [101] 2, *In ungarischer Weise*, in F [194] 3, *Italienische*, in E min., 4, *Aus Thüringen*, in B-flat [204].

Sinfonietta for 8 wood-winds and 2 horns [188]; *Festmarsch* [139]; *Abends*, rhapsody in B-flat; *Elegie*; Fugue (unfinished).

With piano—Concerto in C min. [185]; Suite in E-flat [200]; *Ode au Printemps* [76].

With violin—Concertos in B min. [161] and A min. [206]; *La Fée d'Amour* [67].

With 'cello—Concertos in D min. [193] and G.

Chamber-Music

String-octet in C [176]; string-sextet [178]; piano-quintet in A min. [107]; string-quartets in D min. [77], A [90], E min. [136], A min. [137], G [138], C min. (*Suite älterer Form*), D (*Die schöne Müllerin*) and C (*Suite in Kanonform*) [192]; piano-quartets in G and C min. [202]; piano-trios [102, 112, 155, 158].

Violin-sonatas in E min. [73], A [78], D [128], G min. (*Chromatische in einem Satze*) [129] and C min. [145]; violin-suite [210]; fantasias from *Der Fliegende Holländer*, *Tannhäuser* and *Lohengrin* [63]; 17 other pieces [58, 85, 203].

'Cello-sonata [183]; 3 other pieces [59, 86]. Also 2 horn- or 'cello-romances [182].

For Piano

Sonata and Fugue in E-flat min [14]; Fantaisie-Sonate in D min. [168]; 3 *Sonatillas* [99].

Suites [69], in C [71], E min. [72], D [91], G min. [162], and G [163].

Capriccios—*Hommage au Néoromanticisme* [10]; *À la Bohemienne* [40]; in F min. [64], D min. [92], B-flat min. [146] and D-flat [197].

Fantasies—*Dramatique* [19]; *Polonaise* [106]; [119, 142 (in F-sharp)].

Scherzos—*An Manen Scarlattis* [26]; in E-flat [148].

Numerous transcriptions, largely from operas, and fantasias on themes by various composers [4, 7, 11, 13, 18, 28, 34–37, 39, 42–46, 61–62, 65, 68, 70, 81, 121].

6 *Pièces Caractéristiques* [2, 23]; *Sérénades* [1, 30]; *Nocturne* [109]; *Élégies* [133, 149]; *Rhapsodies Élégiaques* [22]; *Rhap. Ungarische* [113]; *Rhap. Spanische* [120]; Cavatina in A-flat and *La Fileuse* [157]; various *Études* [8, 25, 84, 88, 130, 190]; Allegro Agitato [151].

Valses [24, 94, 116, 156, 159, 166, 169, 181]; Mazurkas [30, 38, 83]; Tarantelles [31, 144]; Saltarello [108]; Barcarolle [143].

Many other salon-pieces.

For two pianos—Chaconne in A min. [150]; Fantaisie in G min. [207] (also for piano and strings).

Vocal Works

Operas—*König Alfred*, 1851, *Dame Kobold*, 1870 [154] (both Weimar). Also, not given, *Die Eifersüchtigen* (original text), *Die Parole*, *Benedetto Marcello* and *Samson*.

Music to Genast's *Bernhard von Weimar* (1858). The scenas *Die Jägerbraut* and *Die Hirtin* [199].

Oratorio—*Weltende, Gericht, Neue Welt*, text from the Revelation, 1882 (Leeds) [212].

Choral Works—*Wachet auf!* [180]; *Deutschlands Auferstehung*, 1863 [100]; Psalm 130 [141]; *Im Kahn* and *Der Tanz* [171]; *Morgenlied* and *Einer Entschlafenen* [186]; *Die Tageszeiten* [209]; *Die Sterne; Dornröschen;* various other choruses [97, 122, 184, 195, 198]; some church-music.

Songs—*Traumkönig und sein Lieb* [66]; the cycles *Liebesfrühling* [29], *Sangesfrühling* (30) [98], *Maria Stuart* (11) [172], *Blumensprache* (6) [191] and *Blondel de Nesle* [211]; about 30 other solo-songs. Also duets, etc.

Arrangements

Bach's Chaconne in D min. (for orchestra). Bach's 6 'cello-sonatas, 3 orchestral suites and movements from his violin-sonatas (for piano). Also marches from Handel's *Saul* and *Jephtha*.

Author of *Die Stellung d. Deutschen in d. Gesch. d. Musik*, 1885 (in *Weimar. Jahrbücher*), besides contributions to the *Neue Zeitschrift*. Catalogue of works by Schäfer, 1888, and sketch by Gandolfi, 1904. *G.*

Rahlwes, Alfred (Wesel, 1878). Rhenish choral conductor, trained at the Cologne Conservatory, from 1899 theater-conductor at Stuttgart, Liegnitz and Königsberg, from 1902 leader of the Liedertafel and Philharmonische Chor at Elbing and since 1910 at Halle as conductor of the Franz-Singakademie and from 1913 Rebke's successor as music-director at the University. Has written the comic opera *Jungfer Potiphar*, 1907, the men's chorus *Meereszauber* and other choruses, songs, a piano-quintet and an edition of Handel's *Semele*.

Raida, Karl Alexander (Paris, 1852). German-French conductor and composer of light opera, pupil of the Stuttgart and Dresden Conservatories, in 1878–92 at the Viktoria, Kroll, Walhalla and other theaters in Berlin, founding two societies of dramatic art, in 1895–97 conductor at the new Deutsches Theater in Munich and since 1900 editor for the publisher Prôfit, but now living in Berlin. Has written many effective operettas, ballets, farces, etc., besides books of travel, etc.

Raif, Oscar (Zwolle, 1847–1899, Berlin). Dutch pianist, pupil of his father and Tausig, from 1875 teacher at the Berlin Hochschule, holding the title of royal professor. Wrote a

piano-concerto, a violin-sonata and some piano-pieces. *G.*

Raimann, Rudolf (Veszprim, 1861–1913, Vienna). Hungarian composer of the opera *Enoch Arden*, 1905, and about 15 operettas, etc., for Hamburg, Vienna, Munich and Pest, besides piano-pieces and songs.

Raimondi, Ignazio (Naples, ?1733–1813, London). Italian violinist, in 1762–80 conducting concerts at Amsterdam and after 1791 in London. Wrote the comic opera *La Muette*, 1791, the descriptive symphonies *Les Aventures de Télémaque*, 1777, an *La Battaglia*, other orchestral pieces, many quartets, trios, violin-sonatas, etc. *G.*

Raimondi, Pietro (Rome, 1786–1853, do.). Industrious and ingenious Italian composer, trained at the Conservatorio della Pietà in Naples, from 1807 active at Genoa, but with trips elsewhere, in 1824–32 opera-director at Naples and from 1825 teacher at the Conservatory, from 1832 teacher at the Palermo Conservatory and in 1852–53 for a few months maestro at St. Peter's in Rome. Wrote about 60 operas and other stage-works (from 1807), several oratorios, many masses and other church-music, including 4 Requiems and settings of all the Psalms in Palestrina-style. He had extraordinary contrapuntal facility, so that several of his works were susceptible of varied renderings (as, notably, 3 oratorios that could be given either separately or simultaneously), and many were otherwise almost incredibly intricate. Memoir by Cicconetti, 1867. *G.*

Rains, Leon (New York, 1870). American operatic bass, pupil of Saenger and Bouhy, in 1897–99 touring in the United States with the Damrosch Company and then with Melba, since 1899 engaged at the Dresden Opera, but with many appearances elsewhere (Metropolitan, New York, in 1908). *A.*

Raisa, Rosa [**Burchstein**] (Bielostok, 1893). Brilliant Polish operatic soprano, trained at the Naples Conservatory, making her début in 1913 at Parma and then at Rome and London, since 1914 with the Chicago Opera Company, but also appearing often in South America. *A.*

Raison, André. 17th C.

Ramann, Lina (Kitzingen, 1833–1912, Munich). Able Bavarian teacher and writer, pupil of Frau Brendel, from 1853 teaching at Gera and also in America, from 1858 head of a teachers' seminary at Glückstadt (Holstein) and in 1865–90 director (with Ida Volkmann) of a noted music-school in Nuremberg, then removing to Munich. Wrote two works on musical education (1868, '69) a volume of essays, *Aus d. Gegenwart*, 1868 (originally contributed to the Hamburg *Jahreszeiten*), *Bach u. Händel*, 1869, a life of Liszt (3 vols. 1880–94), with other studies of Liszt (1880, '86) a translation of his literary works (6 vols. 1880–83) and a *Liszt-Pädagogium*, 5 vols. (his piano-works, emended and annotated). Wrote also some piano-pieces and a *Grundriss d. Technik*. Memoir by Ille-Beeg, 1914. *G.*

Rameau, Jean Philippe (Dijon, 1683–1764, Paris), son of an organist. Distinguished French organist, theorist and composer, precocious as a player, but mostly self-taught, with some useful experience in 1701 as violinist in an itinerant theatrical troupe. From 1702 he was organist successively at Avignon, Clermont (now C.-Ferrand), Paris (1705–08), Avignon Cathedral, Lyons and Clermont again, attracting attention by the excellence of his playing. In 1723 he settled in Paris and, while holding his place as a leading organist (at Ste.-Croix-de-la-Bretonnerie), at once was noted as an innovator in harmonic method and after 1733 as an effective composer of opera. Under the powerful patronage of La Pouplinière the success of his *Castor et Pollux* in 1737 led to his popular recognition as the natural successor of Lully and ultimately to his appointment by Louis XV as Compositeur de Cabinet. His prominence, however, for a time provoked sharp controversy. Thenceforward he devoted himself assiduously to writing for the stage, though without neglecting the development of his ideas as theorist. His operas often suffer from the poverty of their librettos and seem pale by comparison with many in the next period, but have real substance and interest in relation to the growth of French opera. The striking points in his theory of harmony are chord-building by thirds, the recognition of the identity of chords through all inversions and a general doctrine of chord-progression by means of a 'fundamental bass,' which may or may not correspond with the actual bass. Details in his system were undoubtedly imperfect, but he gave an impulse to the rational systemization of harmony that has done lasting good. His main publications in this field were the *Traité d' Harmonie*, 1722, *Nouveau Système de Musique Théorique*, 1726, *Plan Abrégé d'une Méthode Nouvelle d'Accompangnement*, 1730, *Génération Harmonique*, 1737, *Démonstration du Principe de l' Harmonie*, 1750, and *Observations sur notre Instinct pour la Musique*, 1754, besides others extending these, some articles in periodicals and various polemical pamphlets. His operas include the following:

Samson (about 1730, not given), *Hippolyte et Aricie*, 1733, *Les Indes Galantes*, 1735 (ballet), *Castor et Pollux*, 1737, *Les Fêtes d'Hébé*, 1739 (ballet), *Dardanus*, 1739, *Le Temple de la Gloire*, 1745, *Les Fêtes de Polymnie*, 1745 (ballet), *La Princesse de Navarre*, 1747 (ballet), *Les Fêtes de l'Hymen et de l'Amour*, 1747 (ballet), *Zaïs*, 1748 (ballet), *Pygmalion*, 1748 (ballet), *Naïs*, 1749, *Platée*, 1749 (ballet), *Zoroastre*, 1749 (music of *Samson* to new text), *Acante et Céphise*, 1751 (pastoral), *La Guirlande*, 1751 (ballet), *Daphné et Eglé*, 1753, *Lysis et Délia*, 1754, *La Naissance d'Osiris*, 1754, *Anacréon*, 1757 (ballet), *Zéphire*, 1757, *Nélée et Mirthis*, 1757, *Le Retour d'Astrée*, 1757, *Les Surprises d'Amour*, 1759, *Les Sybarites*, 1760, *Les Paladins*, 1760, and some divertissements.

He also published several sets of harpsichord-pieces (1706–41), often accompanied by important notes as to method of performance. A complete edition of these was edited by Riemann. In 1895 a standard edition of all his works was undertaken by Durand under the supervision of

Saint-Saëns and Malherbe (18 vols. to 1914). This includes a volume of cantatas and two of motets. Memoirs by Chabanon, 1764, Maret, 1766, Poisot, 1864, Nisard, 1867, Pougin, 1876, Garraud, 1876, Grigne, 1876, Brenet, 1898, 1902–03, Laurencie, 1907–08, Laloy, 1908, etc. *G.*

Ramis de Pareja, Bartolomeo (?1440–1495?). 15th C.

Randegger, Alberto (Trieste, 1833–1911, London). Noted Italian-Austrian singing-master and conductor, pupil of Lafont and L. Ricci, from about 1850 active as theater-conductor in Dalmatia and Italy and from 1855 prominent in London as teacher (from 1868 in the Royal Academy and later also at the Royal College). Besides casual engagements in 1879–85 he was conductor for the Carl Rosa Company, in 1887–98 for Harris at Drury Lane and Covent Garden (Italian opera), in 1895–97 for the Queen's Hall Choral Society and in 1881–1905 Benedict's successor at the Norwich Festivals, in which he was specially successful. Wrote the operas *Il Lazzarone*, 1852, *Bianca Capello*, 1854, and *The Rival Beauties*, 1864, the cantata *Fridolin*, 1873, the scenas *Medea*, 1869, and *Saffo*, 1875, Psalm 150, 1872, the tenor ode *The Prayer of Nature*, 1887, many songs and a *Primer of Singing*. See *Musical Times*, 1899. *G.*

Randegger, Alberto Iginio (Trieste, 1880–1918, Milan), nephew of the above. Italian-Austrian violinist and composer, appearing in London when only sixteen, trained at the Royal Academy there and at the Milan Conservatory, from 1902 active in London and later at Trieste. Wrote the operas *L'Ombra di Werther*, 1899, *Maria di Breval* (1907) and *L'Amante Ideale*, 1917, several orchestral works, a violin-concerto (1902), a violin-sonata, *Bohemian Dances* and other violin- and piano-pieces, and about 100 songs (with or without orchestra).

Randel, Andreas (n. Karlskrona, 1806–1864, Stockholm). Swedish violinist, pupil of Cherubini and Baillot, for many years playing in the court-orchestra at Stockholm (finally concertmaster) and also teaching in the Conservatory. Wrote orchestral pieces, violin-concertos and fantasias, quartets and much vocal music, with some music for plays. He contributed to the effective use of national theme-material.

Randhartinger, Benedict (n. Melk, 1802–1893, Vienna). Able Austrian tenor, conductor and composer, as a boy Schubert's fellow-pupil under Salieri in the Vienna court-choir, to which, after experience as law-student and as secretary to Count Szecheny, he returned in 1832. From 1844 he was deputy-director under Assmayer and in 1862–66 his successor as court-director. He was a faithful friend of Schubert till his death. Wrote about 600 works, including 2 symphonies, a quintet, quartets, a trio, many masses and motets, a multitude of songs, an opera, etc. *G.*

Randolph, Harold (Richmond, Va. 1861). Gifted American pianist, trained at the Peabody Conservatory (Baltimore), from 1885 teaching there and in 1898 succeeding Hamerik as director. From 1885 he was also organist at the Cathedral (R. C.) and in 1890–96 at Emmanuel Church. With Hutcheson he has given many two-piano recitals and has appeared as soloist with all leading orchestras. He has also directed a Bach Choir in renderings of extended choral works. *A.*

Rangström, Ture (Stockholm, 1884). Swedish composer of modern tendency, pupil of Hey, Lindegren and Pfitzner, since 1907 a leading vocal teacher in Stockholm and critic for the *Dagblad*. Has written the opera *Die Kronbraut*, 1919, a symphony in memory of Strindberg (1915), the orchestral *Dithyrambe*, 1910, *Ein Mittsommerstück*, 1911, *Ein Herbstgesang*, 1912, and *Es siegt das Meer*, 1914, a *Rhapsodie* for string-quartet, a violin-suite, piano-preludes, many songs and ballads.

Rappold, Marie, née Winterroth (Brooklyn, 1880?). Excellent American operatic soprano, pupil of Saenger, from about 1900 appearing in concert and since 1905 a favorite at the Metropolitan, New York, as well as singing in 1909–10 at Bucharest and Paris, in 1911 at Milan and in 1916–17 with the Ellis troupe. She separated from her husband, Dr. Julius Rappold, in 1906 because he objected to her stage-career and in 1913 married the tenor Rudolf Berger. *A.*

Rappoldi, Eduard (Vienna, 1831–1903, Dresden). Eminent Austrian violinist, chiefly trained at the Vienna Conservatory, from 1854 in the court-orchestra there, from 1861 concertmaster of the Rotterdam orchestra, from 1866 conductor successively at Lübeck, Stettin and Prague, in 1871–77 teacher at the Berlin Hochschule, in 1878–98 concertmaster at the Dresden Opera and also from 1893 teacher at the Conservatory. While in Berlin he played viola in the Joachim Quartet and in Dresden was active in promoting chamber-music. Wrote some symphonies, quartets, 2 violin-sonatas, a piano-sonata and pieces, etc. His wife, née Laura Kahrer (b. 1853), was a highly accomplished pianist, from 1870 counted one of the best in Germany. Their son **Adrian** (b. 1876) is a fine violinist and is since 1917 one of the directors of the Dresden Conservatory. *G.*

Raselius, Andreas (?1563–1602). 16th C. *G.*

Rasmadze, Alexander Salomonovitch (Penza, 1845–1896, Moscow). Russian writer, educated at Moscow University and the Leipzig Conservatory, in 1869–75 lecturer on music-history at the Moscow Conservatory and then editor of the *Musikal. Boten*, besides writing for other journals. Author of works on the Russian opera (1886) and the history of music in Russia (1888), besides writing effective songs and piano-pieces.

Rasse, François (Helchin, 1873). Belgian composer of the opera *Deïdamie*, 1906.

Rastrelli, Joseph (Dresden, 1799–1842, do.). Saxon conductor and composer, pupil of his father and Mattei, in 1829 assistant-conductor at the Dresden Opera and from 1830 court-

director. Wrote 7 operas, including *Salvator Rosa*, 1832, and considerable church-music.

Rasumovsky, Andreas Kyrillovitch (in the Ukraine, 1752–1836?). Russian admiral and from 1792 ambassador at Vienna, where in 1788 he had married one of the famous Thun sisters. He was a good violinist and, like his brother-in-law Prince Lichnowsky, a patron of Beethoven. In 1808–16 he maintained a notable Quartet (playing second, with Schuppanzigh, Weiss and Lincke). Loss of a part of his palace by fire in 1815 led to his retirement into obscurity. To him Beethoven dedicated the three quartets, op. 59 (1808) and also (with Prince Lobkowitz) the 5th and 6th Symphonies (1809). *G.*

Rasumovsky, Demetrius Vassilievitch (Kiev, 1818–1889, Moscow). Russian priest and church-musician, from 1866 professor at the Moscow Conservatory, from 1863 writing a long series of treatises and monographs on the music of the Greco-Russian Church.

Ratez, Émile Pierre (Besançon, 1851–1905, Lille). French composer, trained at the Paris Conservatory, from 1881 violist at the Opéra-Comique, later chorusmaster for the Colonne Concerts, and from 1891 head of the Lille Music School. Wrote the operas *Ruse d'Amour*, 1885, *Lydéric*, 1895, and *Le Dragon Vert*, 1907, the symphonic poem *Scènes Héroïques*, an orchestral suite and sinfonietta, a piano-quintet, quartet and 3 trios, a string-trio, a violin-sonata and suite, pieces for violin, oboe, horn, etc., besides text-books in harmony and counterpoint.

Rath, Felix vom (Cologne, 1866–1905, Munich). Gifted Rhenish composer, pupil of Max Pauer, Reinecke and Thuille, from about 1885 living in Munich. Wrote a symphony, a piano-concerto, a piano-quartet, a violin-sonata, piano-pieces and songs, all of notable value.

Rau, Heribert. Author of the libretto of Marschner's *Adolf von Nassau* (1844) and of lives of Beethoven (1852, 4th ed. 1903) and Mozart (1856, 6th ed. 1911).

Rau, Karl August (Frankfort, 1890–1921, Karlsruhe). Hessian student of music-history, educated at Lausanne, Paris and Munich (Ph.D. 1913), from 1913 active at Bückeburg (except 1915 in Frankfort), where in 1917 he organized an Institut für musikwissenschaftliche Forschung. Author of a monograph on L. Vittori (1916) and a *Musikgeschichte* (1918).

Rauchenecker, Georg Wilhelm (Munich, 1844–1906, Elberfeld). Bavarian conductor and composer, pupil of Th. Lachner, Baumgartner and Jos. Walter, in 1860–62 violinist at Lyons, then conductor at Aix and Carpentras, from 1868 head of the Avignon Music School, from 1873 town-director at Winterthur (Switzerland), in 1884 conductor of the Berlin Philharmonic, from 1885 director of the Musikverein at Barmen and from 1889 orchestral conductor at Elberfeld and head of his own music-school. Wrote the operas *Die letzten Tage von Thule*, 1889, *Ingo*, 1893, *Don Quixote*, 1897, *Sanna*, 1898, *Zlatorog*, 1903, and *Der Florentiner*, 1910, 2 symphonies, a wind-octet, a string-sextet, 6 string-quartets, an *Orientalische Fantasie* for violin with string-quintet, etc.

Raugel, Félix (St. Quentin, 1881). French church-musician, pupil of the Schola Cantorum in Paris and the École des Hautes Études Sociales, since 1911 choirmaster at St.-Eustache and also leader of the Société de Musique Ancienne at Lille. In 1908 (with Borrel) he started at Paris the Société Hændel for the study of early music. Has written litanies and organ-pieces, with articles in periodicals, and *Les Orgues de l'Abbaye de St.-Mihiel*, 1920.

Raupach, Hermann Friedrich (Stralsund, 1728–1778, Petrograd). Pomeranian composer, 1756 director of the Petrograd Opera, writing the operas *Alceste*, 1758 (in Russian), and *Siroe*, 1766, 3 ballets and choruses for *Neue Lorbeern*.

Rautenstrauch, Johannes (Grossenhain, 1876). Saxon historical student, educated at Leipzig University (Ph.D. 1906), now teacher at the Markranstädt Gymnasium, author of a monograph on the history of the Saxon Cantoreien (1906, enlarged 1907).

Rauzzini, Venanzio Matteo (Rome, 1747–1810, Bath). Italian tenor, from 1756 singing on various Italian stages, from 1767 at Munich and in 1774–78 in London, where and at Bath he was a favorite vocal teacher. Wrote 8 operas (from 1769), 4 quartets, 3 violin-sonatas, 4-hand piano-sonatas, etc. *G.*

Ravanello, Oreste (Venice, 1871). Excellent Italian organist and composer, pupil of Agostini, Girardi and the Liceo Marcello, Venice, from 1893 second organist at S. Marco and from 1895 first, from 1898 maestro at S. Antonio in Padua, from 1902 teacher at the Liceo Marcello and since 1914 Pollini's successor as director of the Padua Istituto. Has written about 25 masses, 2 Requiems, many motets, 2 cantatas, pieces for string-orchestra, a string-quartet, a piano-trio, a sonata for violin and organ, many organ- and piano-pieces, methods for the organ and the harmonium, and a work on *Il Ritmo del Canto Gregoriano*, besides for a time editing a collection of organ-works for church-use.

Ravel, Maurice (n. Pau, 1875). Eminent French composer, trained at the Paris Conservatory (many prizes, but not the Prix de Rome), from about 1900 increasingly recognized as one of the finest of the impressionists, but with a peculiar strength and firmness in the handling of detail. He presents some analogies with Debussy, but has also been much affected by Rimsky-Korsakov and other Russians. His works include

For orchestra—overture, *Shéhérazade*, 1898; *Rapsodie Espagnole*, 1907 (4 movements, the 3d from *Sites Auriculaires* below); the ballets *Daphnis et Chloë*, *La Mère l'Oye* (from piano-suite) and *Adélaïde* (from *Valses Nobles* below).

Piano-concerto on Basque themes.

For voice and orchestra—*Asie*, *La Flûte Enchantée* and *L'Indifférent* from Klingsor's *Shéhérazade* (1904); *Le Noël des Jouets*, text original (1905); *Trois Poëmes* from Mallarme (with piano, strings and wood-wind).

Operas—*L'Heure Espagnole*, 1911 (1-act comedy); *La Cloche Engloutie* (not yet given).
Oratorio—*St. François d'Assisi*.
Chamber-music—string-quartet in F (1903–04); piano-trio in A min. (1916); Introduction and Allegro for harp, flute, clarinet and string-quartet (1906).
For piano—*Menuet Antique*, 1896; *Pavane pour une Enfant Défunte*, 1899; *Jeux d'Eau*, 1902; *Sonatine* 1905; *Miroirs*, 1906; *Gaspard de la Nuit*, 1908; *Sérénade Grotesque; Menuet* on the name of Haydn; *Valses Nobles et Sentimentales; Prélude*.
(2 pianos) *Les Sites Auriculaires*.
(4 hands) *La Mère d'Oye* (5 'pieces enfantines').
For voice and piano—*Ballade de la Reine Morte d'Aimer* (de Marès), *Un Grand Sommeil Noir* (Verlaine); *Sainte* (Mallarmé); *2 Épigrammes* (Marot); *Si Morne* (Verhaeren); *Manteau des Fleurs* (Gravollet); *Les Grands Vents Venus d'Outre-Mer* (de Régnier); *5 Histoires Naturelles* (Renard); *Sur l'Herbe; Vocalise en forme d'Habanera*. Also 5 Greek folk-songs (arr.)
Arrangements—Debussy's *Après-Midi d'un Faune* (piano, 4 hands) and *Nocturnes* (2 pianos).

Sketches by Malherbe, 1910 (*I. M. G. Sammelbde.*), Séré, 1911, Manuel, 1914, and Jean-Aubry, 1916. *G, A.*

Ravenscroft, Thomas (1593–1635?). 17th C. *G.*

Ravera, Niccolò Teresio (Alessandria, 1851). Italian composer, trained at the Milan Conservatory (several prizes). Has written the operas *Une Folle Journée*, 1888, *Lucette et Colin*, 1888, *Fiamma*, 1890, *Le Divorce de Pierrot*, 1892, *La Mare au Diable*, 1895, *Pierrette Somnambule*, 1900, *La Sotie de Bridoye*, 1902, and *Estelle*. At one time he was conductor at the Théâtre Lyrique in Paris.

Ravina, Jean Henri (Bordeaux, 1818–1906, Paris). French pianist, pupil of the Paris Conservatory, from 1837 a popular player and teacher in Paris, but with trips to Russia in 1853 and to Spain in 1871. From 1861 he was a member of the Légion d'Honneur. Wrote much effective salon-music and many études, besides a concerto and 4-hand arrangements of Beethoven's symphonies. *G.*

Raway, Erasme (Liège, 1850–1918). Belgian priest, long in Brussels. Wrote not only church-music, but the orchestral pieces *Symphonie Libre*, *Les Adieux*, *Ode Symphonique*, etc., the 'dilogie' *Freya*, 1908, and songs.

Raymond, George Lansing (Chicago, 1839). American æsthetician, in 1893–1905 professor at Princeton University, among whose various books is the valuable *Rhythm and Harmony in Poetry and Music*, 1895. *A.*

Raymond, Georges Marie (Chambéry, 1769–1839, do.). French teacher of history and mathematics at Geneva and from 1811 head of the Chambéry Collège, author of various essays on church-music, acoustics, etc. (from 1811).

Rea, William (London, 1827–1903, Newcastle). English organist and conductor, pupil of Pittman, W. S. Bennett, Dreyschock and the Leipzig Conservatory, from about 1850 giving chamber-concerts in London, besides from 1843 holding church-positions, and from 1856 leading choral and orchestral societies. In 1860–88 he was municipal organist at Newcastle and from 1864 also at Shields. Mus.D. of Durham Univ. in 1886. *G.*

Read, Angelo McCallum (n. St. Catherine's, 1854). Canadian organist and choral conductor, pupil of the Leipzig Conservatory, appearing there in 1883, since 1894 active at Buffalo and St. Catherine's as teacher and conductor. Has written the cantatas *David's Lament*, 1903, *A Song of the Nativity* and *It is Finished!*, an *a cappella Ave Verum Corpus*, an oratorio, a mass, other church-music, piano-pieces and some overtures. *A.*

Reay, Samuel (Hexham, 1822–1905, Newark). English organist, pupil of Henshaw and Stimpson, in 1841–47 the latter's successor at Newcastle, then chiefly in London and in 1864–1901 at Newark-on-Trent, where he was also song-schoolmaster at the Grammar School and leader of a choral society. Wrote Psalm 102, services, anthems, fine part-songs and madrigals, besides editing *Songs and Ballads of Northern England*, 1892. In 1879 at London he introduced the two comic cantatas of Bach. *G.*

Rebel, François (Paris, 1701–1775, do.), son of the next. French violinist, pupil of his father and in the orchestra of the Opéra when but thirteen. There he joined Francœur, with whom in 1733–44 he shared the leadership, in 1752–53 the office of inspector and in 1757–67 and 1772–75 that of manager or impresario, besides from 1749 being in court-service. Wrote about 10 operas with Francœur (1726–49) and some church-music. *G.*

Rebel, Jean Ferry (1661–1747). 17th C. *G.*
Rebello, João Lourenço (1609–1661). 17th C.

Reber, Napoléon Henri (Mulhouse, 1807–1880, Paris). Eminent Alsatian composer, trained at the Paris Conservatory and from 1851 professor there, in 1861 taking Halévy's place and from 1871 also acting as inspector of the branch schools. In 1853 he was elected to the Académie. His style was rich and solid, but not strikingly individual or original. Wrote the comedy-operas *La Nuit de Noël*, 1848, *Le Père Gaillard*, 1852, *Les Papillottes de M. Benoist*, 1853, *Les Dames Capitaines*, 1857, *Le Ménétrier à la Cour* and *Naïm* (grand opera), the ballet *Le Diable Amoureux*, 1840, 4 symphonies, an overture, the scènes lyriques *Roland*, a suite (small orchestra), a string-quintet, 3 string-quartets, a piano-quartet, 7 piano-trios, violin- and piano-pieces, several choruses (including an Ave Maria and an Agnus Dei with organ), over 30 songs and a series of vocalises, besides an excellent text-book in harmony (1862). *G.*

Řebiček, Josef (Prague, 1844–1904, Berlin). Able Bohemian violinist and conductor, trained at the Prague Conservatory, in 1861–63 in the Weimar court-band, then concertmaster at the Bohemian Opera at Prague, from 1868 in a like post at Wiesbaden, from 1882 concertmaster and also director at the Warsaw Opera, in 1891–93 conductor at the Pest Opera, then conductor at Wiesbaden and in 1897–1903 conductor of the Berlin Philharmonic, following Mannstädt. Wrote a symphony, the orchestral *Huldigungs-*

festklänge (on Dutch themes), a violin-sonata, violin- and piano-pieces.

Rebikov, Vladimir Ivanovitch (Krasnoyarsk, 1866). Eccentric Russian (Siberian) composer, pupil of the Moscow Conservatory, with further study in Berlin and Vienna, in 1894 producing an opera at Odessa, in 1898–1902 active at Kishinev as head of a branch of the Russian Musical Society and then living in Berlin and Vienna. Except in a few early works, he has pushed the use of formlessness and discord to the extreme in trying to express emotionality without intellectuality. He has also experimented with short pieces for piano or voice in which tone and physical mimicry are combined. Has written the opera *In the Thunderstorm*, 1894, the 'psychological' dramas *The Christmas-Tree*, 1903, *Thea*, *The Abyss*, *The Woman with the Dagger*, *Alpha and Omega*, *Narcissus*, *Arachne* and *Les Fables de Kŕylov*, the fairy-opera *Le Prince Charmant*, the pantomime *Little Snow-White*, 1909, 2 orchestral suites, the 'psychological' tone-pictures *Esclavage et Liberté*, *Chansons du Cœur*, *Aspirer et Atteindre*, *Cauchemar* and *Conte de la Princesse et du Roi des Grenouilles*, a variety of piano-suites and pieces, pictorial, fantastic and fanciful (including *Mélomimiques*), many vocal pieces of a similarly mimetic kind, etc. Author of essays *Orphée et les Bacchantes* and *La Musique de 1960* and a translation of Gevaert's *Instrumentation*. See Montagu-Nathan's *Contemporary Russian Composers*, 1917.

Rebling, Gustav (Barby, 1821–1902, Magdeburg). Able Saxon organist, pupil of Fr. Schneider, from 1839 active in Magdeburg, at first at the Wallonenkirche, from 1853 choirmaster at the Cathedral and teacher at the Gymnasium and from 1858 organist at the Johanniskirche. In 1846–97 he directed a church choral society. Wrote Psalms, motets, 2 'cello-sonatas, organ- and piano-pieces, etc.

Rebner, Adolf (Vienna, 1876). Excellent Austrian violinist, pupil of the Vienna and Paris Conservatories, since 1896 at Frankfort, for some years as concertmaster at the Opera and playing in the Museumsquartett, in 1904 following Heermann as professor at the Hoch Conservatory and also head of his own Quartet, which has had extended success.

Redern, Friedrich Wilhelm, Graf von (Berlin, 1802–1883, do.). From 1842 government superintendent of music, including the Domchor and the army-bands. Wrote the opera *Christine*, 1860, a cantata, 2 overtures, band-marches, etc.

Redhead, Richard (Harrow, 1820–1901, Hellingley). Useful English church-musician, trained by Vicary at Magdalen College, Oxford, from 1839 organist at All Saints, London (Margaret St.) and from 1864 at St. Mary Magdalene (Paddington). Wrote services, canticles, etc., and edited many collections of Anglican service-music (1840–81). *G.*

Redman, Harry Newton (Mt. Carmel, Ill. 1869). American composer, pupil of Chadwick, since 1897 teacher at the New England Conservatory (Boston). Has written 2 string-quartets, 2 violin-sonatas, piano-pieces and songs, besides piano-studies. *A.*

Rée, Anton (Aarhus, 1820–1866, Copenhagen). Danish pianist, pupil of J. Schitt and K. Krebs, with some lessons from Chopin, from 1839 concertizing in Vienna and Paris and from 1842 teacher and correspondent at Copenhagen. Author of *Musik-historiske Momenter*, piano-pieces and studies.

Rée, Louis (Edinburgh, 1861). Scottish pianist, pupil of the Stuttgart Conservatory and of Leschetizky, settling at Vienna. Has written a piano-concerto (1910), a two-piano *Suite Champêtre* and set of variations, 4-hand *Walzer*, many other piano-works and songs. He and his wife, née Susanne Pilz, are noted for their two-piano recitals.

Reed, Thomas German (Bristol, 1817–1888, n. London). Noted English conductor and manager, appearing as pianist when but ten, in 1838–51 his father's successor as director of the Haymarket Theatre in London and from 1855, with his wife, née Priscilla Horton (1818–1895), who was both actress and singer (contralto), manager of remarkably effective 'Entertainments' (plays, operettas, etc.), to which he added also at one time a series of comic operas, as a rule the musical accompaniments being given on the piano. His son Alfred continued the enterprise till 1895. *G.*

Reeve, William (London, 1757–1815, do.). English composer and producer of about 40 operettas, pantomimes, etc. (from about 1790), writing also glees and songs. From 1792 he was organist at St. Martin's (Ludgate) and from 1802 part-owner of Sadler's Wells Theatre. *G.*

Reeves, John Sims (Woolwich, 1818–1900, Worthing). Eminent English tenor, as a youth facile with several instruments, pupil of J. B. Cramer, Callcott, Hobbs, Cooke, Bordogni and Mazzucato, making his stage-début in 1839 (as baritone) and, more significantly, in 1846 at Milan. Till about 1865 he continued to sing in opera in England with good success. But his most brilliant triumphs were in oratorio and concert, especially at the provincial festivals, many important works being written specially for him. He did not retire till 1891 and sang more or less later, even making a South African tour in 1896. Author of *Fifty Years of Artistic Life*, 1889, and *On the Art of Singing*, 1900. Memoir by H. S. Edwards, n. d. *G.*

Reger, Max (n. Bayreuth, 1873–1916, Jena). Distinguished Bavarian pianist and composer, educated originally as a school-teacher, in music pupil of his father and especially Riemann, beginning composition while only a boy, in 1895–96 teacher at the Wiesbaden Conservatory, from 1897 living at Weiden and from 1901 at Munich, thence making tours as pianist in Germany, Austria and Switzerland and in 1905–06 teaching at the Conservatory and leading the Porges Gesangverein, in 1907–08 music-director

at Leipzig University, from 1907 for over ten years professor at the Conservatory, besides in 1911–14 serving as court-director at Meiningen. Mus.D. of both Jena and Heidelberg Univs. and holder of many other honors. In spite of the brevity of his life the force and fertility of his genius have made him famous. His power of original invention, his amazing command of every resource of construction and the elevation and earnestness of his creative impulse combined to lead many to call him the successor of Brahms. But the richness of his equipment led him to indulge in much overcomplexity, amounting often to useless abstruseness. He lacked a due sense of proportion, gradation and the preparation of climaxes. His greatest success was in the field of organ-music. The list of his works is as follows (opus-nos. in brackets):

For orchestra—*Sinfonietta* [90]; *Serenade* [95]; Variations and Fugue on theme by J. A. Hiller [100]; *Symphonischer Prolog zu einer Tragödie* [108]; *Eine Lustspiel-ouvertüre* [120]; *Konzert im alten Styl* [123]; *Romantische Suite* [125]; 4 *Tondichtungen nach Böcklin* [128]; *Ballet-Suite* [130]; Variations and Fugue on theme by Mozart [132]; *Eine vaterländische Ouvertüre* [140]. Violin-concerto in A [101]; *Romanzen* in G and D, for violin [50]. Piano-concerto in F min. [114].

Chamber-music—String-sextet in F [118]. Piano-quintet in C min. [64]; quintet in A, for clarinet and strings [146]. String-quartets in G min. and A [54], D min. [74], E-flat [109] and F-sharp min. [121]. Piano-quartets in D min. [113] and A min. [133]. String-trio in A min. [77b]; piano-trios in B min. [2] and E min. [102]; serenades in G min. and D min., for string-trio [141] and in D, for flute, violin and viola [77a]. Violin-sonatas in D min. [1], D [3], A [41], C [72], F-sharp min. [84], E min. [122] and C min. [139]; 11 do. for violin solo [42, 91]; 2 violin-suites in F min. [93] and A min. [103a]; Prelude and Fugue for violin [117]; some other violin-pieces. 'Cello-sonatas in F min. [5], G min. [28], F min. [78] and A min. [116]; 3 suites for 'cello solo [131]. 3 suites for viola solo. Clarinet-sonatas in A-flat and F-sharp min. [49] and B [107].

For organ—Sonatas in F-sharp min. [33] and D min. [60]. Suites in E min. [16] and G min. [92]. Fantasias and Fugues in C min. [29], on B-A-C-H [46] and *Symphonische* [57]; Prelude and Fugue in G-sharp min.; Variations and Fugue on original theme [73]; Introduction, Passacaglia and Fugue in E min. [127]; 9 easy Preludes and Fugues [56, 85]. 7 Fantasias on chorales [27, 30, 40, 52]. 52 easy chorale-preludes [67]. 65 pieces [7, 47, 59, 63, 65, 69, 79, 80, 129, 135, 145] and *Romanza* in A-flat. Variations on 2 patriotic songs. Arrangements of 15 of Bach's clavier preludes and fugues, of selected chorale-preludes and of the 2-part inventions as trios (with Straube).

For piano—(two pianos) Variations and Fugue on theme by Beethoven [86]; Introduction, Passacaglia and Fugue [96].

(4 hands) About 35 pieces [9, 10, 22, 34, 58, 94]; difficult arrangements of 8 of Bach's large organ-works [89, 99, 115, 134, 143] and of his orchestral suites and Brandenburg concertos.

(2 hands) About 100 pieces [11, 13, 17, 18, 20, 24, 25, 26, 32, 36, 44, 45, 53, 82]; arrangements of Hugo Wolf's overture *Penthesilea* and *Italienische Serenade*, of d'Albert's overture *Esther*, of songs by Wolf, Jensen and Brahms, etc.

[Op. 79 is a miscellaneous collection of pieces for piano, for organ, for violin, for 'cello and for voice.]

Church-music—*Der evangelische Kirchenchor* (40 choruses); 4 chorale-cantatas (*Vom Himmel hoch, O wie selig, O Haupt voll Blut und Wunden, Meinen Jesum lass ich nicht*); 38 motets for the Catholic service; many other pieces, often *a cappella*; Psalm 100 [106]; *Palmsonntagmorgen*.

Other choral works—*An den Gesang* [21]; *Gesang der Verklärten* [71]; *Die Nonne* [112]; *Die Weihe der Nacht* [119]; *Römischer Triumphgesang* [126]; *Requiem* and *Der Einsiedler* [144]; many other choruses and part-songs, often *a cappella*.

Vocal solos—*An der Hoffnung* (alto and orch.) [124]; *Hymne der Liebe* (baritone do.) [136]; about 300 songs, mostly with piano.

He was also author of a *Modulationslehre*, 1903 (12th ed. 1919). Catalogue of works by Altmann, 1917. Sketches and studies by Braungart, 1907 (in *Monographien moderner Musiker*), Robert-Tornow, 1907, Junk, 1910, W. Fischer, 1911, Hehemann, 1911, Rabich, 1914, Grace, 1916 (in *Musical Times*), Poppen, 1917, Isler, 1917, H. Unger, 1921, K. Hasse, 1921, Segnitz, 1921, Lindner, 1922, and Bagier, 1923. *G.*

Regis, Johannes. 15th C. *G.*

Regnart, Jacob (1540–1600). 16th C. *G.*

Rehbaum, Theobald (Berlin, 1835–1918, do.). Prussian violinist and composer, trained in the Berlin Domchor and by H. Ries and Kiel, writing both text and music for the comic operas *Don Pablo*, 1880, *Das steinerne Herz*, 1885, *Turandot*, 1888, etc., several choral works (including *Der Muse Sendung*), songs and methods for violin and viola, besides translating and editing many stage-works. He held the title of professor.

Rehberg, Willy (Morges, 1863). Able Swiss pianist and conductor, pupil of his father, the Zurich Music School and the Leipzig Conservatory, in 1885–90 teaching at the latter and also in 1888–90 leading the court-orchestra and the Singakademie at Altenburg. From 1890 he was in Geneva teaching at the Conservatory and from 1892 also conducting the city-orchestra, in 1907 went to teach at the Hoch Conservatory in Frankfort, from 1917 co-director of the Music High School in Mannheim (with Welcker) and since 1921 Suter's successor as head of the Basel Conservatory. Has written a violin-sonata, 2 piano-sonatas, etc.

Rehfeld, Fabian (Tuchel, 1842–1920, Berlin). Prussian violinist, pupil of Zimmermann and Grünwald, in 1873–98 concertmaster of the court-orchestra in Berlin, holding the title of chamber-musician from 1868 and that of professor from 1903. Wrote able concert-pieces, including the dramatic scene *Vision*, *Saltarello*, *Andante Pathétique*, etc., and songs.

Reicha, Anton (Prague, 1770–1836, Paris). Eminent Bohemian composer and theorist, pupil of his uncle (leader of the Bonn court-band), from 1788 flutist in the Bonn orchestra, in 1794–99 teacher in Hamburg and in 1801–08 in Vienna. At both Bonn and Vienna he was intimate with Beethoven. From 1808 he lived in Paris, gradually winning notice as composer and excellent teacher, and from 1818 was professor at the Conservatory (succeeding Méhul). In 1831 he was elected to the Légion d'Honneur and in 1835 to the Academie. The notable clarity of his mind is shown in his dextrous chamber-music and in the brilliance of his theoretical works, though some of his doctrines in the latter have been challenged. Wrote the operas *Cagliostro*, 1810,

Natalie, 1816, and *Sapho*, 1822 (besides 2 earlier), 2 symphonies, a decet for wind and strings, an octet do., 6 string-quintets, a quintet for clarinet and strings and 24 for wind, 20 string-quartets, 6 quartets for flute and strings, a quartet for flutes, a piano-quartet with wood-wind, 6 string-trios, a 'cello-trio, 24 horn-trios, 22 flute-duets, 6 violin-duets, 12 violin-sonatas, and very numerous sonatas, fugues, variations, études, etc., for piano, including *L'Art de Varier* (57 variations). Author of *Études ou Théories pour le Pianoforte*, 1800, *Traité de Mélodie*, 1814 (11th ed. 1911), *Cours de Composition Musicale*, 1818, *Traité de Haute Composition Musicale*, 2 vols. 1824–26, *L'Art du Compositeur Dramatique*, 1833, and *Petit Traite d' Harmonie Pratique*, n. d. Memoirs by Delaire, 1837, and Bücken, 1912, with articles by the latter in *Musik*, 1913, and *Zeitschr. f. Musikwissensch.* 1919–20. *G.*

Reichardt, Alexander (Packs, 1825–1885, Boulogne). Gifted Hungarian operatic and concert-tenor, from 1845 appearing at Lemberg and Vienna and soon favorably known in Germany, England (from 1851) and at Paris (from 1857), after 1860 living at Boulogne, where he founded a Philharmonic Society and a music-school. Wrote some effective songs. *G.*

Reichardt, Johann Friedrich (Königsberg, 1752–1814, n. Halle). Eminent Prussian composer and writer, pupil of K. G. Richter and Veichtner, with study at Königsberg and Leipzig Universities, in 1771–74 traveling widely in Germany, in 1776–94 court-director at Berlin under Frederick the Great and his successor, and then living mostly at his estate at Giebichenstein (n. Halle), but with further activity in Berlin after 1797, a visit to Paris in 1802–03, a sojourn in Königsberg in 1806–08, a brief term as court-director under Jerome Bonaparte at Kassel and a visit to Vienna. In 1805–06 he edited the *Berliner Musikal. Zeitung*. During his long Berlin career he did much to raise the significance of both operatic and orchestral music and in 1783, after a trip to Italy, instituted the Concerts Spirituels (mainly to give works not generally known), for which he prepared analytical programs. His arrogant disposition made him many enemies, leading him in 1785–86 to visit Paris and England, and after 1791 his position became increasingly difficult because of his republican sympathies. His enterprise and vigor were supported by knowledge and technical ability, but he had no marked inspiration. His vocal works, however, have importance in the development of the singspiel and the song, as was heartily recognized by Mendelssohn. Wrote about 25 operas and singspiele (from 1772), including some in Italian and one in French, a Passion, Psalms, 2 Te Deums, many other choral works, both sacred and secular, more than 125 odes, songs and ballads (about 60 on texts by Goethe), 7 symphonies (including one on the battle of Leipzig), an overture *di Vittoria*, 14 piano-concertos, a violin-concerto, a concertante for string-quartet and orchestra, a quintet for piano, flutes and horns, 2 piano-quartets, 6 string-trios, 11 violin-sonatas, 17 piano-sonatas, a flute-sonata, etc. His books include *Ueber d. deutsche komische Oper*, 1774, *Briefe eines aufmerksamen Reisenden*, 2 pts. 1774–76, *Schreiben über d. berlinische Musik*, 1775, *Ueber d. Pflichten d. Ripienvioliniſten*, 1776, a life of H. W. Gulden [Fiorino] (1779), *Händels Jugend*, 1785, *Bemerkungen eines Reisenden*, 1788, *Vertraute Briefe über Frankreich*, 1792–93, *Lyceum d. schönen Künste*, 1797, *Vertraute Briefe aus Paris*, 3 parts, 1804–05, *Vertraute Briefe auf einer Reise nach Wien*, 2 vols. 1810, and some slighter essays. He was one of the pioneers in musical journals, editing the *Musikalisches Wochenblatt* and *Monatsschrift* from 1792 (united in 1793) and also the *Musikal. Almanach* from 1796. Memoirs by Schletterer, 1865 (one vol. only), C. Lange, 1902, Pauli, 1903, and G. Heinrichs, 1922. *G.*

Reichel, Adolf Heinrich Johann (Tursnitz, 1817–1896, Bern). Prussian pianist, pupil of Dehn and L. Berger, from 1843 teacher in Paris, from 1857 at the Dresden Conservatory and director of the Dreyssig Singakademie and from 1867 city-director at Bern. Wrote piano-concertos, trios, fugues, sonatas, etc.

Reichel, Friedrich (n. Zittau, 1833–1889, Dresden). Saxon composer, pupil of Wieck, Otto and Rietz, from 1857 choral conductor in Dresden and from 1878 organist at the Johanniskirche. Wrote a *Frühlingssymphonie*, a wind-octet, 2 string-quartets, motets, men's part-songs and an operetta (1875).

Reicher-Kindermann, Hedwig (Munich, 1853–1883, Trieste), daughter of the tenor Kindermann. Gifted Bavarian operatic soprano, pupil chiefly of her parents, from 1870 appearing at Munich and soon elsewhere (Bayreuth in 1876), from 1880 with Neumann's troupe at Leipzig and from 1882 on tour. Her early death cut off an artist of great power and promise. In 1875 she married Emanuel Reicher at Munich. *G.*

Reichert, Arno Julius (Dresden, 1866). Since 1904 head of the music-division of the Dresden Library, author of a summary of the music produced by the Dresden court-orchestra in 1858–1908. Has written a comic opera, piano-pieces, many choruses and songs, besides editing about 450 folk-songs for chorus.

Reichert, Johannes (Dresden, 1876). Saxon conductor and composer, pupil of Draeseke, Nicodé and Buchmayer, in 1896–1906 orchestra-trainer at the Dresden Conservatory, in 1902–06 also chorusmaster at the Opera and from 1889 founder of a chorus for working-people. He prepared the program-notes for the court-orchestra in 1902–13 and in 1905–13 was music-master to the Crown Prince. Since 1906 he has also been conductor at Teplitz-Schönau. Has written an overture, an orchestral *Lustige Suite* and *Eine Nachtmusik*, the choral works *Helges Traum*, *Traumsommernacht* and *Die Tonkunst*,

many choruses, a piano-sonata and pieces, and editions of Handel's *Samson* and *Belshazzar*.

Reichmann, Theodor (Rostock, 1849–1903, Marbach, Zellersee). Able North German operatic baritone, pupil of Mantius, Elsler, Ress and Lamperti, from 1869 becoming a favorite throughout Germany, in 1882–89 engaged at the Vienna Opera, in 1889–90 at the Metropolitan, New York, and from 1893 again at Vienna. He was chosen to ' create ' the rôle of Amfortas in *Parsifal* at Bayreuth in 1882, continuing till 1892 and reappearing in 1902. *G.*

Reichwein, Leopold (Breslau, 1878). Silesian opera-conductor, from about 1900 at Mannheim, from 1909 at Karlsruhe and from 1913 at Vienna, in 1921 following Schalk as conductor of the Musikfreunde Concerts and of the Singverein. Has written the operas *Vasantasena*, 1903, and *Die Liebenden von Kandahar*, 1907, music for *Faust* (1909) and some songs.

Reid, John [name originally Robertson] (in Perthshire, 1721–1807, London). Officer in a Highland regiment, promoted major-general in 1781. By his will a fund of £70,000 passed in 1838 to the University of Edinburgh for the maintenance of a professor of music and an annual concert. *G.*

Reidarson, Per (Grimstad, 1879). Norwegian violinist and composer, pupil of S. Lie, Böhn, Elling and Gédalge, from about 1900 playing in orchestras in Bergen and Christiania, and since 1913 critic at the latter for the *Tidens Tagn*. Has written an overture, an orchestral rhapsody, the singspiel *Sommereventur*, 1910, and men's choruses.

Reifner, Vincenz (Theresienstadt, 1878). Bohemian composer, educated at Prague University (Ph.D.), pupil of Kistler, now living at Teplitz. Has written the symphonic poems *Frühling*, *Dornröschen* and *Die Bremer Stadtmusikanten*, a *Ballettouvertüre*, a choral *Ballade*, piano-pieces and songs.

Reijnvaan [Reynwaen], Jean Verschuere (Middelburg, 1743–1809, Flushing). Dutch lawyer, organist and carillonneur, author of a music-catechism (1788) and two parts of the pioneer Dutch music-dictionary (1789–95, to 'M' only). Also wrote 6 violin-sonatas, Psalms, motets and songs.

Reimann, Heinrich (Rengersdorf, 1850–1906, Berlin), son of the next. Eminent Silesian organist, critic and writer, educated at Breslau University in philology (Ph.D. 1875), in 1876–86 gymnasial instructor at Strehlen, Wohlau, Berlin, Ratibor, Glatz and Gleiwitz, then turning to musical pursuits at Berlin. He had already acted as choral conductor at Ratibor and begun critical writing in 1879. At Berlin he became assistant-librarian at the Royal Library, teacher at the Scharwenka-Klindworth Conservatory, organist for the Philharmonic and from 1895 at the Kaiser Wilhelm Memorial Church and critic for the *Allgem. Musikal. Zeitung*. In 1898 he founded a Bach-Verein. From 1897 he held the title of royal professor. Author of lives of Schumann (1887), Brahms (1897, 3d ed. 1903), Von Bülow (1909) and Bach (1912, completed by Schrader), *Zur Theorie u. Gesch. d. byzantin. Musik*, 1889, (in *Vierteljahrsschrift für Musikwissenschaft*), *Wagneriana-Lisztiana*, and *Musikal. Rückblicke*, 2 vols. 1900, besides editing vol. ii of Ambros' *Geschichte* in 1892, publishing valuable collections of folk-songs, etc., secular and sacred, and preparing an edition of the St. John Passion of Bach. He also acted as chief editor for the series *Berühmte Musiker*. *G.*

Reimann, Ignaz (Albendorf, 1820–1885, Rengersdorf). Silesian church-musician of enormous fertility (about 75 masses, 25 Requiems, 4 Te Deums, 37 litanies, over 80 offertoriums, 4 oratorios, etc., besides 9 overtures and other instrumental works). He was head-teacher and choirmaster at Rengersdorf. *G.*

Reimann, Matthieu (1544–1597). 16th C. *G.*

Reinach, Salomon Theodore (St. Germain, 1858). Curator of the Museum of National Antiquities at St. Germain, professor at the École de Louvre and editor of the *Revue des Études Grecques*. Author of several essays regarding Greek music (Aristotle's *Problems*, Delphian *Hymn to Apollo*, etc.) and the article *Musica* in the *Dict. des Antiquités*. *G.*

Reinagle, Alexander (Portsmouth, 1756–1809, Baltimore). Versatile English musician, from 1786 removing to Philadelphia, where he was active as pianist, singer, conductor and manager of the New Theatre (from 1794), besides writing incidental music for some plays. *G, A.*

Reinecke, Karl Heinrich Carsten (Altona, 1824–1910, Leipzig). Distinguished North German pianist, conductor and composer, pupil of his father and later intimate with Mendelssohn and Schumann. At eleven he played in public and was soon equally expert on the piano and the violin. In 1843, after a tour in Denmark and Sweden, he went to Leipzig, whence in 1844 he made a trip with Wasielewski to Riga, Bremen and Hanover, in 1846–48 served as court-pianist at Copenhagen and in 1851 visited Italy and Paris with Von Königslöw. Hiller secured him for a time as teacher at the Cologne Conservatory, but from 1854 he conducted the choral and orchestral concerts at Barmen and in 1859–60 those of the Singakademie in Breslau, besides being music-director at the University. In 1860 he returned to succeed Rietz as conductor of the Gewandhaus Orchestra (till 1895) and also to teach at the Conservatory (till 1902), after 1897 serving as director of studies. During this period he made numerous tours as virtuoso. In his playing as in his composition he was distinctly a conservative, adhering to the classical traditions in the main. But his spirit had much sympathy with the more imaginative side of romanticism and he was far from being reactionary. His works are marked by perfect form and clarity, great contrapuntal dexterity and much melodic and harmonic beauty. They include especially the following (opus-nos. in brackets):

Orchestral Works

Symphonies in A [79], C min. [134] and G min. [227]. Also a *Kindersymphonie* [239].

Overtures—*Dame Kobold* [51], *Aladdin* [70], *Das Jahrmarktsfest zu Plundersweilern* [92], *Friedensfeier* [105], *Fest* [148], *Zur Jubelfeier* [166], *Zenobia* [193], *An die Künstler* (with chorus) [218] and *Prologus Solemnis* [223].

Deutscher Triumphmarsch [110]; *Trauermarsch* (for Wilhelm I) [200]; *In Memoriam*, Introduction, Fugue and Chorale (for Ferd. David) [128] *Zur Reformationsfeier* (variations on *Ein' feste Burg*) [191]; *Serenade* for strings [242].

Concertos—for piano in F-sharp min. [72], E min. [120], C [144] and B [254]; for violin in G min. [141]; for 'cello in D min. [82]; for flute in D [283]; for harp [182]. Also *Konzertstück* in G min. for piano [33]; cadenzas for over 40 movements in piano-concertos by Bach, Beethoven, Mozart and Weber [87]; *Romanze* in A min. for violin [115]; *Romanzero* in A min. for 'cello [263].

Arrangement of Schumann's *Bilder aus Osten*.

Chamber-Music

Octet in B-flat for wind [216]; sextet in B-flat do. [271]; piano-quintet in A [83].

String-quartets in E-flat, A [29], F [30], C [132], D [211], and G min. [287]; piano-quartets in E-flat [34] and D [272].

String-trio in C min. [249]; piano-trios in D [38], G and E min. [159] and C min. [230]; 2 serenades for piano-trio [126]; trio in A min. piano, oboe and horn [188]; trio in B-flat for piano, clarinet and horn [264].

For violin and piano—sonata in E min. [116]; *Die Jahreszeiten* (4 pieces in form of a sonata) [257]; *Miniatur-Sonaten* in A min. and G [213]; 3 sonatinas [108]; suite in E min. [153]; *Phantasie* in A min. [160]; 6 easy duets [212].

Sonatas for 'cello in A [42], D [89] and G [238]; 3 *Phantasiestücke* for viola [43]; sonata, *Undine*, for flute [167].

Piano-Works

Sonatas—*Phantasie* in form of a sonata [15]; in C min. (for left hand) [179]; in A min. (4 hands) [35]; 3 for two pianos [240, 275]. Also 3 sonatinas [47].

Alte und neue Tänze [57]; Preludes and Fugues [65]; *Bilder aus dem Süden* [86]; *Mädchenlieder* [88]; *Aus der Jugendzeit* [106]; *Von der Wiege bis zum Grabe* (16 pieces) [202]; *Biblische Bilder* [220]; *Pastellbilder* [258]; 12 studies in canon (4 hands) [130].

Vocal Works

Stage-works—opera, *König Manfred*, 1867 [93]; comic operas, *Auf hohen Befehl*, 1886 [184], and *Das Gouverneur von Tours*, 1891; short opera, *Ein Abenteuer Händels*, 1874 [104]. Also incidental music for Schiller's *Tell* [102].

Choral works—the fairy-tales (for soli, women's voices and piano), *Nussknacker und Mausekönig* [46], *Schneewittchen* [133], *Dornröschen* [139], *Aschenbrödel* [150], *Die wilden Schwäne* [164], *Glückskind und Pechvogel* [177], *Vom Bäumlein das andere Blätter hat gewollt* [190], *Schneeweisschen und Rosenrot* [208], *Die Teufelchen auf der Himmelsweise* [245] and *Traumfriedel* [278]; (for soli, men's chorus and orchestra) *Sommertagsbilder* [161] and *Hakon Jarl* [142]; *Schlachtlied* [56]; *Der Jäger Heimkehr* [90]; *Festgesang* [192]; *Der deutsche Sang* [237]; 20 canons for women's voices; many other choruses and part-songs, large and small. Oratorio, *Belsazar* [73]; *Ein geistliches Abendlied* (with orchestra) [50]; 2 masses [95, 114].

For solo voice—concert arias (with orchestra), *Mirjams Siegesgesang* (soprano) [74], *Almansor* (baritone) [124] and *Das Hindumädchen* (alto) [151]; numerous duets and songs.

Author of *Was sollen wir spielen?*, 1886, *Und manche liebe Schatten steigen auf*, 1900, *Meister d. Tonkunst*, 1903, *Aus d. Reich d. Töne*, 1907, works on Mozart's concertos (1891) and on Beethoven's sonatas (1897, 6th ed. 1912), many analyses of orchestral and operatic works, articles for the *Monthly Musical Record*, etc. Biographies by Wasielewski, 1893, and Segnitz, 1900. *G.*

Reinecke, Karl Leopold (Dessau, 1774–1820, Güsten). Saxon violinist, pupil of Rust and J. G. Naumann, from 1798 concertmaster at Dessau. Wrote several operas, some symphonies and chamber-music.

Reiner, Fritz (Pest, 1888). Able Hungarian conductor, trained at the Pest Academy, in 1909 chorusmaster at the Komische Oper in Pest and in 1911–14 conductor at the Volksoper (in 1910 opera-conductor at Laibach), in 1914–21 conductor at the Dresden Opera and from 1922 Ysaÿe's successor as conductor of the Cincinnati orchestra. Has written a string-quartet and songs.

Reiner, Jacob (?1560–1606). 16th C. *G.*

Reinhardt, Heinrich (Presburg, 1865–1922, Vienna). Noted Hungarian popular composer and critic, pupil of Mocker and Bruckner, from about 1890 writing for various Vienna papers and becoming editor of the *Tageblatt*. Wrote many effective operettas, including *Das süsse Mädel*, 1901, *Ein Mädchen für alles*, 1908, *Prinzessin Gretl*, 1914, and *Die erste Frau*, 1918, and the operas *Die Minnekönigin* and *Der Schuster von Delft*. Author of *Die Entwickelung d. Operette* and *Virtuosentum u. Künstlerschaft*.

Reinhold, Hugo (Vienna, 1854). Gifted Austrian pianist and composer, trained at the Vienna Conservatory and long professor at the Akademie. Has written a symphony, an overture, an *Intermezzo Scherzoso*, a Prelude, Minuet and Fugue for strings, a suite for piano and strings, a string-quartet, a violin-sonata, various poetic piano-pieces (2 and 4 hands), men's choruses and songs. *G.*

Reinhold, Theodor Christlieb (1682–1755, Dresden). From 1720 cantor at the Kreuzschule in Dresden (teacher of J. A. Hiller) and composer of many motets. *G.*

Reinken, Jan Adam's (1623–1722). 17th C. *G.*

Reinsdorf, Otto (n. Dessau, 1848–1890, Berlin). Saxon editor, pupil of Kullak and Wüerst, from 1870 on the staff of the *Neue Zeitschrift* at Leipzig and of the *Tonhalle*, besides starting two other journals, in 1875–76 in similar enterprises at Vienna and then at Berlin. His ability was restless and erratic.

Reinthaler, Karl Martin (Erfurt, 1822–1896, Bremen). Eminent Thuringian organist, conductor and composer, pupil of A. G. Ritter, Marx, Geraldi and Bordogni, from 1853 vocal teacher at the Cologne Conservatory and from 1857 at Bremen as city-director, organist at the Cathedral, conductor of the Singakademie and Liedertafel, etc. In 1882 he was elected to the Berlin Akademie and from 1888 had the title of royal professor. Wrote the operas *Edda*, 1875, and *Käthchen von Heilbronn*, 1881, the oratorio *Jephtha*, 1858, the choral works *In der Wüste*, *Das Mädchen von Kolah*, *Die Rosen von Hildesheim* and a *Bismarck-Hymne*, Psalms, men's choruses, songs and a symphony. Several of his works won prizes. *G.*

Reisenauer, Alfred (Königsberg, 1863–1907, Liebau). Gifted Prussian pianist, pupil of Köhler and Liszt, making his début at Rome in 1881 and, after law-study at Leipzig, from 1886 touring not only throughout Europe, but all over the world, including Siberia. In 1900–06 he taught advanced students at the Leipzig Conservatory. Wrote orchestral variations, a string-quartet, a piano-suite, piano-pieces and *Uebungen* and numerous excellent songs. Memoir by Countess Schwerin, 1909.

Reiser, August Friedrich (Gammertingen, 1840–1904, Haigerloch). Würtemberger composer, pupil of his father, in 1880–86 editor of the *Neue Musikzeitung* at Cologne. Wrote 2 symphonies, overtures, the choral work *Deutsche Kreigsscene aus dem 17. Jahrh.* (men's voices), a mass, many choruses and songs. Memoir by Albert Reiser, 1907.

Reiset, Count de. French diplomat at various German courts, writing the operas *La Meunière de Marly*, 1863, *Donna Maria*, 1865, etc.

Reiset, Marie. See Grandval.

Reiss, Albert (Berlin, 1870). Eminent Prussian operatic tenor, at first an actor, but from 1897 making rapid success as singer at Königsberg, Posen, Wiesbaden and Munich. Since 1901 he has been engaged at the Metropolitan, New York, but with frequent appearances in London and on the Continent. He sang at the premières of Puccini's *Fanciulla del West* (1910), Damrosch's *Cyrano* (1913), Parker's *Mona* (1912) and *Fairyland* (1915), De Koven's *Canterbury Pilgrims* (1917), etc. In 1916–17 he managed highly successful productions of Mozart's *Bastien* and *Schauspieldirektor* (in English), as well as other little-known light operas.

Reiss, Karl Heinrich Adolf (Frankfort, 1829–1908, do.). Hessian conductor, pupil of Hauptmann, from about 1850 theater-conductor at Mayence, Bern, Basel and Würzburg, from 1854 chief director at Mayence, from 1856 Spohr's assistant and in 1857 his successor as court-director at Kassel, and in 1881–86 opera-conductor at Wiesbaden. Wrote the opera *Otto der Schütz*, 1856.

Reissiger, Karl Gottlieb (n. Wittenberg, 1798–1859, Dresden). Saxon conductor and voluminous composer, pupil chiefly of Schicht and Winter, from 1821 bringing out operas at Vienna and Munich, in 1824 visiting Italy as government-agent to study music-education (reporting a plan for a conservatory at Berlin), then teacher at the Institut für Kirchenmusik in Berlin, in 1827 founder of the conservatory at The Hague, from 1826 Marschner's successor as opera-conductor at Dresden and soon after Weber's successor as court-director. His extreme facility as composer was not supported by originality or force. Wrote the operas *Das Rockenweibchen* (1821), *Didone Abbandonata*, 1823, *Der Ahnenschatz*, 1824, *Yelva*, 1827 (melodrama), *Libella*, 1828, *Die Felsenmühle von Étalières*, 1829, *Turandot*, 1835, *Adèle de Foix*, 1841, and *Der Schiffbruch der Medusa*, 1846, the oratorio *David*, 1850, 10 masses, Psalms, motets, other church-music, popular songs (akin to those of Abt), a symphony, an overture, concertos for clarinet and for flute, 2 quintets, 14 quartets, over 25 piano-trios, sonatas for violin, for 'cello, for clarinet and for piano (2 and 4 hands), piano-rondos, variations, waltzes, etc. His brother **Friedrich August** (1809–1883), in 1840–50 conductor at Christiania and then bandmaster in the Norwegian army, also composed in all forms. *G.*

Reissmann, August (Frankenstein, 1825–1903, Berlin). Industrious Silesian writer on music-history and biography, trained chiefly by Mosewius, Baumgart, E. L. Richter, Lüstner and Kahl, with much contact with Liszt, living from 1852 at Halle, in 1863–80 and also later at Berlin, from 1880 at Leipzig and Wiesbaden. In 1866–74 he lectured at the Stern Conservatory. Ph.D. of Leipzig Univ. in 1875. Author of *Von Bach bis Wagner*, 1861, *Gesch. d. deutschen Lied*, 1861 (revised, 1874), *Allgem. Gesch. d. Musik*, 3 vols. 1863–65, *Grundriss d. Musikgeschichte*, 1865, *Die königliche Hochschule für Musik in Berlin*, 1875 (polemic), *Musikgeschichte in 12 Vorlesungen*, 1877, *Zur Aesthetik d. Tonkunst*, 1879, *Illustrirte Gesch. d. deutschen Musik*, 1880, *Die Oper in ihrer kunst- u. kulturhistorische Bedeutung*, 1885, *Die Hausmusik*, 1884, *Die Musik als Hilfsmittel d. Erziehung*, 1887, *Dichtkunst u. Tonkunst in ihrem Verhältnis zu einander*, n. d., *Brennende Fragen auf d. Gebiete d. Tonkunst*, 1889, *Die Kunst u. d. Gesellschaft*, 1892, *Was wird aus unserer deutschen Musik*, 1899, biographies of Schumann (1865, 3d ed. 1879), Mendelssohn (1867, 3d ed. 1893), Schubert (1873), Haydn (1879), Bach (1881), Handel (1882), Gluck (1882), Weber (1883) and Lux (1888), text-books in singing (1853, based on Sieber), general theory (1864) and composition (1866), with an elementary method for piano and singing (1876). He also did useful work in issuing the 3d ed. of Gathy's *Lexikon* (1871) and in completing that of Mendel (vols. vii-xi and Supplement 1877–83), besides making a brief *Handlexikon* (1882). Wrote the operas *Gudrun*, 1871, *Die Bürgermeisterin von Schorndorf*, 1880, and *Das Gralspiel*, 1895, the ballet *Der Blumen Rache*, 1887, the choral melodrama *König Drosselbart*, 1886, the dramatic scenes *Drusus* and *Lorelei*, the oratorio *Wittekind*, a symphony, a violin-concerto, a suite for violin and orchestra, 2 violin-sonatas and many smaller works, besides an edition of Bach's St. John Passion. Sketch by Göllerich, 1884. *G.*

Reiter, Ernst (Wertheim, 1814–1875, Basel). Badenese violinist, from about 1835 teacher in the Würzburg Conservatory, from 1839 conductor at Strasburg and from 1841 director at Basel. Wrote the opera *Die Fee von Elverhoe*, 1865, the oratorio *Das neue Paradies*, 1845, 2 string-quartets, a violin-sonata and many songs. Memoir by Nef, 1907 (in *Basler Nachrichten*).

Reiter, Josef (Braunau, 1862). Popular Austrian vocal composer, self-taught, from 1886 school-teacher in Vienna, in 1908–11 director of

the Mozarteum in Salzburg and then in Vienna again. Has written the operas *Der Bundschuh*, 1892, *Klopstock in Zürich*, 1894, *Der Totentanz*, 1908, *Ich aber preise die Liebe*, 1912, and *Der Tell*, 1917, the effective choral works *Meine Göttin*, *Freie Kunst*, *Daheim*, *Liebesfrühling*, *Bergwanderung*, *Hymne* in memory of Schiller (1905), *Mondnacht*, etc., a Requiem, many choruses and songs, over 20 ballades, the melodrama *Löwenritt*, 5 string-quartets and some orchestral waltzes. He has also prepared versions of Handel's *Messiah* and *Hercules* with full orchestra. In 1899 a Reiter-Verein was formed in Vienna. Sketch by Morold, 1904.

Rékay, Ferdinand (Pest, 1870). Hungarian composer of the operas *A Nagy-Idai Czigányock*, 1906, and *Frater Georg*, 1911, the suite *Im Walde*, 1901, *Ungarische Ouvertüre*, 1903, 2 string-quartets, a Theme and Variations, etc.

Rellstab, Heinrich Friedrich Ludwig (Berlin, 1799–1860, do.), son of the following. Noted Prussian novelist and critic, pupil of Berger and Klein, from 1823 active in Berlin, where from 1826 he was editor of the *Vossische Zeitung*, with much influential musical criticism. In 1830–41 he also edited the *Iris*, besides writing for several other journals. His satires on Sontag and Spontini in 1826–27 aroused much debate and even led to his arrest and imprisonment. From 1823 he published a series of musical novels. In his *Aus meinem Leben*, 2 vols. 1861, and *Gesammelte Werke*, 24 vols. 1860–61, are numerous sketches and critiques of value, some of which had been separately published earlier. See extracts edited by Kossak, 1846, and essay by Plengert, 1918. *G.*

Rellstab, Johann Karl Friedrich (Berlin, 1759–1813, do.). Prussian printer at Berlin, pupil of Agricola and Fasch, from about 1780 active in music-printing and publishing, from 1783 maintaining the pioneer musical lending-library and for a time from 1787 fostering a concert-society, besides writing some critiques for the *Vossische Zeitung*. His business was ruined by the French invasion of 1806, and he then turned to teaching. Wrote considerable instrumental and vocal music, an essay on the union of speech and song (1785), an elementary piano-method (1790) and a retort to Reichardt's remarks about Berlin music (1789). *G.*

Reményi, Eduard (Heves, 1830–1898, San Francisco). Eminent Hungarian (Jewish) violinist, trained at the Vienna Conservatory by Böhm, in 1848 forced to leave Austria because of revolutionary activity and to begin a wandering life (in 1851 visited America). In 1853 he had a short contact with Brahms and fruitful assistance from Liszt. In 1854 a trip to England led to his being named violinist to the Queen and from 1860, when he was amnestied in Austria, he held a similar honor there. From 1865 he began a strenuous concert-career that ultimately took him to all parts of the world, with considerable sojourns at Paris and in America. Everywhere his astonishing technique, his temperamental intensity and his command of the whole range of violin-literature secured applause. But he was eccentric, vain and apt to indulge in mannerisms. Yet, like Ole Bull, he had extraordinary power over audiences. Wrote a concerto, some pieces and fine transcriptions from Bach, Schubert, Field, Chopin, etc. Memoir by Kelley and Upton, 1906. *G.*

Remmert, Martha (n. Glogau, 1854). Able Silesian pianist, pupil of Kullak, Tausig and Liszt, from 1878 becoming widely known throughout Europe and finally establishing her own school in Berlin. She is an authorized representative of Liszt's methods and holds distinctions from the Prussian court.

Rémusat [Rémuzat], Jean (Bordeaux, 1815–1880, Shanghai). Noted French flutist, pupil of Tulou, from about 1840 employed at the Queen's Theatre in London and from 1853 at the Lyrique in Paris. Wrote various flute-pieces and a method.

Remy, Alfred (Elberfeld, 1870). Able Rhenish critic and writer, educated in New York in philology and literature, but also trained musically. Besides teaching at several institutions, lecturing on music-history and giving lecture-recitals with his wife, he has written critiques for papers, articles for the *International Encyclopædia* and summaries for its *Year-Book* and prepared the 3d ed. of Baker's *Dict. of Musicians*, 1919. *A.*

Rémy, W. A. See Mayer, Wilhelm.

Rénard, Marie [name originally Pölzl] (Gratz, 1863). Styrian operatic soprano (soubrette rôles), appearing in 1882 at Gratz, from 1883 at Prague, from 1885 at Berlin and in 1888–1901 at Vienna, then marrying Count Kinsky and retiring.

Renaud, Albert (Paris, 1855). French composer, pupil of Franck and Delibes, for a time organist at St.-François-Xavier in Paris and critic for *La Patrie*. Has written the operas *À la Houzarde*, 1891, and *Aladin*, 1891 (fairy-tale), 2 ballets, an operetta, music for Sardou's *Don Quichotte* (1895), some works for orchestra, for organ and for piano, a mass and choral pieces.

Renaud, Maurice Arnold (Bordeaux, 1862). Eminent French operatic bass-baritone, pupil of the Paris Conservatory, from 1883 at the Brussels Opera, in 1890–91 at the Opéra-Comique in Paris, from 1891 at the Opéra, in 1906–10 at the Metropolitan, New York, and since then mostly at London and Paris. His versatility and intelligence make him impressive in all kinds of rôles, serious or comic. *G.*

Rendano, Alfonso (n. Cosenza, 1853). Gifted Italian pianist, trained at the Naples and Leipzig Conservatories, from 1872 favorably known in London and later at Paris, in Germany and throughout Italy. Has written the opera *Consuelo*, 1902, and salon-pieces. *G.*

Rener, Adam. 16th C.

Renner, Josef (Landshut, 1832–1895, Ratisbon). Bavarian choral conductor, pupil of his

father, Mettenleiter and Proske, in 1858–92 teacher and leader at the Aula Scholastica in Ratisbon, director of several choruses and in 1865–82 head of his own music-school. He formed a Madrigal Quartet and for it edited several collections of early German madrigals and of later part-songs. Wrote masses, Requiems, motets, an organ-suite and other pieces.

Renner, Josef (Ratisbon, 1868), son of the above. Able Bavarian organist and church-musician, pupil of Rheinberger, since 1893 cathedral-organist at Ratisbon and from 1896 teacher at the Music School, gaining the title of royal professor in 1912. Has written an organ-sonata, 2 organ-suites, trios, preludes, variations, many masses, motets and other choir-music (partly *a cappella*), men's choruses, songs, the singspiel *Josef Haydn*, etc. Author of essays on *Moderne Kirchenmusik u. Choral* and on *Rheinbergers Messen*, 1909.

Rensburg, Jacques E. (Rotterdam, 1846–1900?, Bonn). Dutch 'cellist, pupil of Giese, D. de Lange and Hegar, from 1868 in the Gürzenich Orchestra at Cologne and teacher at the Conservatory, in 1872–74 successful in concert-tours, but then forced to give up the virtuoso-career. After 1880 he was in business at Bonn. Wrote a 'cello-concerto, a *Konzertstück* for 'cello and orchestra and some pieces.

Respighi, Ottorino (Bologna, 1879). Italian violinist and composer, trained at the Bologna Liceo, from 1913 professor there and later at Rome. Has written the operas *Rè Enzo*, 1905, *Semirâma*, 1910, *Maria Vittoria*, and *Belfagor*, 1923, the puppet-play *The Sleeping Princess*, 1923, the scena *Aretusa*, the symphonic poems *Fantane di Roma* and *Primavera*, 1923, an orchestral suite, a suite for strings and organ, a *Notturno* and *Burlesca* for orchestra, a piano-concerto, 2 string-quartets, violin-, organ- and piano-pieces, besides arrangements for violin, strings and organ of works by Bach and Vitali and an edition of Monteverdi's *Lamento d'Arianna*.

Ress, Luise (Frankfort, 1843–1907, Berlin). From 1872 a famous singing-teacher in Berlin, forming a long series of fine operatic artists.

Restori, Antonio (Pontremoli, 1859). Since 1897 professor of Romanic languages at Messina University, author of *Notazione Musicale dell' Antichissima Alba Bilingua*, 1892, *Musica Allegra di Francia nei Secoli XII e XIII*, 1893, *La Musique de Chansons Françaises*, 1895 (in Petit de Juleville's *Histoire*), and many other studies in the period of the Troubadours, etc.

Reszké, Édouard and Jean. See De Reszké.

Reubke, Adolf (Halberstadt, 1805–1875, do.). Saxon organ-maker at Hausneindorf (n. Quedlinburg), establishing a business in which from 1860 he was joined by his son **Emil** (1836–1885), the later proprietor being Ernst Röver. They built the organs in Magdeburg Cathedral, in the Jacobikirche there.

Reubke, Julius (Hausneindorf, 1834–1858, Pillnitz), son of Adolf above. Gifted Saxon pianist, pupil of Kullak, Marx and Liszt, writing a piano-sonata, other piano-pieces, an organ-sonata on Psalm 94 and some songs.

Reubke, Otto (Hausneindorf, 1842–1913, Halle), son of Adolf above. Saxon conductor, trained at the Stern (Berlin) and Leipzig Conservatories, in 1867–1910 conductor of the Franz-Singakademie at Halle and from 1892 also music-director at the University. He edited several works by Franz.

Reuchsel, Amédée (Lyons, 1875), son of the following. French organist and composer, pupil of the Brussels Conservatory and of Fauré, for many years organist at St. Denis Cathedral. In 1908 he won the Prix Chartier for chamber-music. Has written the opera *La Moisson Sanglante*, 1913, the oratorio *Daniel*, a sextet for piano and wood-wind, a string-quartet, a piano-quartet, a piano-trio, a 'cello-sonata, a *Poëme Héroïque* for 'cello and orchestra, a *Fantaisie Appassionata* for clarinet, a *Ballade* for oboe, 3 organ-sonatas and other pieces, piano-works and about 40 men's choruses, besides editing the Conservatory solfeggi and a text-book in theory.

Reuchsel, Léon (Vesoul, 1840). French church-musician, pupil of Batiste, long director of the Cäcilienverein at Lyons, in 1861–1915 organist at St.-Bonaventure and composer of masses, motets, the cantatas *Cécile et Valérien* and *À l'Éternel*, etc.

Reuchsel, Maurice (Lyons, 1880), son of the preceding. French violinist, pupil of his father and the Paris Conservatory, from about 1900 touring in France, England and Italy and since 1903 editor of the *Express Musical* at Lyons. Has written a *Suite dans le Style Ancien* for strings, a *Konzertstück*, the suites *Italienne* and *Romantique* and a *Poëme Élégiaque* for violin and orchestra, a string-quartet, a string-trio, a violin-sonata, organ-pieces, motets, Psalms and songs. Author of *La Musique à Lyon*, 1903, *L' École Classique du Violon*, 1905, and *Un Violoniste en Voyage*, 1908.

Reuling, Ludwig Wilhelm (Darmstadt, 1802–1879, Munich). Hessian conductor, pupil of Rinck, Seyfried and E. Förster, in 1830–54 active at the Kärnthnerthor-Theater in Vienna, writing nearly 40 operas and operettas, 17 ballets, etc., with overtures and chamber-music.

Reusner, Esajus (1636–1679). 17th C.

Reuss, August (n. Znaim, 1871). Able Moravian composer, pupil of Thuille, since 1903 living mostly in or near Munich. In 1906–07 he served as conductor at Augsburg and Magdeburg. Has written the opera *Herzog Philipps Brautfahrt*, 1909, an orchestral prologue to Hofmannsthal's *Der Tor und der Tod*, the symphonic poems *Johannisnacht* and *Judith*, a piano-quintet, a string-quartet, a piano-trio, 2 violin-sonatas, the choral works *Waldlied*, *Weihnachtslied* and *Gotenzug*, the melodramas *Seegespenst* and *Bergidyll*, many beautiful songs (often with orchestra), men's choruses and piano-pieces.

Reuss, Eduard (New York, 1851–1911, Dresden). German-American teacher, educated in

Europe, pupil of Krüger, Savard and Liszt, from 1880 active at Karlsruhe, from 1896 at Wiesbaden, where after 1899 he was head of the Conservatory, and from 1903 in the Dresden Conservatory. In 1885 he married the singer Luise Belce (see below) and in 1902–03 went with her to America. He was a Liszt enthusiast, publishing a fine biography (1898), *Liszts Lieder*, 1906, articles in journals and an arrangement of his C min. *Konzertsolo* for piano and orchestra. *A.*

Reuss-Belce, Luise (Vienna, 1863). Eminent Austrian operatic soprano, pupil of Gänsbacher and Planck, from 1881 appearing at Karlsruhe (where in 1885 she married Ed. Reuss), in 1896–99 at Wiesbaden, in 1900 in London, in 1902–03 at the Metropolitan, New York, from 1903 in Dresden and after 1911 in charge of a school for Wagnerian interpretation at Berlin. Since 1882 she has been regularly engaged at Bayreuth, not only as one of the prominent singers, but as a sort of vocal and dramatic supervisor. In 1913 she was stage-manager for the festival performances at Nuremberg. She sang at the premières of d'Albert's *Rubin* (1893) and Schillings' *Ingwelde* (1894). Her repertory includes a wide range of works outside of the Wagnerian series.

Reuter, Florizel von (Davenport, Ia. 1893). American violinist, pupil of Max Bendix, Sauret, Thomson and Marteau, from about 1910 becoming widely known through tours in Europe and America, for a time during the war director of the Zurich Akademie and since 1918 active in Germany. Has written 3 operas, various orchestral pieces, 2 books of Rumanian dances and other violin-pieces and a *Gesch. d. Solo-Violinliteratur*, 1923.

Reutter, Georg (Vienna, 1656–1738, do.). Austrian organist and conductor, from 1686 organist at St. Stephen's in Vienna and in 1715–28 Fux' successor as choirmaster, besides in 1697–1703 playing the theorbo in the court-band and in 1700–30 being court-organist. Wrote choir-music and works for organ or clavier. *G.*

Reutter, Johann Adam Karl Georg (Vienna, 1708–1772, do.), son of the above. Noted Austrian organist and conductor, pupil of his father, in 1730 succeeding the latter as court-organist and also as choirmaster at St. Stephen's. In 1746 he became assistant-director at the court and finally held the place of chief. In 1740–49 the young Haydn was choirboy under him at St. Stephen's. Wrote over 30 operas and other stage-works, 9 oratorios, cantatas, masses, motets, etc., of no special value. See study by Stollbrock, 1892 (in *Vierteljahrschrift*). *G.*

Révész, Géza (Siófok, 1878). Able Hungarian physiological psychologist (Ph.D. 1905, Göttingen), in 1910–21 lecturer or professor at Pest University, then removing to Amsterdam. Author of numerous essays and monographs on problems in tone-psychology.

Rey, Frédéric Le. French composer of many light operas and operettas (1885–1900) at Rouen, Tours and Paris, including *La Redingote*, 1895, and *Sœur Marthe*, 1898.

Rey, Jean Baptiste (n. Montauban, 1734–1810, Paris). Able French conductor, trained at Toulouse, from 1751 choirmaster at Auch Cathedral, from 1754 theater-conductor successively at Toulouse, Montpellier, Marseilles, Bordeaux and Nantes, from 1776 Francœur's assistant as conductor at the Paris Opéra and in 1781 his successor, besides in 1781–85 directing the Concerts Spirituels, from 1779 being chamber-musician to Louis XVI, in 1795–1802 professor at the new Conservatory and after 1804 courts director under Napoleon. He was intimate with all the leading composers of the period and directed the initial performances of many important works by Piccinni, Gluck, Paisiello, Grétry, etc. Wrote 2 short operas, some ballets, church-music, etc., besides completing Sacchini's *Arvire et Évelina* (1788) and supplying ballet-music for other operas. *G.*

Rey, Jean Baptiste (Tarascon, ?1760–1822?, Paris). French 'cellist, from 1795 engaged at the Paris Opéra. Author of text-books in harmony. Wrote 12 'cello-sonatas. *G.*

Reyer [Rey], Louis Étienne Ernest (Marseilles, 1823–1909, n. Hyères). Eminent French composer, pupil of Mme. Farrenc (his aunt), from 1850 gradually pushing his way into high regard through the poetic quality of his genius, combined with marked skill in instrumentation. He early made his mark, also, as writer for various Paris papers, especially (from 1866) the *Journal des Débats*. In 1862 he entered the Légion d'Honneur and in 1876 the Académie, taking David's place. In many ways he is counted as the successor of Berlioz, though without the latter's tendency to extremes of effect. Wrote the operas *Maître Wolfram*, 1854 (short comedy), *Sacountala*, 1858 (ballet), *La Statue*, 1861 (his finest work), *Érostrate*, 1862, *Sigurd*, 1884, and *Salammbô*, 1890, the scena *La Madeleine au Désert*, 1874, the cantata *Victoire*, 1859, the symphonic and choral ode *Le Sélam*, 1850, the choruses *L' Union des Arts*, 1862, *L' Hymne du Rhin*, *Le Chant du Paysan*, *Chœur des Buveurs* and *Chœur des Assiégés*, some sacred music and many songs. His critical essays were collected as *Notes de Musique*, 1875. Memoirs by Jullien, 1909, and Roujon, 1911. *G.*

Rezniček, Emil Nikolaus (Vienna, 1861). Eminent Bohemian-Austrian conductor and composer, pupil of W. Mayer (Remy) and the Leipzig Conservatory, from before 1885 theater-conductor at Gratz, Zurich, Stettin, Berlin, Jena, etc., from 1889 living at Prague, in 1896 for a time court-director at Weimar, in 1896–99 court-director at Mannheim, from 1901 settled at Berlin, where in 1902 he founded a series of orchestral concerts and from 1906 taught at the Scharwenka Conservatory, in 1907–08 also directing the Opera at Warsaw and the Philharmonic there as well, and in 1909–11 conductor of the Komische Oper at Berlin. Since 1920 he has taught at the Berlin Hochschule. Has written the operas (all to original texts) *Die Jungfrau von Orleans*, 1887, *Satanella*, 1888,

Emmerich Fortunat, 1889, *Donna Diana*, 1894, (his greatest success), *Till Eulenspiegel*, 1902 (comic), *Eros und Psyche*, 1917, and *Ritter Blaubart*, 1918, the operetta *Die Angst vor der Ehe*, 1914, music for Strindberg's *Dream Play* (1906), a Requiem (1894, for Schmeykal), a festal mass (1898, for Franz Joseph's Jubilee), the choral works *Der Sieger*, 1914, and *In Memoriam*, 1916, a setting of Nietzsche's *Ruhm und Ewigkeit* for tenor and orchestra, 3 symphonies (*Tragische*, 1904, *Ironische*, 1905, and in D for small orchestra, 1919), 2 overtures (*Lustspiel* and *Idyllische*), the symphonic poems *Peter Schlemihl*, 1912, and *Friede, eine Vision*, 1915, orchestral suites in E min. and D, a Prelude and Fugue for orchestra, an Introduction and Valse-Caprice for violin and orchestra, *Nachtstücke* for 'cello, harp, 4 horns and strings (or orchestra), a serenata for strings, string-quartets in C min. and C-sharp min., various piano-pieces and songs. He has also made a version of Gounod's *Médecin malgré lui*. Sketch by Taubmann, 1907 (in *Monographien moderner Musiker*). *G.*

Rhaw, Georg (1488–1548). 16th C. *G.*

Rheinberger, Josef Gabriel (Vaduz, 1839–1901, Munich). Distinguished Liechtensteiner organist, conductor, composer and teacher, precociously developed, trained mostly at the Munich Conservatory and by F. Lachner. He was organist at the Vaduz parish-church when but seven to eleven. From 1854 he was accompanist for the new Oratorienverein in Munich and in 1864–77 Perfall's successor as conductor. From 1859 he taught at the Conservatory, continuing there in the reorganization of 1867 and becoming one of the inspectors. In 1860–66 he was organist at the Michaeliskirche and in 1865–67 chorusmaster at the Opera. In 1877 he declined a call to be director of the new Hoch Conservatory at Frankfort, and King Ludwig thereupon put him in charge of the court-choir with the title of court-director and also admitted him to the Order of St. Michael. He had already been named royal professor in 1867. In 1894 he was ennobled and in 1899 was made Ph.D. by Munich Univ., besides being elected to the Berlin Akademie. These honors indicate the esteem that he won by his native ability, his prodigious industry and his mastery of all branches of musical art, combined with his genius as a teacher. As a composer he is counted greatest in his choral and organ-works. Elsewhere he achieved great distinction without reaching the highest levels of inspiration. A summary of his works includes the following (opus-nos. in brackets):

Vocal Works

Operas—*Die sieben Raben*, 1869 [20], *Die arme Heinrich* (comic singspiel for children) [37], *Türmers Töchterlein*, 1873 [70], *Das Zauberwort* (children's singspiel) [153]. Music for Calderon's *Der wunderthätige Magus* [30] and for Raimund's *Die unheilbringende Krone* [36]—both for piano, 4 hands.

Choral Ballads—*Das Thal des Espingo* (men's voices) [50], *König Erich* (with piano) [71], *Toggenburg* [76], *Die tote Braut* [81] *Johannisnacht* (men's voices) [91], *Klärchen auf Eberstein* [97], *Wittekind* (men's voices) [102], *Die Rosen von Hildesheim* (do. and wind-instruments) [143], *Montfort* [145], *Hymnus an die Tonkunst* (men's voices) [179].

Sacred Choral Works—*Jairus' Tochter* (children's cantata) [32], *Christophorus* [120], *Osterhymne* (a 8, *a cappella*) [134], *Der Stern von Bethlehem* [164]; 2 Stabat Maters [16, 138]; 3 Requiems [60, 84, 194]; Passion [46]; 14 masses [62, 83, 109, 117, 126, 151, 155, 159, 169, 172, 187, 190, 192, 197]. Also 23 motets [40, 133, 163, 176], and 29 hymns [35, 58, 69, 96, 107, 118, 140].

Choruses and Part-Songs—*Die Wasserfee* [21], *Lockung* [25], *Waldbächlein*; about 175 others [2, 17, 24, 31, 44, 48, 52, 56, 63, 64, 73–5, 80, 85–6, 90, 95, 100, 103, 106, 108, 116, 124–5, 130–1, 141, 144, 160, 170, 173, 185–6].

Solo Songs—the cycles *Marianische Hymnen* [171] and *Vom Goldenen Horn* [182]; about 120 others [3–4, 22, 26, 41, 54–5, 57, 128–9, 136, 152, 157–8, etc.].

For Orchestra

Symphonies—*Wallenstein* [10]; *Florentiner* [87].

Overtures—*The Taming of the Shrew* [18]; *Demetrius* [110]; *Akademische* (fugue with six themes) [195]. Also Fantasia [79].

Concertos—for piano, in A-flat [94]; for organ, in F [137] and G min. [177]. Also suite for organ, violin, 'cello and strings [149].

Chamber-Music

Nonet for wind and strings [139]; wind-sextet [191b]; string-quintet in A min. [82]; piano-quintet in C [114].

String-quartets in C min. [89] and F [147]; piano-quartet in E-flat [38]. Also Variations in G min. for string-quartet [93].

Piano-trios in D min. [34], A [112], B-flat [121] and F [191].

Violin-sonatas in E-flat [77], C [92] and E min. [105]; violin-suite (with organ) [166]; 6 violin-pieces (do.) [150]; horn-sonata [178]. *Idylle* for 'cello; *Rhapsodie* for flute.

For Organ

Sonatas—1, C min. [27], 2, *Fantasie*, A-flat [65], 3, *Pastoral*, G [88], 4, A min. [98], 5, F-sharp [111], 6, E-flat min. [119], 7, F min. [127], 8, E min. [132], 9, B-flat min. [142], 10, B min. [146], 11, D min. [148], 12, D-flat [154], 13, E-flat [161], 14, C [165], 15, D [168], 16, G-sharp min. [175], 17, B [181], 18, A [188], 19, G min. [193], 20, *Zur Friedensfeier*, F [196].

12 *Meditationen* [167]; 22 trios [49, 189]; 24 *Fughetten* [123]; 36 pieces [156, 162, 174].

For Piano

Sonatas—*Sinfonische* [47], in D-flat [99], in E-flat [135], *Romantische*, in F-sharp min. [184]; for 4 hands or 2 pianos, in C min. [122].

Prelude and Fugue [33]; Étude and Fugato [42]; 3 Toccatas [12, 104, 115]; Toccatina [119]; Fantasia [123]; *Capriccio Giocoso* [43]; 4 *Humoresken* [28]; 30 Preludes [14, 67]; Variations [61]; Improvisation on theme from *Die Zauberflöte* [51]; *Waldmärchen* [8]; about 85 other pieces [1, 5–7, 9, 11, 29, 39, 45, 53, 59, 66, 68, 78, 101, 113, 180, 183]. Also *Tarantella* [13] and *Aus den Ferientagen* [72] for 4 hands; and Duo [15] and arrangement of Bach's 'Goldberg' variations for two pianos.

In 1867 he married Franziska Jägerhuber (1822–1892), who was both singer and poet, and she wrote the texts of many of his best choral works [often using the pen-name 'Frau von Hoffnaass']. Memoirs or studies by Kroyer, 1901 (in Bettelheim's *Jahrbuch*) and 1916 (in *Kirchenmusik*), and Mollitor, 1904. Kistler has edited his system of counterpoint (1903–04). *G.*

Rhené-Baton (Courseulles, 1879). French conductor, pupil of the Paris Conservatory and of A. Bloch and Gédalge, for a year chorusmaster at the Opéra-Comique, then conductor of con-

certs in Angers, Paris and Bordeaux and since 1914 at Scheveningen. He has given French programs at Munich (1910) and Rome (1915) and led Russian opera in London (1914). Has written an opera, a ballet, an orchestral suite and other pieces, a piano-suite and various songs.

Rheineck, Christoph (Memmingen, 1748–1797, do.). Würtemberger vocal composer, writing 2 operas (1774,' 79) and many songs of historic importance.

Riccati, Giordano (Castelfranco, 1709–1790, Treviso). Italian nobleman, author of various essays on harmony, counterpoint and acoustics (from 1762) and a life of Steffani (1779).

Ricci, Corrado. Superintendent of the Royal Galleries in Florence, author of *I Teatri di Bologna nei Secoli XVII e XVIII*, 1888, and *Vita Barocca*, 1904.

Ricci, Federico (Naples, 1809–1877, Coneglione). Italian composer, trained (with his brother Luigi below) at the Naples Conservatory, from 1835 producing 19 operas (4 with Luigi) in Italy or at Paris. From 1853 he was inspector of the Petrograd theaters and from 1869 was in Paris. Of his own works the chief were *Le Prigioni d'Edinburgo*, 1838, *Corrado d'Altamura*, 1841, and *Una Follia a Roma*, 1869, and, of those written jointly, the notable *Crispino e la Comare*, 1850. Also wrote 6 masses, a cantata, etc. Memoirs (of the brothers) by Villars, 1866, and Rada, 1878. *G.*

Ricci, Luigi (Naples, 1805–1859, Prague), brother of the foregoing. Able Italian composer, pupil of the Naples Conservatory, from 1823 producing about 30 operas, including *Il Colombo*, 1829, *L'Orfanella di Ginevra*, 1829, *Ciara di Rosemberg*, 1831, *Un' Avventura di Scaramuccia*, 1834, *Chi Dura Vince*, 1834, *Il Colonello*, 1835 (with Federico), *Il Birrajo di Preston*, 1847, the highly successful *Crispino e la Comare*, 1850 (with Federico), *La Festa di Piedigrotta*, 1852, and *Il Diavolo a Quattro*, 1859. From 1836 he was maestro at Trieste Cathedral and also chorusmaster at the theater. Also wrote masses, a Requiem, etc. Memoirs (see Federico above). *G.*

Ricci, Luigi (Trieste, 1852–1906, Milan), son of the preceding. Italian composer of about 10 operas and operettas (from 1870), including *Cola di Rienzi*, 1880, *Don Chisciotte*, 1881, *Donna Ines*, 1883, *Frutto Proibito*, 1888, etc., a string-quartet, songs, etc.

Ricci, Pasquale. Italian composer, maestro at Como and from about 1750 active in London, publishing string-quartets, trios, violin-sonatas, sinfonie a 8, a piano-method (1788), etc.

Ricci-Signorini, Antonio (n. Lugo, 1867). Italian composer, pupil of Parisini, Busi and Martucci, the Bologna Liceo, writing an orchestral suite, various characteristic orchestral sketches, many sets of piano-pieces and songs.

Riccio, Antonio Teodoro (?1540–1603?). 16th C. *G.*

Riccius, August Ferdinand (n. Herrnhut, 1819–1886, Karlsbad). Saxon conductor and critic, from 1849 conductor of the Euterpe at Leipzig, from 1854 at the Opera there and from 1864 at the Hamburg Opera, besides being critic for the *Nachrichten* and a successful vocal teacher. Wrote an overture to Schiller's *Braut von Messina*, music for various plays, the cantata *Die Weihe der Kraft*, Psalm 130, 3 arias with orchestra, choruses, songs, etc.

Riccius, Karl August Gustav (n. Herrnhut, 1830–1893, Dresden), nephew of the above. Saxon violinist and conductor, pupil of Wieck, Krägen, Schubert (of Dresden) and the Leipzig Conservatory, from 1847 playing in the Dresden court-orchestra and in 1858–89 engaged at the Opera, at first as assistant-concertmaster, from 1863 as chorusmaster and from 1887 as one of the conductors. In 1889 he followed Fürstenau as chief of the music-section in the Dresden Library. Wrote the comic opera *Es spukt*, 1871, ballets, music for fairy-plays, a setting of Schiller's *Dithyrambe* (1859), songs and piano-pieces.

Rice, Fenelon B. (Greensburg, O. 1841–1901, Oberlin). American educator, trained in Boston and at the Leipzig Conservatory, from 1871 the highly efficient director of the music-school of Oberlin College in Ohio. *A.*

Rice, William Gorham (Albany, N. Y. 1856). American civil official, author of *The Carillons of Belgium and Holland*, 1914, *The Carillon in Literature*, 1915, and articles on campanology. *A.*

Richafort, Jean. 16th C. *G.*

Richards, Henry Brinley (Carmarthen, 1817–1885, London). Welsh pianist, trained at the Royal Academy, London (King's Scholar, 1835, '37), from about 1840 active in London as player, teacher and promoter of Welsh music. Wrote a symphony, 2 overtures, a piano-concerto, the band-marches *Albert Edward* and *Carmarthen*, part-songs, songs and many light piano-pieces. *G.*

Richardson, Alfred Madeley (Southend, 1868). Able English organist, trained at Oxford University (Mus.D. 1897) and the Royal College, London, from 1889 in church-service at Worcester, in 1891–92 in London, from 1892 at Scarborough and in 1897–1908 at St. Saviour's, Southwark (from 1905 becoming Southwark Cathedral), where he made the choir-music notable. Since 1909 he has been active in America, at first as organist at St. Paul's in Baltimore and since 1912 as teacher at the Inst. of Musical Art in New York. Has written many organ-pieces, anthems, part-songs, etc. Author or editor of *Choir-Training*, 1897, *Church Music for the Clergy*, 1902, *The Psalms, their Structure and Musical Rendering*, 1903, *The Southwark Psalter*, 1904, *Modern Organ-Accompaniment*, 1907, *The Choir-Trainer's Art*, 1914, and *The Southwark Canticles*, 1918. *A.*

Richault, Charles Simon (Chartres, 1780–1866, Paris). Founder of a noted music-publishing business in Paris in 1805, in time acquiring much of the stock of Nadermann, Sieber, Pleyel, Érard and others, besides issuing editions of both standard and new works of many schools. He was succeeded by his son **Guillaume Simon**

(1806–1877) and his grandson **Lêon** (1839–1895), each of whom extended the range of the firm's substantial publications. In 1878 they won high recognition at the Paris Exposition. *G.*

Richter, Alfred (Leipzig, 1846–1919, Berlin), son of Ernst Friedrich below. Saxon theorist, pupil of the Leipzig Conservatory, in 1872–83 teaching there, then active in London, from 1897 again at Leipzig and finally at Berlin. Besides preparing new editions of his father's works, author of extensions of the latter's *Harmonie* and *Kontrapunkt*, and original text-books in *Elementarkenntnisse* (1895, 4th ed. 1911), *Thematische Arbeit* (1896), *Klavierspiel* (1898, 2d ed. 1912) and *Form* (1904, 2d ed. 1911). In 1898–99 he led the Arion at Leipzig. Wrote the men's choruses *Trinklied* and *Der Postillon*, etc.

Richter, Bernhard Friedrich (Leipzig, 1850), brother of the foregoing. Saxon organist and historical student, trained at the Thomasschule in Leipzig and by his father, from 1876 playing at the Jakobskirche and from 1890 at the Lutherkirche, besides teaching singing at the Thomasschule. He gained the title of royal professor in 1917. Author of many notes in the *Monatshefte, Bach-Jahrbuch*, etc., on points in the music-history of Leipzig, especially as to Bach.

Richter, Ernst Friedrich Eduard (n. Zittau, 1808–1879, Leipzig). Distinguished Saxon organist and theorist, largely self-taught, but with lessons from Weinlig, from 1843 associated with Hauptmann as teacher at the new Conservatory, besides in 1843–47 following Pohlenz as leader of the Singakademie and serving as organist from 1851 at the Peterskirche, in 1862 at the Neukirche and soon at the Nikolaikirche. In 1868, at Hauptmann's death, he became cantor of the Thomasschule, including the supervision of music in the leading city-churches. He then received the title of royal professor, to which was later added that of honorary music-director at the University. He is best known by his *Lehrbuch d. Harmonie*, 1853 (30th ed. 1920), *Lehrbuch d. Fuge*, 1859 (9th ed. 1921), and *Lehrbuch d. einfachen u. doppelten Kontrapunkts*, 1872 (15th ed. 1920), all of which, especially the first, have been translated into other languages, besides a *Katechismus d. Orgel*, 4th ed. 1896. Also wrote the oratorio *Christus der Erlöser*, 1849, several masses, notable *a cappella* motets and Psalms, a Stabat Mater, a choral setting of Schiller's *Dithyrambe* (1859), string-quartets, sonatas for violin, for 'cello and for piano, organ-pieces, songs, etc. *G.*

Richter, Ernst Heinrich Leopold (n. Ohlau, 1805–1876, Steinau-on-Oder). Able Silesian teacher, trained in Breslau and at the Institut für Kirchenmusik, Berlin, from 1827 teaching at the Teachers' Seminary in Breslau (removed in 1847 to Steinau). Wrote a comic opera, a mass, motets, cantatas, men's choruses, a symphony, organ-works, etc.

Richter, Ferdinand Tobias (1649–1711). 17th C. *G.*

Richter, Francis William (Minneapolis, 1888), nephew of Hans below. American pianist, pupil of Leschetizky, Labor, Goldmark and Guilmant, in 1909–10 appearing in many German cities and at London and Paris, from 1910 touring in the United States (Northwest and Far West). Has written the opera *The Grand Nazar*, a symphony (1916), a piano-concerto, piano-suites, études, etc.

Richter, Franz Xaver (Holleschau, 1709–1789, Strasburg). Important Moravian composer, from 1740 in the service of the Abbot of Kempten (Swabia), from 1747 both violinist and singer in the electoral establishment at Mannheim, and from 1769 director at Strasburg Cathedral. He was prodigiously fertile as a composer, in his instrumental works representing the new style of the Mannheim school. Wrote about 70 symphonies, 6 clavier-concertos (with string-orchestra), 6 string-quartets, 12 trio-sonatas, 8 trios for flute, 'cello and clavier, flute-duets and solo-sonatas, the oratorio *La Deposizione della Croce*, 1748, 28 masses, 2 Requiems, 2 Passions, 16 Psalms, 2 cantatas, 38 motets, a setting of the Lamentations (Holy Week), etc. His works were highly esteemed at the time. Among his pupils was probably Karl Stamitz. Author of a text-book in composition (MS. in Brussels, French version by Kalkbrenner, 1804). Catalogue of works by F. X. Mathias, 1909 (in Riemann *Festschrift*). *G.*

Richter, Hans (Raab, 1843–1916, Bayreuth). Distinguished Hungarian conductor, trained as a boy in the court-choir at Vienna and then at the Conservatory, in 1862–66 playing the French horn in the orchestra of the Kärnthnerthor-Theater, in 1866–67 at Triebschen (n. Lucerne), assisting Wagner in making the score of *Die Meistersinger* ready for the press, returning in 1870–71 to do the same with the score of the *Ring* cycle. Meanwhile, at Wagner's instance, from 1867 he was at Munich as chorusmaster and later assistant-conductor at the Opera and in 1870 visited Paris and Brussels. From 1871 he was conductor of the Opera at Pest, but in 1875 removed to Vienna to succeed Dessoff as conductor at the Opera and of the Philharmonic, besides in 1880–95 leading the Gesellschaft concerts and in 1893 following Hellmesberger as court-director. In 1876 he was the chief conductor at the initial performances of the *Ring* at Bayreuth, continuing at all later festivals until 1912. From 1877 he was a regular visitor in London, at first joining Wagner in the festival of that year and then until 1897 giving an annual series known as the Richter Concerts, besides from 1882 directing various performances of Wagner's operas, including the English premières of *Die Meistersinger* and *Tristan*, and in 1885–1912 having charge of the Birmingham Festivals. At intervals from 1888 he also conducted the Lower Rhine Festivals. In 1899 he removed to Manchester to direct the Hallé Orchestra (succeeding Cowen), continuing there and somewhat in London until 1911. He then appeared at the Vienna Opera and once more

at Bayreuth in 1912 before permanent retirement. His extraordinary genius, intelligence, breadth of sympathy and unbroken practical success made him the recipient of numerous honors and decorations, including a Mus.D. from Oxford Univ. It is evident that he was one of the potent factors in Wagner's final triumph, but he was also influential in securing due recognition for Brahms and others. Sketch in *Musical Times*, 1899. *G.*

Richter, Otto (n. Görlitz, 1865). Silesian choral conductor, pupil mostly of Haupt, Grell and Bargiel, from 1885 directing a Sacred Music Society in Berlin, from 1890 organist at the Andreaskirche in Eisleben and conductor of the Singverein, besides in 1891 starting a school for singers on the Wüllner system and from 1903 teaching at the Gymnasium, in 1904–06 also conductor of the Fridericiana (society) at Halle and since 1906 Wermann's successor as cantor of the Kreuzschule in Dresden, holding the title of royal professor from 1911. Has written a mass, motets, antiphonal services for choir and congregation, etc., besides various essays advocating popular interest in choral singing and in church-music. He edited a *Choralbuch* for use in missionary churches in India.

Ricieri, Giovanni Antonio (Venice, 1679–1746, Bologna). Italian composer, pupil of Freschi and Alghisi, in 1701–33 active at Bologna (except for a sojourn in Poland in 1722–26), then at Venice, Padua and from 1744 town-director at Cento. Wrote 4 oratorios (1713–38), considerable church-music, madrigals, etc. A fugue of his is cited by his pupil Martini as a model. In 1701–16 he belonged to the Filarmonici, but was dropped because of his criticalness.

Ricordi & Co., G. A world-famous music-publishing firm in Milan, founded in 1808 by Giovanni Ricordi (1785–1853), an engraver trained in Leipzig, who was succeeded by his son Tito (1811–1888), his grandson Giulio (1840–1912) and now by his great-grandson Tito. Tito and Giulio displayed remarkable enterprise and ability in extending the business, so that now its publications number almost 120,000 numbers, including most of the greater modern Italian works. Since 1845 they have published the *Gazetta Musicale*, long the leading Italian musical journal. Giulio Ricordi was an effective composer of a ballet (1866), chamber-music and salon-pieces (using the pen-name ' J. Burgmein '). The younger Tito is an accomplished pianist. *G.*

Rider-Kelsey, Corinne (n. Buffalo, N. Y. 1879). Brilliant American soprano, pupil of the Oberlin Conservatory and of Torrens and Toedt, since 1904 widely successful in oratorio, orchestral concerts and song-recitals. In 1908 and '14 she toured with the baritone Cunningham. In 1908 she was induced to appear for a time in opera at Covent Garden, London, but was not attracted to operatic work. *A.*

Riechers, August (in Hanover, 1836–1893, Berlin). Noted violin-maker in Berlin, author of a small treatise on the Stradivari model (1895).

Riedel, Fürchtegott Ernst August (Chemnitz, 1855). Saxon conductor, pupil of the Leipzig Conservatory, from 1878 in charge of a choral society in Leipzig and since 1888 director of the Musikverein in Plauen, town-cantor and teacher at the Realschule, gaining the title of professor in 1915. Has written the cantata *Winfried*, the choral *Der Sachsen Festtagssang*, a suite for piano-trio, etc.

Riedel, Hermann (n. Magdeburg, 1847–1913, Brunswick). Saxon conductor, trained at the Vienna Conservatory, from 1874 chorusmaster at the Vienna Opera, from 1878 conductor at the Brunswick Opera and in 1882–1911 court-director there, succeeding Abt. He was famous for his settings of lyrics from Scheffel's *Trompeter von Säkkingen* and other songs, besides writing the opera *Der Ritterschlag*, 1880. His son **Wolfgang**, theater-conductor at Erfurt, has written the opera *Das Lösegelt*, 1914.

Riedel, Karl (n. Elberfeld, 1827–1888, Leipzig). Eminent choral conductor, originally in the silk-business, but from 1848 pupil of Karl Wilhelm and the Leipzig Conservatory. In 1854 he took the first steps in forming what became the famous Riedel-Verein in Leipzig, at first designed to cultivate the older church-music, but soon developed into a choral institution of comprehensive scope. Besides directing this with extraordinary zeal he was also from 1868 president of the Allgem. Deutscher Musikverein and of its Leipzig branch, in 1871 one of the promoters of the Beethoven-Stiftung and from 1874 head of the local Wagner-Verein. In 1868 he received the title of professor and in 1883 was made Ph.D. by Leipzig Univ. Wrote some part-songs and songs, and edited old German and Bohemian songs, various works by Schütz, J. W. Franck, Eccard, Praetorius, etc. Memoir in Göhler's *Der Riedelverein zu Leipzig*, 1904. *G.*

Riedt, Friedrich Wilhelm (Berlin, 1712–1784, do.). Prussian flutist, pupil of Graun and Schaffrath, from 1741 in Frederick the Great's band and from 1750 conductor of the Musical Society at Berlin. Wrote symphonies, quartets, trios for flutes and bass, sonatas for flute solo or in duet, a treatise on intervals (1753) and articles for Marpurg's *Beiträge*.

Riegel, Anton (perhaps brother of the next). Composer (from 1780) of the Mannheim school, writing string-quartets and violin-sonatas. From 1807 he lived at Mannheim.

Riegel, Henri [Heinrich] Joseph (Wertheim, 1741–1799, Paris). Rhenish composer, pupil of F. X. Richter and Jommelli, from 1768 active in Paris, becoming in 1782–86 conductor of the Concerts Spirituels and for a time also at the Loge Olympique. He was among the first to write chamber-music with piano (sextet-symphonies, quintets, quartets, violin-sonatas), besides some small operas and oratorios (from 1775). But his record may be confused with that of his son Henri Jean (see Rigel below).

Rieger, Die Gebrüder. The foremost organ-making firm in Austria (at Jägerndorf, on the Silesian border), founded in 1874 and now managed by Otto Rieger. Up to 1915 they had made over 2000 instruments, including notable examples at Vienna, Pest, Salzburg, etc.

Riehl, Wilhelm Heinrich (Biebrich, 1823–1897, Munich). Rhenish historian, from 1854 professor of political science at Munich University, and from 1885 director of the National Museum. He gave lectures on music-history at the Conservatory. Author of *Musikal. Charakterkopfe*, 3 vols. 1853–61 (6th ed. 1879), besides *Hausmusik*, 2 vols. 1856, '77 (original songs). Memoir by Simonsfeld, 1899.

Riem, Wilhelm Friedrich (Kölleda, 1779–1857, Bremen). Able Thuringian organist, pupil of J. A. Hiller, with law-study at Leipzig University, from about 1807 organist at the new Reformed Church in Leipzig and soon leader of the Singakademie, from 1814 organist at Bremen Cathedral and city-director, besides in 1815 starting the Singakademie. Wrote an oratorio, a cantata (1830), a piano-quartet, 3 string-quartets, 4 violin- and 6 piano-sonatas, many organ-pieces, etc. *G.*

Riemann, Karl Wilhelm Julius Hugo (n. Sondershausen, 1849–1919, Leipzig). Distinguished Saxon theorist and musicologist, educated in law, history and philosophy at Berlin and Tübingen Universities (with military service in 1870–71), musically trained at Sondershausen and the Leipzig Conservatory, with further study at Göttingen (Ph.D. 1873). From 1873 he was teacher and conductor at Bielefeld, in 1878 began to lecture at Leipzig University, but turned aside to teach in Bromberg in 1880–81, at the Hamburg Conservatory in 1881–90, at Sondershausen temporarily and at the Wiesbaden Conservatory in 1890–95, and then returned to Leipzig, becoming professor in 1901, director of the Collegium Musicum in 1908 and head of the new department of musical research in 1914. He was a member of numerous learned societies and the recipient of various honors, including a Mus.D. from Edinburgh Univ. in 1899. His sixtieth birthday in 1909 was signalized by a *Festschrift* of monumental character. His work as scholar and thinker was colossal in amount, extent, thoroughness and profundity, so that through his extensive personal teaching and his voluminous writings he exerted an unparalleled influence upon the whole intellectual conception of music from about 1880 onward. In his hands musical science was in many ways revolutionized, if not brought into being. Some points in his system of thought or its codification have aroused debate and objection, but the significance of his stimulating impress as a whole remains unique. His publications include

Theoretical text-books—*Musikal. Syntaxis*, 1877, *Harmonielehre*, 1880 (8th ed. 1920), *Elementarmusiklehre*, 1882, *Schule d. Melodik*, 1883, *Vergleichende Klavierschule*, 1883, *Musikal. Dynamik u. Agogik*, 1884, *Anleitung zum Phrasieren*, 1886 (rewritten 1900, 4th ed. 1920), *Modulationslehre*, 1887, *Vereinfachte Harmonielehre*, 1893, *Lehrbuch d. Kontrapunkts*, 1888 (6th ed. 1921), *Musikal. Aesthetik*, 1900, *Grundriss d. Kompositionslehre*, 1897, *Grosse Kompositionslehre*, 3 vols. 1902–13, *Musikal. Rhythmik u. Metrik*, 1903, *Musikwissenschaft*, 1908 (2d ed. 1915).

Catechisms—*Musik*, 1888 (7th ed. 1920), *Instrumente*, 1888 (8th ed. 1920), *Klavierspiel*, 1888 (7th ed. 1922), *Orgel*, 1888 (4th ed. 1919), *Musikgeschichte*, 2 vols. 1888 (7th ed. 1920), *Kompositionslehre*, 2 vols. 1889 (7th ed. 1922), *Generalbassspiel*, 1889 (3d ed. 1909), *Musikdiktat*, 1889 (6th ed. 1920), *Harmonie- u. Modulationslehre*, 1890 (5th ed. 1914), *Fugenkomposition*, 3 vols. 1890–91 (4th ed. 1920). *Gesangskomposition*, 1891 (2d ed. 1911), *Akustik*, 1891 (3d ed. 1921), *Orchestrierung*, 1902 (4th ed. 1921), *Partiturspiel*, 1903 (3d ed. 1920). *Musikästhetik*, 1903 (5th ed. 1921).

Dictionaries—*Musiklexikon*, 1882 (6th ed. 1904, 7th ed. 1909, 8th ed. 1915, 9th ed. 1919, 10th ed. 1922); articles in Meyer's *Konversationslexikon*, 3d ed. (at first terms only, after 1892 biographies also); *Opernhandbuch*, 1884, supplements in 1887, '93.

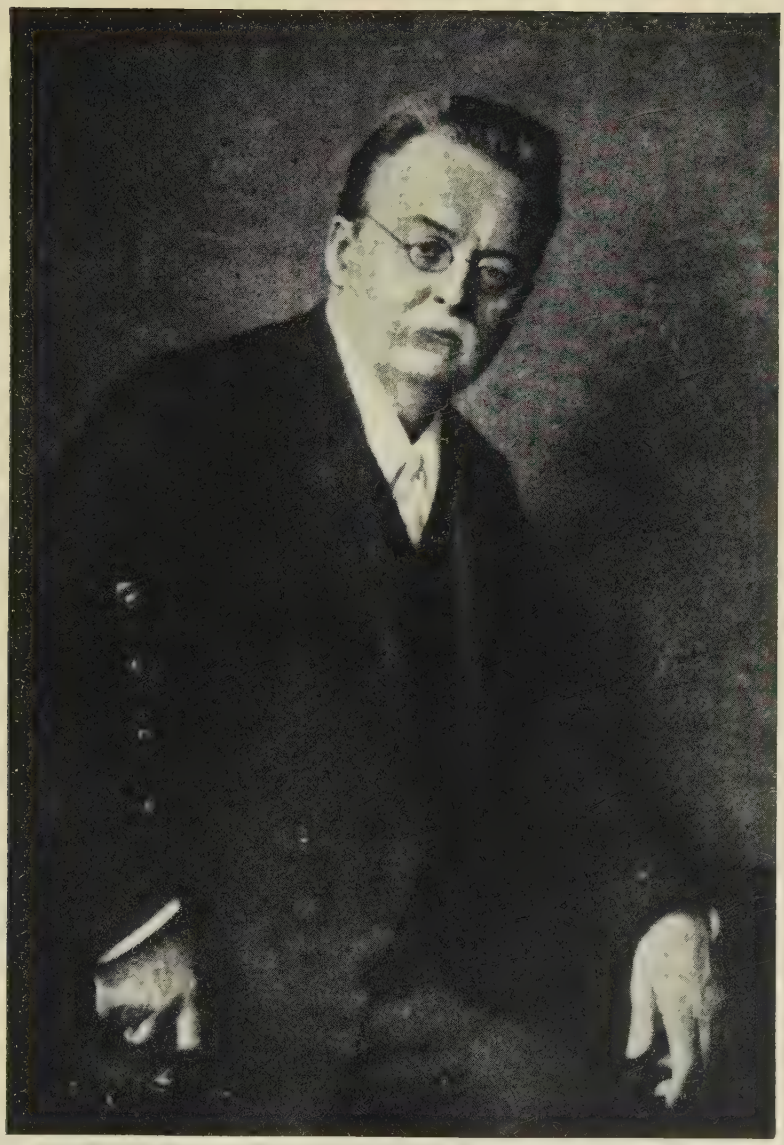
Historical studies—*Studien zur Gesch. d. Notenschrift*, 1878; *Die Entwickelung unserer Notenschrift*, 1881; *Die Martyriai d. byzantin. liturg. Notation*, 1882; *Notenschrift u. Notendruck*, 1896; *Gesch. d. Musiktheorie im 9.–19. Jahrh.* 1898; *Epochen u. Heroen d. Musikgesch.* 1900; *Gesch. d. Musik seit Beethoven*, 1901; *Handbuch d. Musikgesch.* 5 parts, 1901–13, with a collection of 150 *Beispielen*, 1912; *Kleines Handbuch d. Musikgesch.* 1908 (4th ed. 1922); *Die Byzantin. Notenschrift im 10.–15. Jahrh.* 2 vols. 1909–15; *Kompendium d. Notenschriftkunde*, 1910; *Folkloristische Tonalitatsstudien*, 1916. Among very numerous essays and articles are *Die Melodik d. Minnesänger*, 1897+ (*Wochenblatt*), on a newly-discovered mensural codex of 1494, 1897 (*Kirchenmusikal. Jahrbuch*), *Die französische Ouvertüre*, 1896 (*Wochenblatt*), *Das Kunstlied im 14.–15. Jahrh.* 1905 (*I. M. G. Sammelbde.*), *Zur Gesch. d. Suite*, 1907 (do.), *Das Problem d. Choralrhythmus*, 1905 (Peters' *Jahrbuch*), *Verloren gegangene Selbstverständlichkeiten in d. Musik d.14.–16. Jahrh.* 1907 (separate). His chief essays are collected as *Präludien u. Studien*, 3 vols. 1895–1900.

Edited works—*Alte Kammermusik*, 4 vols.; *Illustrationen zur Musikgesch.*; *Reigen u.Tänze aus Kaiser Mathias' Zeit*; *Rococo* (dances); extracts from the works of Abaco (*Denkmäler d.Tonkunst in Bayern*); *Symphonien d. Pfalzbayer. Tonschule* (do.); 2 vols. of the stage-works of Steffani (do.); *Mannheimer Kammermusik d. 18. Jahrh.* (do.); *Collegium Musicum* (chamber-music); *Hausmusik aus alter Zeit*; selected works of Schubert (*Denkmäler deutscher Tonkunst*), etc. Also revised edition of Marx' *Komposition*, 4 vols. 1887–90, revision or editing of vols. ii–v of Deiters' translation of Thayer's *Beethoven* (1907–11), and translations of Gevaert's *Instrumentation* (1887) and *Origines du Chant Liturgique* (1891).

His compositions include 2 string-quartets, variations for string-quartet on a theme from Beethoven, a piano-trio, a violin-sonata, a piano-sonata, numerous technical studies and exercises for piano and some for organ and for voice, various choruses, part-songs and songs. *G, A.*

Riemann, Ludwig (Lüneburg, 1863). Hanoverian vocal teacher, pupil of his father, Königslöw and the Institut für Kirchenmusik, Berlin, since 1889 at the Gymnasium in Essen, gaining the title of professor in 1918. He has also been president of the Union of Academically Trained Music Teachers. Author of a manual of musical acoustics (1896), a discussion of scales in primitive and Oriental music (1899), an essay on piano-tone (1911), etc.

Riemenschneider, Georg (Stralsund, 1848–1913, Breslau). Pomeranian conductor and composer, pupil of Haupt and Kiel, from 1875 theater-conductor at Lübeck, Danzig, Basel, Amsterdam and Düsseldorf, in 1889–98 of the Breslau Orches-



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terverein, and then living in Breslau as teacher and critic. Wrote various orchestral tone-pictures, piano- and organ-pieces, the short opera *Mondeszauber*, 1887, and songs.

Riemsdijk, J. C. M. van (1843–1895, Utrecht). Dutch railway-official, for some years president of the North Netherland Music History Society and leader of an *a cappella* choir at Utrecht. Author of a history of the Utrecht Music School from 1631 to 1881 (1881) and several valuable collections of old Dutch songs, dances and chamber-music (1882–96). *G.*

Riepel, Joseph (Horschlag, 1708–1782, Ratisbon). Austrian theorist, from about 1757 chamber-musician to the Prince of Thurn and Taxis. Author of notable manuals of harmony, counterpoint and composition (from 1752), the last of which was edited by his pupil J. K. Schubarth.

Ries, Ferdinand (Bonn, 1784–1838, Frankfort), son of Franz Anton below. Eminent Rhenish pianist, conductor and composer, pupil of his father, B. Romberg, Winter, Beethoven and Albrechtsberger, from 1805 living a varied life of alternate want and artistic success at Paris (1806–08), North Germany, Sweden and Russia, from 1813 settled in London as a favorite player, teacher and industrious composer, from 1824 at his country-place near Bonn and from 1830 mostly at Frankfort, but in 1834–36 serving as town-musician at Aix. In 1825–37 he acted as conductor of the Lower Rhine Festivals eight times. In 1837 for a short time he was head of the Cäcilienverein at Frankfort. His intimacy with Beethoven gives importance to his *Biographische Notizen über L. van Beethoven*, 1838 (with Wegeler, additions 1845, new ed. 1906 by Kalischer). Wrote the operas *Die Räuberbraut*, 1828, *Liska*, 1831, and *Eine Nacht auf dem Libanon*, the oratorios *Der Sieg des Glaubens*, 1831, and *Die Könige Israels*, 1837, 6 symphonies, 3 overtures, 9 piano-concertos, a violin-concerto, an octet, a septet, 2 sextets, 13 quintets, 17 quartets, 5 trios, a trio for two pianos and harp, 20 violin-sonatas, a 'cello-sonata, 52 fine piano-sonatas and much other piano-music. His technical style is derived from Beethoven, but without much positive inspiration. See essay by Ueberfeldt, 1915, on his early development. *G.*

Ries, Franz (Berlin 1846), son of Hubert below. Able Prussian violinist and composer, pupil of his father, Kiel and Massart, from 1868 appearing as virtuoso, but from 1873 forced by overstrain to turn to music-publishing (as a member of Ries & Erler in Berlin). Wrote a *Dramatische Ouvertüre*, a *Nachtstück* for strings, an Adagio and Rondo for violin and orchestra, a string-quintet, 2 string-quartets, 4 violin-suites, piano-pieces and songs. *G.*

Ries, Franz Anton (Bonn, 1755–1846, do.). Able Rhenish violinist, pupil of Salomon, from 1774 in the electoral orchestra at Bonn, remaining there even after the disbanding of the establishment in 1794. In 1779 he had much success as player at Vienna. His special distinction arises from his having been Beethoven's teacher and always a faithful friend of the Beethoven family. *G.*

Ries, Hubert (Bonn, 1802–1886, Berlin), son of the preceding. Fine Rhenish violinist, pupil of Spohr and Hauptmann, from 1824 active in Berlin, becoming in 1836 concertmaster in the court-band, in 1839 a member of the Academy of Arts and in 1851–72 teacher at the Orchestral School. Wrote 2 violin-concertos and many excellent violin-studies. He was noted as a teacher. *G.*

Riesemann, Bernhard Oskar von (Reval, 1880). German-Russian critic and historical student, educated at Munich, Moscow, Berlin and Leipzig Universities (Ph.D. 1907), settling in Moscow as critic (till 1921). Author of the monograph *Die Notationen d. altrussischen Kirchengesanges*, 1908, and biographies in the Russian editions of the Riemann *Lexikon* (from 1902).

Rieter-Biedermann. Prominent music-publishing firm, founded in 1849 by J. Melchior Rieter-Biedermann (1811–1876) at Winterthur (Switzerland), from 1862 with a branch at Leipzig, the latter absorbing the former in 1884. In 1917 the business was purchased by Peters. *G.*

Rietsch, Heinrich (Falkenau, 1860). Bohemian musicologist, trained at Vienna University, from 1895 lecturer there and from 1900 professor at Prague University, besides from 1909 being head of its Musical Science Institute. Author of *Die Mondsee-Wiener Liederhandschrift*, 1886 (with F. A. Mayer), *Die Tonkunst in d. 2. Hälfte d. 19. Jahrh.* 1900 (2d ed. 1906), *Die deutsche Liedweise*, 1904, *Die Grundlagen d. Tonkunst*, 1907, and *Kurze Betrachtungen zum deutschen Volkslied*, 1910 (in Liliencron *Festschrift*), and editor of works by Muffat and others for the *Denkmäler d. Tonkunst in Oesterreich*. Has also written the opera *Walther von der Vogelweide* (parts given 1902 in concert), 2 orchestral serenades, a piano-quintet, 3 string-quartets, a two-piano fantasia, the choral works *Das Walten der Liebe* and *Britische Werbung*, choruses and songs.

Rietschel, Georg Christian (Dresden, 1842–1914, Leipzig). Saxon theologian, from 1889 professor at Leipzig University. Besides other works (especially his *Liturgik*, 1900–09), author of a history of organ-music in church-worship (1893) and a lecture on the present status of the same (1894). He was president of the new Bach Society at Leipzig and influential in promoting interest in church-music.

Rietz, Eduard (Berlin, 1802–1832, do.), brother of the following. Gifted Prussian violinist, pupil of his father and Rode, early playing in the court-band and singing in the Singakademie, but laid aside by ill-health in 1824. In 1826, however, he founded the Philharmonic Society and directed it for a time. He was Mendelssohn's closest youthful friend. *G.*

Rietz, Julius (Berlin, 1812–1877, Dresden), brother of the above and also an intimate of

Mendelssohn. Eminent Prussian 'cellist, conductor and composer, pupil of B. Romberg, M. Ganz and Zelter, from 1828 playing at the Königstädter Theater in Berlin. In 1834 he became assistant to Mendelssohn at the Düsseldorf Opera, in 1835 his successor there and in 1836 town-director. In 1847–54 he conducted the Leipzig Opera and till 1860 also the Singakademie and (from 1848) the Gewandhaus Orchestra, besides teaching at the Conservatory. In 1860 he removed to Dresden as court-director and later also artistic head of the Conservatory. Between 1845 and 1873 he six times conducted the Lower Rhine Festivals at Düsseldorf or Aix. Ph.D. of Leipzig Univ. in 1859. As composer he was a scholarly follower of the Mendelssohn traditions. Wrote the operas *Das Mädchen aus der Fremde*, 1839 (singspiel), *Jery und Bätely*, 1840?, *Der Corsar*, 1850, and *Georg Neumark*, 1859, music for Holtei's *Lorbeerbaum und Bettelstab* (1833) and other plays, 3 symphonies, several overtures, concertos for violin, for 'cello, for clarinet and for piano, concert-pieces with orchestra for various instruments, sonatas for violin, for flute and for piano, masses, motets, Psalms, other church-music, the choral works *Altdeutscher Schlachtgesang* and *Dithyrambe* (Schiller), etc. Editor of the standard edition of Mendelssohn's works (1874–77), of fine editions of Mozart's operas and symphonies, of Beethoven's symphonies and overtures, etc. See letters in *Mus. Quarterly*, 1915–16. *G.*

Riga, François [Frantz] (Liège, 1831–1892, Brussels). Belgian church-musician, long choirmaster in Brussels. Wrote remarkable *a cappella* choruses, cantatas, masses, overtures and other instrumental works.

Rigel [Riegel], Henri Jean (Paris, 1772–1852, Abbeville), son of H. J. Riegel above. French pianist, in 1798–1800 conductor of French opera at Cairo and from 1808 pianist to Napoleon. Wrote 2 operas, 3 sacred cantatas, a symphony, 4 piano-concertos, a string-quintet, a quartet for flute and strings, trios for piano, violin and harp, violin- and piano-sonatas.

Righini, Vincenzo (Bologna, 1756–1812, do.). Noted Italian conductor and composer, pupil of Bernacchi and Martini, in 1775–76 a stage-singer at Parma and Prague, from 1780 at Vienna as teacher of the Archduchess Elisabeth and conductor of the Italian Opera Buffa. In 1788–92 he was court-conductor at Mayence and in 1793–1806 at the court-opera in Berlin, succeeding Alessandri, besides being a favorite vocal teacher. Wrote about 20 operas, including *Tigrane*, 1799, *Gerusalemme Liberata*, 1802, and *La Selva Incantata*, 1802, a Coronation Mass, a Te Deum, a Requiem, cantatas, arias, duets and fine vocalises, besides a flute-concerto, a quartet-serenade for horns and bassoons, 2 piano-trios, etc. *G.*

Říhovsky, Adalbert (Dub, 1871). Able Moravian church-musician, trained at the Prague Organ School, at first choirmaster at Dub and lately organist at the Chrudim (Bohemia) archdeanery and teacher at the Seminary. Has written many masses, 2 Requiems, litanies and many organ-pieces, besides an orchestral *Festmarsch*, a piano-trio, a violin-serenade, etc.

Rimbault, Edward Francis (London, 1816–1876, do.). Eminent English editor and writer, pupil of his father and S. Wesley, from 1832 organist at the Swiss Church (Soho) and other London churches, but soon absorbed in historical studies, from 1838 lecturing on the growth of English music, in 1840 joining E. Taylor and Chappell in starting the Musical Antiquarian Society and becoming secretary or editor of the Percy and the Motet Societies. His scholarly ability led to his enrolment in various learned societies and to several degrees (Ph.D. from Stockholm Univ. in 1842 and LL.D. from Harvard Univ. in 1848). He lectured frequently at the Royal Institution in London, in Liverpool and Edinburgh and elsewhere. Author of *Who was Jack Wilson?*, 1846, *Bibliotheca Madrigaliana*, 1847, *The Organ, its History and Construction*, 1855, *The Pianoforte, its Origin, Progress and Construction*, 1860, *The Early English Organ-Builders and their Works*, 1864, a life of Bach (1869), and text-books in playing the piano and the harmonium and in singing. Editor of manifold collections, as of *Cathedral Chants of the 16–18th Centuries*, 1844, *Anthems of the Madrigalian Era*, 1845, *Cathedral Music* (one vol. only), *Services and Anthems*, 3 vols. (adapted from Palestrina, etc.), *Vocal Part-Music*, *Christmas Carols*, 1847, '65, *Ancient Vocal Music of England*, 2 vols. 1846–49, *The Rounds, Catches and Canons of England*, and many others, including practical manuals for parish choirs and organists. He also edited the *Daily Service of St. Peter's, Westminster* (1844), Tallis' *Cathedral* and *Daily Services*, Lowe's *Order of Chanting*, Este's *Whole Book of Psalms*, Merbecke's *The Booke of Common Prayer*, Arnold's *Cathedral Music*, Morley's *First Book of Ballets*, Bateson's *First Set of Madrigals*, O. Gibbons' *Viol-Fantasias*, Purcell's *Bonduca* and *Ode for St. Cecilia's Day*, *Parthenia*, Musical Illustrations for Percy's *Reliques*, the Chapel Royal *Cheque-Book*, Roger North's *Memoirs of Musick*, besides versions of Handel's *Saul*, *Messiah* and *Samson* and of many operas. He edited *The Choir* for years and was a contributor to the *Imperial* and *Grove's Dictionaries*. Besides making many arrangements and transcriptions, he wrote 2 small stage-works (1838–39), a cantata, part-songs and songs. *G.*

Rimsky-Korsakov, Nikolai Andreyevitch (Tikhvin, 1844–1908, n. Petrograd). Distinguished Russian conductor and composer, from 1856 educated for a naval career and unable until 1873 fully to detach himself from it, though in youth he had lessons on the 'cello and the piano, in 1861 came into contact with Balakirev, Mussorgsky, Borodin and Cui and produced a symphony in 1865. From 1871 he was professor

of composition at the Petrograd Conservatory and in 1876 was offered the directorship, as also in 1881 that of the Moscow Conservatory (both declined). In 1874–81 he followed Balakirev in directing the concerts of the Musical Free School, in 1883–94 was his assistant as conductor of the Imperial Chapel and in 1886–90 had charge of Belaiev's Symphony Concerts, besides appearing as guest-conductor at Paris (1889) and Brussels (1890, 1900). In 1873–84 he was also inspector of marine bands. In 1873 he married the gifted pianist Nadejda Pourgold, who, with her sister, equally gifted as a singer, co-operated powerfully in his lifelong devotion to the advancement of musical art in Russia. The list of his pupils includes such names as those of Liadov, Ippolitov-Ivanov, Gretchaninov, Glazunov and many others. As composer he illustrates the value of self-discipline, since, though his technical training was at first meager and much of it late, he yet made himself a true master of noble and beautiful expression, particularly through the orchestra. His genius lay strongly in the field of the symphonic poem, the opera and the song, in that where his imagination and sympathy could fasten upon definite objects and develop character or situation or mood with freedom. For many of his operas he wrote the librettos. The subjects of nearly all these come from Russian folk-lore or history. In them, as in all his works, he draws freely from the treasury of national folk-song and dance. His works include

Operas—*The Maid of Pskov*, 1873 (revised 1894), *A Night in May*, 1880, *The Snow-Maiden*, 1882, *Mlada*, 1892 (fairy-ballet), *Christmas-Eve*, 1895, *Sadko*, 1897, *Mozart and Salieri*, 1898, *Boyarina Vera Sheloga*, 1898 (prologue to *The Maid of Pskov*), *The Tzar's Bride*, 1899, *Tzar Saltan*, 1900, *Servilia*, 1902, *Kostchei the Immortal*, 1902, *Pan Voyevoda*, 1904, *The Invisible City of Kitezh and the Maid Fevroni*, 1907, *Le Coq d'Or*, 1910. Orchestrations of Dargomijsky's *Stone-Guest* (1872), Borodin's *Prince Igor* (1891), *Mussorgsky's Chovantchina* (1885) and *Boris* (1896).

Choral works—*The Song about Alexis*, *Glory* and the cantata *Svitezyanka* (all mixed voices); *Dragonflies* and *Aus Homer* (women's voices); *The Legend of St. Olga* (men's voices); several others.

Arias and songs—the bass-ariosos (with orchestra) *The Upas-Tree* and *The Prophet*; over 60 songs; about 20 duets.

For orchestra—symphonies in E min. 1865 (originally E-flat min.), *Antar* (or *Oriental Suite*) and in C (all remodeled after first production); *Symphoniette* in A min.; overtures in D and *La Grande Pâque Russe* (both on Russian themes); the symphonic poem *Sadko*; the suite *Shéhérazade*; 6 suites from operas; *Capriccio Espagnol*, 1887 (5 movements); Fantasia on Serbian themes; *Conte Féerique*; *Chanson Russe*; *On the Tomb*. Piano-concerto in C-sharp min.; concert-fantasia in B min. for violin.

Chamber-music—string-sextet in A; piano-quintet in B-flat; string-quartet in F; first movement of quartet on B-la-F [Beiaiev] (the rest by Liadov, Borodin and Glazunov); 2 other single movements for composite works; 'cello-serenade.

For piano—3 sets of variations (one on B-A-G-H); 6 fugues; a few other pieces.

Collections of 140 Russian folk-songs (1877, '82).

Author of a manual of harmony (1888), a treatise on instrumentation (2 vols. 1913, edited by Steinberg), an autobiography (1909, edited by Stasyulevitch), and *Essays and Sketches*, 1911 (edited by Gniessin). Memoirs by Yasrebtsiev, 1900 (2d ed. with list of works, 1908), Findeisen, 1908, Lapshin, 1911, and Montagu-Nathan, 1917, and see the latter's *Russian Music*, 1915, and Newmarch's *Russian Opera*, 1915. *G, A.*

Rinaldi, Giovanni (Reggiolo, 1840–1895, Genoa). Gifted Italian pianist, pupil of F. Asioli and the Milan Conservatory, from 1861 settled at Genoa. Wrote many highly characteristic piano-pieces somewhat after the manner of both Chopin and Schumann.

Rinaldo di Capua. Italian composer of the 18th century, writing some 25 operas (1737–71), mostly at Rome, but 2 at Paris (*La Donna Superba*, 1752, and *La Zingara*, 1753), the latter having importance in relation to the rise of French comic opera. *G* (with full list).

Rinck, Johann Christian Heinrich (Elgersburg, 1770–1846, Darmstadt). Eminent Thuringian organist, pupil chiefly of Kittel, from 1790 town-organist at Giessen and from 1805 at Darmstadt, at first as town-organist and teacher at the Seminary, from 1813 as court-organist and from 1817 as chamber-musician to the Grand Duke. He made various tours as virtuoso and received many honors, including a Ph.D. from Giessen Univ. in 1840. Both his playing and his composition were marked by technical solidity rather than artistic inspiration. Wrote very numerous organ-works, including a noted *Orgelschule* (new edition by Dienel, 1881), 2 *Choralbücher*, chorale-preludes and elaborations, postludes, variations, *Der Choralfreund* (7 annual issues), etc., a mass, motets, a Paternoster, other church-music, piano-trios, trio-sonatas, 'cello-sonatas and some piano-works. Autobiography, 1833, and memoir by Fölsing, 1848. See also Natorp's critique on his preludes, 1834, and Clément's *Musiciens Célèbres*, 1868. *G.*

Ringler, Eduard (Nuremberg, 1838). Bavarian choral conductor, pupil of Grobe and J. F. Dupont, becoming leader of the Nuremberg Singverein and Chorgesangverein (which he made notable), besides being choirmaster at the synagogue and critic for the Frankfort *Kurier*. Wrote the opera *Frithjof* and the volksoper *Eppelein von Gailingen*, 1896, songs, etc.

Rinuccini, Ottavio (1562–1621). 16th C.

Rio, Anita (Alemeda, Cal. 1880). American operatic soprano, pupil mostly of Mme.d'Arona, J. A. Galloway (later her husband) and Mancinelli, appearing in oratorio and concert from 1901 and in opera from 1909, until 1914 on various European stages and then again in America. *A.*

Riotte, Philipp Jakob (Treves, 1776–1856, Vienna). Rhenish conductor and prolific composer, pupil of Joh. André, from about 1800 active at Prague and after 1806 at Vienna, where he was employed at the Kärnthnerthor and An der Wien theaters (the latter from 1818). Wrote in all about 50 stage-pieces, including the operas *Nureddin*, 1823, *Euphenie von Avogara*, 1823, *Der Sturm*, 1834, etc., a symphony,

concertos for piano, for clarinet and for flute, a septet, quartets, trios, violin- and piano-sonatas, etc. *G.*

Ripa, Alberto de (? –1551). 16th C.

Rippl, Otto (Vienna, 1884). Austrian organist, pupil of his father, Schmidhuber and the Vienna Conservatory, from about 1900 playing in Vienna churches, then at Kremsmünster and Linz, from 1908 at Salzburg Cathedral and teacher at the Mozarteum, and since 1917 head of a music-school in Linz. Has written symphonies, chamber-music, church-works, choruses, songs, etc. Sketch by Hartl, 1918.

Rischbieter, Wilhelm Albert (Brunswick, 1834–1910, Dresden). North German violinist and theorist, pupil of Hauptmann, in 1862–1900 teacher at the Dresden Conservatory. Author of *Ueber Modulation, Quartsextakkord u. Orgelpunkt*, 1879, *Die verdeckten Quinten*, 1882, *Zum Studium d. Kontrapunkts*, 1885, *Die Gesetzmässigkeit d. Harmonik*, 1888, and many articles in journals. Wrote also a symphony, overtures and other works.

Riseley, George (Bristol, 1845). Eminent English organist and conductor, pupil of Corfe, from about 1865 playing at various Bristol churches and as deputy at the Cathedral, from 1870 giving weekly recitals at Colston Hall and in 1876 succeeding Corfe as cathedral-organist. In 1877 he started an orchestral society, in 1878 became director of the Orpheus and in 1889 founded the Choral Society, establishing them all as flourishing institutions. In 1896 he followed Hallé as conductor of the Bristol Festivals. In 1898 he gave up his place at the Cathedral and took charge of the orchestra at the Alexandra Palace in London and also the Queen's Hall Choral Society. Since 1893 he has taught at the Royal Academy, London. Has written choruses, part-songs and organ-pieces. *G.*

Risler, Joseph Édouard (Baden-Baden, 1873), son of an Alsatian father and a German mother. Highly gifted pianist, trained at the Paris Conservatory (many prizes) and by Klindworth, Stavenhagen and d'Albert, making his début at Paris in 1894 and soon entering upon wide tours throughout Europe, being recognized as an extraordinary executant and interpreter. He specializes in playing all the works of a single composer in series (Beethoven, Bach, Chopin, etc.). In 1896–97 he was one of the stage-assistants at Bayreuth. *G.*

Rist, Johann (1607–1667). 17th C.

Ristori, Giovanni Alberto (Bologna, 1692–1753, Dresden). Italian composer, from 1715 settled in Dresden, where he soon was composer for the Italian Opera and conductor of the Polish orchestra, from 1733 in court-service as chamber-organist, choir-composer and from 1750 assistant to Hasse as director. Wrote over 20 stage-works, including the comic *Calandro*, 1726, and *Don Chisciotte*, 1727 (among the earliest of their class), 3 oratorios, 15 cantatas, 15 masses, 3 Requiems, about 20 motets, a Stabat Mater, and some instrumental works.

Ritter, Alexander (Narva, 1833–1896, Munich), of German descent. Striking Russian composer, brought up in Dresden, pupil of Schubert (the violinist) and the Leipzig Conservatory. In 1854 he married Wagner's niece and in 1856–58 was opera-conductor at Stettin, where she was singing. He then lived at Dresden, from 1860 at Schwerin, from 1863 at Würzburg, from 1882 at Meiningen, where he played violin under Von Bülow, and from 1886 at Munich—always without official position. From the time of his marriage he was zealous in the Weimar circle, and in 1886 he exerted great influence in determining the course of Richard Strauss' development. Wrote the operas *Der faule Hans*, 1885, and *Wem die Krone?*, 1890, the symphonic poems *Seraphische Phantasie, Erotische Legende, Olafs Hochzeitsriegen, Karfreitag und Fronleichnam, Sursum Corda* and *Kaiser Rudolfs Ritt zum Grabe*, a string-quartet, *Graf Walther und die Waldfrau* (declamation with piano, orchestrated by Hausegger), about 60 songs and some piano-pieces. Memoir by Hausegger, 1907, and see article by Rosch in *Musikal. Wochenblatt*, 1898. *G.*

Ritter, August Gottfried (Erfurt, 1811–1885, Magdeburg). Eminent Thuringian organist, pupil of M. G. Fischer, Hummel, Berger, A. W. Bach and Rungenhagen, from 1837 at Erfurt, from 1844 at Merseburg Cathedral and from 1847 at Magdeburg Cathedral (following Mühling). In 1844–48 he edited *Urania* and collaborated on the *Orgelfreund* and the *Orgelarchiv*. Wrote 4 notable organ-sonatas, many chorale-preludes, fugues, variations and other pieces, 4 books of chorales, 2 symphonies, 3 overtures, a piano-concerto, a string-quartet, piano-sonatas, etc., besides editing well-known song-collections. Author of a valuable *Gesch. d. Orgelspiels im 14.-18. Jahrh.* 1884, *Die Kunst d. Orgelspiels*, 2 vols. and a text-book in harmony (1860).

Ritter, Christian. 17th C.

Ritter, Frédéric Louis (Strasburg, 1834–1891, Antwerp). Noted Alsatian conductor, composer and writer, pupil of Hauser, Schletterer and J. G. Kastner, in 1852–56 teaching in Lorraine and then removing to America. At first he was at Cincinnati, where he organized and led the Cecilia and the Philharmonic, from 1861 directed the Arion and the Sacred Harmonic Society in New York and from 1874 was professor at Vassar College (Poughkeepsie, N. Y.). Mus.D. of New York Univ. in 1878. Wrote 3 symphonies, the overture *Othello*, the symphonic poem *Stella*, a piano-concerto, a 'cello-concerto, a fantasia for bass-clarinet and orchestra, a string-quartet, 3 piano-quartets, trios, an organ-fantasia and fugue, Psalms 4, 23, 46 and 95, over 100 songs, including the cycle *Hafis*, etc. Author of a *History of Music*, 2 vols. 1870–74 (2d ed. 1880), *Music in England*, 1883, *Music in America*, 1883 (3d ed. 1893), *Music in Relation to Intellectual Life*, 1891, and *Musical Dic-*

tation. His wife, née Fanny Raymond (1840–1890), wrote *Woman as a Musician*, 1877, and *Some Famous Songs*, besides translating Schumann's *Gesammelte Schriften* (1877) and Ehlert's *Briefe über Musik* (1877). *G*, *A*.

Ritter, Georg Wenzel (Mannheim, 1748–1808, Berlin). Badenese bassoonist, at first playing in the Mannheim orchestra and from 1788 in the court-band at Berlin. Wrote 2 bassoon-concertos and 6 quartets for strings and bassoon.

Ritter, Hermann (Wismar, 1849). North German violinist, pupil of the Berlin Academy and Hochschule, for a time playing in the Schwerin court-band and then studying at Heidelberg University and acting as town-director. Here he invented the 'viola alta', an improved form of viola, which secured Wagner's attention for use at Bayreuth and was then exploited widely elsewhere. From 1879 he was teacher of viola and music-history at the Würzburg Music School, receiving several honors, including the title of professor. In 1905 he formed the Ritterquartett (violin, viola alta, viola tenore and viola bassa), in which till 1914 he played second. Author of *Die Gesch.d.Viola Alta*, 1877, *Die fünfsaitige Geige u. d. Weiterentwicklung d. Streichinstrumente*, 1898, *Orchesterstudien für Viola* (new ed. by Parsch, 1913), a short manual of music-history (1880) and an elaborate treatise (6 vols. 1901–02), works on musical æsthetics (1886–94), instruments (1896) and folk-song (1896), a life of Schubert (1896) and sketches of Haydn, Mozart and Beethoven (1897). See sketch by Adema, 1881 (2d ed. 1890). *G*.

Ritter, Peter (Mannheim, 1763–1846, do.). Badenese 'cellist and composer, pupil of his father and Vogler, from 1784 playing in the Mannheim court-band, becoming concertmaster and in 1803–23 court-director. In 1809 he declined a similar post at Karlsruhe. In 1787 he married the actress Katharina Baumann, who was engaged at the Mannheim theater in 1790–1819. Wrote about 20 effective singspiele, including *Der Eremit auf Formentera*, 1788, the oratorio *Das verlorene Paradies*, 1819, 2 symphonies, concertos for various instruments, much chamber-music, etc. Memoir by W. Schulze, 1895.

Ritter, Théodore [name properly Bennet] (n. Paris, 1841–1886, do.). French pianist, pupil of Liszt, from about 1860 touring as virtuoso and writing the dramatic scenas *Le Paradis Perdu* and *Méphistofelès*, 2 unsuccessful operas (1861, '65) and many popular piano-pieces.

Rivarde, Serge Achille (New York, 1865). Spanish-American violinist, pupil of Wieniawski and the Paris Conservatory, in 1881–84 in America, in 1886–91 concertmaster of the Lamoureux Orchestra in Paris and since 1894 in London, where from 1899 he has taught at the Royal College. Though a refined virtuoso, he devotes himself mainly to teaching. *G*, *A*.

Rivé-King, Julie (Cincinnati, 1857). Able American pianist, pupil of her mother, S. B. Mills, Wm. Mason and Liszt, appearing in Leipzig in 1874 and from 1875 widely known in America, especially in connection with the Thomas Orchestra. In 1876 she married Frank H. King of Milwaukee. Latterly she has taught at the Bush Conservatory, Chicago. *A*.

Roberts, John Varley (n. Leeds, 1841–1920, Oxford). Eminent English organist, beginning church-playing when but twelve, from 1862 at Armley, from 1868 at Halifax and in 1882–1918 at Magdalen College, Oxford (following Parratt), and also in 1885–93 at St. Giles' there and conductor of the Choral Society and of the University Glee and Madrigal Society. Mus.D. of Oxford in 1876 and from 1883 repeatedly an examiner. Wrote the cantatas *Jonah*, *The Advent*, *The Story of the Incarnation* and *The Passion*, Psalm 103, several services, about 60 anthems, part-songs and organ-pieces, besides a *Method for Training Choristers*, 1898. *G*.

Robeson, Lila P. (Cleveland, 1880). American operatic contralto, pupil of C. S. Burnham, Mrs. S. C. Ford, Luckstone and Saenger, from about 1905 appearing in concert and from 1911 in opera (since 1912 at the Metropolitan, New York). *A*.

Robinson, Franklin Whitman (New York, 1875). American organist, trained at the National Conservatory and Columbia University, from 1897 assistant at St. Bartholomew's and in 1904–17 at St. Luke's in Philadelphia besides since 1908 developing at the Institute of Musical Art a novel method of teaching harmony by ear. Author of *Aural Harmony*, 2 vols. 1918. *A*.

Robinson, Joseph (Dublin, 1815–1898, do.). Irish choral conductor, in 1834–53 founder and leader of the Antient Concert Society in Dublin, in 1837–47 of the University Choral Society and in 1876–88 of the Musical Society, all important for the musical history of the city, besides serving as conductor at several festivals. In 1849 he married the pianist Fanny Arthur (1831–1879) and from 1856 they both taught at the Royal Irish Academy. *G*.

Robitschek, Robert (Prague, 1874). Bohemian conductor and composer, pupil of Dvořák, from about 1895 employed at the Prague Volkstheater and elsewhere, in 1902–04 in charge of the Tonkünstler-Orchester in Berlin and then proprietor of the Klindworth-Scharwenka Conservatory, in 1914 becoming its director. Has written the opera *Ahasver*, the overture *Esther*, symphonic variations, a 'cello-rhapsody with orchestra, a piano-trio, a ballade for piano, etc.

Robyn, Alfred George (St. Louis, 1860). American composer of a symphony, the symphonic poem *Pompeii*, a piano-concerto, a piano-quintet, 4 string-quartets, several light operas (from 1903), 3 sacred cantatas, a mass, songs, etc. *A*.

Rochlitz, Johann Friedrich (Leipzig, 1769–1842, do.). Saxon writer and editor, pupil at Leipzig of the Thomasschule and the University, in 1798–1818 the first editor of the *Allgem. Mu-*

sikal. Zeitung and a contributor till 1835. From 1805 he was on the managing-committee of the Gewandhaus concerts. Hofrat of Weimar. Author of *Für Freunde d. Tonkunst*, 4 vols. 1824–32 (3d ed. 1868), and editor of *Sammlung vorzüglicher Gesangstücke*, 3 vols. 1838–40 (choral music from Dufay to Vallotti), besides various non-musical books, some poems and the texts for operas, oratorios and cantatas. Wrote also a mass, a cantata, a Te Deum, Psalm 23 and men's choruses. His correspondence with Goethe was edited by Biedermann in 1887. *G* (with contents of the *Sammlung*).

Röckel, Joseph August (Neumburg, 1783–1870, Köthen). Bavarian tenor, from 1804 in operatic work at Vienna, from 1823 coach at the Opera there, in 1828–29 opera-director at Aix and then till 1835 manager of German troupes in Paris and London, continuing to live in England till 1853. With him were associated at first his sons **August** (1814–1876) and **Eduard** (1816–1889), both pupils of J. N. Hummel (their uncle), the former becoming theater-conductor at Weimar, Bamberg and Dresden (1843–48) and then imprisoned for thirteen years for revolutionary activity, and the latter from 1836 touring as pianist and from 1848 a teacher at Bath (England). August was about to produce his opera *Farinelli* at Dresden when association with Wagner led him to withdraw and destroy it. A third son, **Joseph Leopold** (1838–1923), was also a pianist, long well known at Clifton (England), writing several cantatas, the scena *Siddartha*, 1896, effective piano-pieces and many songs. *G.*

Rockstro [Rackstraw], William Smyth (n. London, 1823–1895, do.). Energetic English historical student and writer, pupil of the Leipzig Conservatory, from 1846 teacher in London and at Torquay, from 1867 organist at Babbicombe and from 1891 lecturer at the Royal Academy and the Royal College in London. Author of two music-histories (1879, 1886, 3d ed. 1897), lives of Handel (1883), Mendelssohn (1884) and Jenny Lind (1891, '94), text-books in harmony (1881) and counterpoint (1882), many articles for Grove's *Dictionary* (1st ed.) and for the *Musical Times* and other papers, besides editing Gregorian choir-books. Also wrote the cantata *The Good Shepherd*, 1886, the ballet *Flora's Path*, 1891, some fine madrigals and songs, an overture, etc. He was an enthusiastic specialist in old polyphonic music, but apt to form erroneous conclusions about details. *G.*

Roda, Cecilio de (n. Granada, 1865–1912, Madrid). Spanish historian, trained at Madrid University (Ph.D. 1886), from 1904 head of the music-section of the Ateneo and teacher in its school. Author of *Los Instrumentos, las Danzas y las Canciones en le Quijote*, 1905, *La Evolución de la Musica*, 1906, a discussion of Beethoven's sketches for opp. 130, 132–3 (1907) and works on his sonatas (1907) and quartets (1909).

Roda, Ferdinand von (Rudolstadt, 1815–1876, n. Kriwitz). A pupil of Hummel, from 1842 active at Hamburg, where in 1855 he started a Bachverein, and from 1857 music-director at Rostock University. Wrote the oratorio *Der Sünder*, a Passion, fine church-music, the cantata *Theomela*, the choral works *Das Siegesfest* and *Szenen aus Faust*, instrumental works, etc., besides a *Liturgisches Handbuch*, 1868, and a revision of the text of Beethoven's *König Stephan*.

Rode, Jacques Pierre Joseph (Bordeaux, 1774–1830, n. Damazon). Distinguished French violinist, pupil of Fauvel and Viotti, in 1790–94 second concertmaster at the Théâtre Feydeau in Paris, then, after tours in Germany, Holland and England, for a time professor at the Paris Conservatory and in 1800 appointed violinist to Napoleon. In 1799 he visited Spain and met Boccherini, in 1803–08 accompanied Boieldieu to Petrograd, where he was made violinist to the Emperor, and from 1811 for a few years was in Germany or at Vienna (in 1813 in contact with Beethoven), then retiring to Bordeaux, with one or two final and unsuccessful appearances at Paris. While at the culmination of his powers he stood as one of the finest players of history, but his career was short and his influence scattered. Wrote 13 violin-concertos, several fantasias or variations with orchestra or quartet, the famous 24 *Caprices*, 12 other études, 3 sets of duos, *Romances Françaises* and a method. Memoir by Pougin, 1874. *G.*

Rode, Johann Gottfried (n. Naumburg, 1797–1857, Potsdam). Saxon hornist, from 1827 bandmaster in the Gardejägerbataillon at Berlin. Wrote concertos for horn and for trumpet, pieces for military band, etc.

Röder, Carl Gottlieb (n. Leipzig, 1812–1883, do.). Founder in 1846 of the great Leipzig establishment for engraving, printing and binding music, succeeded in 1876 by Wolff and Rentsch. In 1889 Karl J. Reichel took the latter's place and in 1915 became chief proprietor. In 1896 they issued a *Festschrift*, including Riemann's essay on *Notenschrift u. Notendruck*.

Röder, Ewald (Waldau, 1863). Silesian organist, pupil of the Church Music Institute, Breslau, since 1891 organist and cantor at Lauban. Has written the oratorio *Der Jüngling zu Nain*, several motets and an organ-sonata, besides a dictionary of Silesian musicians (1890) and a vocal method.

Röder, Georg Vincent (Rammingen, ?1778–1848, Altötting). Würtemberger church-musician, in 1805–14 in court-service at Würzburg, from 1830 director at Augsburg and from 1843 at Altötting. Wrote the oratorio *La Messiade*, masses, motets, Psalms, a Te Deum, the cantata *Cäcilia* and 4 operas (from 1815).

Röder, Martin (Berlin, 1851–1895, Boston). Prussian vocal teacher and composer, trained at the Berlin Hochschule, in 1873–80 chorusmaster at the Teatro dal Verme in Milan, in 1875 starting the Società del Quartetto Corale and at times serving as opera-conductor. In 1880 he

moved to Berlin, from 1881 teaching at the Scharwenka Conservatory, thence in 1887 to the Royal Academy in Dublin and in 1892 to teach at the New England Conservatory in Boston. Wrote a symphony, the symphonic poems *Azorenfahrt* and *Leonore*, the overture *Attila*, an orchestral suite, a quintet, a quartet, a trio, 3 operas (including *Vera*, 1881), the 'mysteries' *S. Maria appiè della Croce* and *Maria Magdalena*, etc. Author in 1881 of a book of essays (many contributed to the *Gazzetta Musicale* under the pen-name 'Raro Miedner'), a study of music-culture in Italy (in Waldersee's *Vorträge*) and travel-notes. *A.*

Rodio, Rocco. 16th C.

Rodrigo, Maria (Madrid, 1888). Spanish composer, trained at the Madrid Conservatory and under Beer-Walbrunn, writing the opera *Becqueriana*, 1915, zarzuelas, the choral work *Caprichos de Goya*, pieces for orchestra and for piano, etc.

Rogel, José (Orihuela, 1829–?). Noted Spanish composer of zarzuelas (65 in 1854–80) for Madrid.

Roger, Gustave Hippolyte (n. Paris, 1815–1879, do.). Noted French operatic tenor, pupil of the Paris Conservatory, from 1838 singing at the Opéra-Comique and from 1848 at the Opéra, but in 1861 obliged by an accident to retire. From 1868 he taught at the Conservatory. He sang at many premières, including those of Thomas' *Perruquier* (1838) and *Mina* (1843), Auber's *Domino Noir* (1837), *La Part du Diable* (1843), *Sirène* (1844), *Haydée* (1847) and *Enfant Prodigue* (1850), Meyerbeer's *Prophète* (1849), Halévy's *Juif Errant* (1852), David's *Herculanêum* (1859), etc. *G.*

Roger, Victor (Montpellier, 1853–1903, Paris). French composer of about 30 effective operettas and other stage-works (from 1882). He was also critic for *La France*.

Roger-Ducasse, Jean Jules Amable (Bordeaux, 1875). French composer, pupil of the Paris Conservatory (2d Prix de Rome, 1902), writing the ballet *Orphée*, the symphonic poems *Sarabande* (with solo) and *Au Jardin de Marguerite* (with soli and chorus), *Variations Plaisantes*, 1909, *Suite Française*, *Le Joli Jeu de Furet* (scherzo) and other orchestral pieces, a string-quartet, a piano-quartet, the choral work *Sur Quelques Vers de Vergile*, several motets, characteristic piano-pieces, etc.

Rogers, Benjamin (1614–1698). 17th C. *G.*

Rogers, Clara Kathleen, née Barnett (Cheltenham, 1844), daughter of John Barnett. English operatic soprano, pupil of the Leipzig Conservatory and of Goetz and Sangiovanni, from 1863 appearing in Italy, from 1866 in England and from 1871 in America, in 1873 settling as teacher in Boston, where in 1878 she married Henry M. Rogers and since 1902 has taught at the New England Conservatory. Author of various books on singing and speech (from 1893) and *Memories of a Musical Career*, 1920, besides a violin-sonata, many songs and some piano-pieces. *A.*

Rogers, Francis (Boston, 1870). Gifted American baritone, trained at the New England Conservatory, Boston, and by C. Cheney, W. L. Whitney, Vannuccini, Bouhy and Luckstone, since 1898 widely known in the United States in concert and oratorio, with one season in the Castle Square Opera Company. Author of *Some Famous Singers of the 19th Century*, 1915. *A.*

Rogers, James Hotchkiss (Fair Haven, Conn. 1857). American organist, pupil of Eddy, Loeschhorn, Ehrlich, Rohde, Haupt, Fissot, Guilmant and Widor, from 1883 in Cleveland, where he is now at the Euclid Avenue Temple and the 1st Unitarian Church, leader of the Rubinstein Club and critic for the *Plain-Dealer*. Has written the cantatas *The Man of Nazareth* and *The New Life*, 3 synagogue-services, some 10 anthems, many effective part-songs and songs, 2 organ-sonatas, 2 organ-suites, an organ-overture and various other pieces. *A.*

Rogers, Roland (West Bromwich, 1847). Noted English organist, pupil of S. Grosvenor, holding his first church-position at eleven, from 1862 at Wolverhampton, from 1867 at Tettenhall and in 1871–92 and again since 1906 at Bangor Cathedral, in the interim making recital-tours and directing choral societies in Wales. Mus.D. of Oxford Univ. in 1875. Has written the cantatas *Prayer and Praise*, *The Garden*, 1896, and *Florabel* (women's voices), Psalm 130, part-songs, songs, a symphony, a string-quartet and organ-pieces. *G.*

Rognone-Taegio, Francesco and **Giovanni Domenico.** 17th C.

Roguski, Gustaw (Warsaw, 1839). Polish theorist and composer, pupil of Marx, Kiel and Berlioz, since 1865 professor at the Warsaw Conservatory. Has written a symphony, a quintet for piano and wind, 2 string-quartets, a piano-trio, a 'cello-sonata, 2 masses, various motets, many songs and piano-pieces. Author (with Zelenski) of a text-book in harmony and a translation of Prout's *The Orchestra* (1906).

Rohde, Eduard (Halle, 1828–1883, Berlin). Saxon organist and singing-master, long at the Georgenkirche in Berlin and teaching at the Sophien-Gymnasium. Wrote the cantata *Schildhorn*, motets and other choral music, part-songs, 'cello-sonata, etc. He was succeeded by his son (same name).

Rohde, Friedrich Wilhelm (Altona, 1856). North German violinist, trained at the Leipzig Conservatory, in 1878–85 teaching in Chicago and playing in the Balatka Quartet, with one year as violist in the Boston Symphony Orchestra and teacher at the New England Conservatory, then returning to Europe, where he has lived at Hamburg, Schwerin and Copenhagen. Has written a symphony, the orchestral *Waldstille* and *Elfenreigen*, a serenade for strings, a string-quartet, a piano-trio, a *Höllen-Galopp* for mixed quintet, many choruses, part-songs, duets, songs, etc.

Röhr, Hugo (Dresden, 1866). Saxon conductor, trained at the Dresden Conservatory, from 1887 director at Augsburg, Prague and Breslau, from 1892 court-director at Mannheim and conductor of the Akademie concerts and since 1896 director of the Munich Opera, with some leadership of the Lehrergesangverein. Has written the operas *Vater Unser*, 1904, and *Frauenlist*, 1917, the choral work *Ekkehard*, choruses, songs and piano-pieces.

Rokitansky, Hans, Freiherr von (Vienna, 1835–1909, in Styria). Austrian operatic bass, trained mostly at Bologna and Milan, appearing in concert from about 1855 and in opera at Prague in 1862, in 1864–93 regularly engaged at the Vienna Opera, with some trips elsewhere (as to London in 1865–67 and '76–77). From 1895 he taught at the Vienna Conservatory. *G.*

Rolla, Alessandro (Pavia, 1757–1841, Milan). Italian violinist, violist and conductor, pupil of Renzi and Conti, from 1782 player in or leader of the court-band at Parma, from 1802 conductor at La Scala in Milan, from 1805 viceregal violinist and from 1807 teacher at the new Conservatory. Wrote 6 ballets (mostly 1802–08), church-music, symphonies, concertos for violin and for viola, a string-quintet, quartets, trios, duets, etc. *G.*

Rolland, Romain (Clamecy, 1868). Distinguished French author, critic and musicologist, educated in Paris and at the École de Rome in Rome (Dr. ès Lettres, 1895), from 1896 professor of music-history at the Paris École Normale Supérieure and in 1903–06 also head of the music-section of the new École des Hautes Études Sociales and then continuing as lecturer. In 1900 he organized the first International Music History Congress and (with Combarieu) edited its proceedings. In 1901, with others, he established the *Revue d' Histoire et Critique Musicales*, Combarieu becoming editor. His remarkable blending of exact scholarship, literary and æsthetic culture and the power of masterly exposition has given him a unique place of influence. In 1896 he was made a member of the Florence Academy and in 1915 received the Nobel prize for literature. As a dramatist he is specially known by the cycles on the Revolution (*Le 14 Juillet*, *Danton*, *Les Loups*) and the Tragedies of the Faith (*St. Louis*, *Aërt*, *Le Triomphe de la Raison*). His musical novel *Jean-Christophe*, 1905–12, won the Prix Guérin in 1913 and has been translated into English and German. Among his writings, also, are lives of Michelangelo and Tolstoy. Author in the musical field of *Histoire de l' Opéra en Europe avant Lully et Scarlatti*, 1895 (Prix Kastner-Bourgault), *Les Musiciens Italiens en France sous Mazarin et l'Orfeo de Luigi Rossi*, 1901, *Paris als Musikstadt*, 1904 (in Strauss' *Die Musik*), *Musiciens d'Autrefois*, 1908 (2d ed. 1912), *Musiciens d'Aujourd'hui*, 1908 (6th ed. 1914), *Voyage Musicale au Pays du Passe*, 1919, lives of Beethoven (1907) and Handel (1910), many critiques in the *Revue de Paris* and other journals, and a chapter on 17th-century Italian opera in Lavignac's *Encyclopédie*, 1913. Sketches by Seippel, 1913, and Zweig, 1920.

Rolle, Johann Heinrich (Quedlinburg, 1718–1785, Magdeburg). Able Saxon organist and composer, pupil of his father, in 1732–36 playing at the Petrikirche at Magdeburg, then studying law and philosophy at Leipzig University, from 1741 violist in the court-band at Berlin, from 1746 organist at the Johanniskirche in Magdeburg and in 1752 his father's successor as town-director there. Wrote about 20 oratorios (a few secular), 4 Passions, several complete annual cycles of church-cantatas, many motets and other sacred works, the odes of Anacreon for solo-voice with clavier, a symphony, organ-pieces, songs, etc. *G.*

Röllig, Johann Georg (n. Pirna, 1710–1790, Zerbst). Saxon organist and composer, pupil of the Kreuzschule, Dresden, and of Zelenka, from about 1740 court-organist and chamber-musician at Zerbst, becoming Fasch's assistant and in 1758 his successor as court-director. Wrote 14 sinfonie, over 20 pieces for various instruments, trios for flute, violin and bass, cantatas, etc.

Röllig, Karl Leopold (Vienna, ? –1804, do.). After being connected in 1764–73 with the Ackermann theatrical troupe (mostly at Hamburg), from about 1780 noted as a player on Naumann's improved harmonica and after 1795 introducing his own ' orphica ' and ' xänorphica ', for all of which he wrote pieces and songs. From 1797 he was employed in the Vienna Library.

Roman, Johan Helmich (Stockholm, 1694–1758, n. Kalmar). Important Swedish composer, often called ' the father of Swedish music.' From 1710 he was violinist in the court-band under his father, from 1714 studied in London with Ariosti and Pepusch, becoming musician to the Duke of Newcastle and winning applause as a player, but returned to Stockholm in 1720. In 1729–45 he was court-director there, but in 1735–37 lived in Italy, France and England for health reasons. In 1740 he was made a member of the Swedish Academy. Wrote over 20 sinfonie, 6 overtures, 5 suites, 2 concerti grossi, 5 violin-concertos, 17 trio-sonatas, sonatas for violin and for flute, many lesser pieces, a mass, motets, about 80 Psalms, other vocal works, etc. Memoir by Vretblad, 2 vols. 1914, with thematic catalogue.

Romani, Carlo (Avellino, 1824–1875, Florence). Italian composer, pupil of Palafuti, Picchianti and his uncle, Pietro Romani, writing the operas *Tutti Amanti*, 1847, *Il Mantello*, 1852, *I Baccanali di Roma*, 1854, *Ermellina*, 1856, and *Gianni di Nisida*, the oratorio *S. Sebastiano*, 1864, and many songs.

Romani, Felice (Genoa, 1788–1865, Noneglia). Famous Italian littérateur and librettist, originally trained for the law, early employed as playwright for the state theaters and from about 1814 producing over 100 opera-texts for all the

composers of the day, including Mayr, Rossini, Donizetti, Bellini, Ricci, etc. For years he also edited the *Gazzetta Piemontese* until, becoming blind, he retired on pension. Memoirs by Lianovosani, 1878, Branca, 1882, and Paschetto, 1900. *G.*

Romani, Romano (Leghorn, 1881). Italian composer of the operas *Rosana*, 1904, *Zulma*, 1909, and *Fedra*, 1915.

Romaniello, Luigi (Naples, 1860). Gifted Italian pianist and fertile composer, trained mostly at the Naples Conservatory and for a time teaching there. He became leader of the Società del Quartetto and pianist for the Ferni Quartet, teacher at the S. Marcellino seminary and correspondent for Paris papers, besides making tours as player. In 1896 he visited Buenos Aires and settled there. Has written 3 operas, including *Alda*, 1896, 2 symphonies, the symphonic poems *Corsair* and *Manfred*, an overture, 2 piano-concertos, piano-trios, violin- and piano-pieces, a piano-method and songs.

Romanini, Romano (Parma, 1864). Italian violinist, pupil of the Parma Conservatory, from 1892 playing at the Teatro Regio there, then conductor at Savigliano, from 1890 teacher at the Istituto Venturi at Brescia and since 1897 its director. Has written the opera *Al Campo*, 1895, a symphony and other orchestral works.

Romberg, Andreas Jakob (n. Münster, 1767–1821, Gotha), son of the clarinettist Gerhard Heinrich (1745–1819) and cousin of Bernhard below. Eminent Westphalian violinist, appearing when but seven and at seventeen touring with his cousin and at Paris making the season at the Concerts Spirituels. In 1790–93 they played in the Bonn orchestra. Until 1800 he continued tours with Bernhard in Germany, Italy and France, in 1801–15 lived at Hamburg, where he married, and then became court-director at Gotha. Wrote the operas *Die Grossmuth des Scipio*, *Die Ruinen von Paluzzi* and *Don Mendoza* (comic, with Bernhard), other stage-works, the choral works *Das Lied von der Glocke*, *Die Macht des Gesanges*, *Was bleibet und was schwindet* and *Die Harmonie der Sphären*, 4 vocal solos with orchestra (texts from Schiller), a mass and much other church-music, 10 symphonies, 23 violin-concertos, over 30 string-quartets and a double quartet, a piano-quartet, quintets for strings and with flute or clarinet, violin-sonatas and many pieces, etc. Memoir by Rochlitz, 1824 (in *Für Freunde d. Tonkunst*). *G.*

Romberg, Bernhard (in Oldenburg, 1767–1841, Hamburg), son of the bassoonist Anton (1742–1814) and cousin of Andreas above. Eminent North German 'cellist, pupil of his father, appearing at Paris when but fourteen, in 1784–1800 touring repeatedly with his cousin, besides being engaged with him in 1790–93 in the court-band at Bonn (in contact with Beethoven). In 1799 he visited England and Spain, in 1801–03 taught at the Paris Conservatory, in 1804–05 was in the court-band at Berlin, where, after long trips in Russia, he was court-director in 1815–19, and then lived mostly at Hamburg, but with many further tours. He is counted as one of the founders of the modern school of 'cello-playing. Wrote 9 famous concertos, 3 concertinos, a fantasia, 4 sets of Russian airs, many fantasias on Swedish, Spanish and other national themes, a concerto for two 'cellos, a concertante for two horns, 11 string-quartets, trios, duets, etc., besides 6 operas (1790–1817) and music for several plays. *G.*

Römhild, Johann Theoderich (Salzungen, 1684–1756, Merseburg). Saxon church-musician, pupil of Joh. Jakob Bach and the Thomasschule, Leipzig, from 1708 choirmaster at Spremberg, from 1715 at Freystadt, from 1726 again at Spremberg, from 1731 court-director at Merseburg and from 1735 also cathedral-organist there. Wrote a Passion, about 250 church-cantatas and over 20 chorale-preludes for organ. Memoir by Paulke, 1919, (in *Archiv für Musikwissenschaft*).

Ronald, Landon (London, 1873) [name properly Russell, son of Henry Russell, Sr., and brother of Henry Russell, the opera-manager]. Eminent English conductor, trained at the Royal College, London, in 1890 for a short time appearing as pianist, from 1891 accompanist or assistant at Covent Garden and on tour with Harris or Melba. From 1897 he became Tosti's helper at court-functions, in 1898–1902 was conductor at the Lyric, besides leading Sunday concerts at Blackpool, and in 1907–08 was guest-conductor with the London Symphony and then with orchestras on the Continent. Since 1908 he has conducted the Royal Albert Hall Orchestra (formerly the New Symphony), bringing it to high excellence, and also the Promenade Concerts in Birmingham, besides often leading other organizations as guest. Since 1910 he has been principal of the Guildhall School in London. At times he has also served as critic for London papers. Has written the symphonic poem *A Winter's Night*, the overture *A Birthday*, the ballets *Britannia's Realm*, 1902, and *Entente Cordiale*, 1904, an operetta, the scenas *Adonais* and *The Lament of Shah Jenan*, over 200 songs and piano-pieces.

Ronchetti-Monteviti, Stefano (Asti, 1814–1882, Casale Monferrato). Italian theorist, pupil of Neri, from 1850 professor of composition at the Milan Conservatory and from 1877 Mazzucato's successor as director. Wrote fine church-music, 3 cantatas from Ossian, a National Hymn (1849) and the unsuccessful opera *Pergolesi*, 1857.

Ronconi, Domenico (n. Rovigo, 1772–1839, Milan). Noted Italian operatic tenor, from 1797 appearing at Venice and other Italian cities, in 1801–05 at Petrograd, in 1809 at Vienna, in 1810 at Paris and in 1819–29 at Munich, where he taught in the royal family. From 1829 he had a vocal school in Milan. His three sons, Giorgio (1810–1890), **Felice** (1811–1875) and **Sebastiano** (b. 1814), were all able stage-singers (especially

Giorgio) and also excellent teachers. Giorgio was in America in 1867–74 and then at the Madrid Conservatory. *G.*

Rongé, Jean Baptiste (Liège, 1825–1882, do.). Belgian musician, trained at the Paris Conservatory (2d Prix de Rome, 1851), for a time producing some cantatas, but turning (with Hasselt) to translating opera-texts and also songs. He specialized in the exact fitting of words to the musical form and wrote some essays on the subject. Also wrote the opera *La Comtesse d'Albany*, 1877, choruses, songs and vocal studies.

Röntgen, Engelbert (Deventer, 1829–1897, Leipzig). Excellent Dutch violinist, pupil of the Leipzig Conservatory, from 1850 playing in the Gewandhaus Orchestra, from 1869 Dreyschock's successor as second concertmaster and from 1873 David's as first. From 1869 he also taught at the Conservatory. He edited Beethoven's quartets. *G.*

Röntgen, Engelbert (Amsterdam, 1886), son of the next and grandson of the above. Able Dutch 'cellist, pupil of the Amsterdam and Leipzig Conservatories and of Casals, appearing at Rostock in 1905, in 1906–11 active in Zurich at the Tonhalle and the Conservatory, in 1912–14 at the Vienna Opera and since 1916 in the New York Symphony Society, the Chamber Music Society and the Mannes School, besides making tours in both America and Europe. *A.*

Röntgen, Julius (Leipzig, 1855), son of Engelbert (1) above. Eminent Dutch-Saxon pianist, conductor and composer, trained at the Leipzig Conservatory and by Fr. Lachner, in 1873–74 becoming prominent through tours with the singer Stockhausen and in 1878 settling in Amsterdam, where in 1886–98 he conducted the Maatschappij Concerts (following Verhulst) and in 1886–88 the Felix Meritis. From the first he also taught at the Music School and was one of the founders in 1885 of the new Conservatory, becoming director in 1913. Has written a piano-concerto, a 'cello-concerto, a symphony, orchestral pieces on Dutch and Norwegian themes, a serenade for wind, a piano-trio, 3 sonatas for violin and 3 for 'cello, a violin-fantasia, 2 piano-sonatas, a suite and many other pieces, the opera *Agnete*, 1914, the choral works *Sturmesmythe* and *Gebet*, songs, etc., besides editing old Dutch folk-songs and dances. He has also published Brahms' correspondence with T. W. Engelmann (1918) and has valuable material of like nature pertaining to Grieg. *G.*

Roosevelt, Hilbourne Lewis (New York, 1848–1885, do.). American organ-maker, as early as 1868 patenting his first electric action and in 1872 opening a factory in New York that soon gained prestige for great improvements in both voicing and action. He was succeeded by his brother and in 1893 the business was absorbed into Farrand & Votey of Detroit. *A.*

Root, Frederick Woodman (Boston, 1846–1916, Chicago), son of the following. Able American vocal teacher, pupil of Blodgett, Wm. Mason, Goldbeck, Flint, Bassini and Vannuccini, in 1863–69 serving as organist in Chicago and after 1870 prominent as teacher, besides in 1879–85 directing the Mendelssohn Choral Club, writing many articles and lecturing often. Wrote the cantata *The Landing of the Pilgrims*, 1875, a burlesque operetta, choruses and songs, besides manuals for singers. *A.*

Root, George Frederick (Sheffield, Mass. 1820–1895, n. Portland, Me.). Noted American song-writer and publisher, from 1839 associated with Lowell Mason in Boston, from 1844 active in New York and from 1859 in the music-dealing and publishing business in Chicago (ended by the fire of 1871). Besides being an organist in early life, he was famous for his popular songs, several cantatas and many collections of part-songs, anthems, etc., for church and school. *G, A.*

Rootham, Cyril Bradley (Bristol, 1875). Able English organist and composer, trained at St. John's College, Cambridge (Mus. D. 1910), and the Royal College, London, from 1898 at Christ Church (Hampstead) and since 1901 at St. John's College in Cambridge, where from 1912 he has also led the University Musical Society. Has written the choral works *In Highland and Meadow*, *Coronach*, *The Lady of Shalott*, *Andromeda*, 1908, and *For the Fallen*, 1915, the solo ballads (with orchestra) *Helen of Kirkconnell*, *Albert Graeme's Song* and *4 Dramatic Songs*, incidental music for Bridges' *Achilles in Scyros*, the overture *The Spirit of Comedy*, the orchestral suite *Pan*, the rhapsody *A Passer-by*, a string-quintet, 3 quartets and a rhapsody for strings, *Irish Sketches* for violin and orchestra, a *Fantasia Overture* for organ and various other organ-pieces, part-songs and songs. Author of *Voice-Training for Choirs and Schools*. *G.*

Ropartz, Joseph Guy Marie (Guingamp, 1864). Gifted French conductor and composer, at first practicing as a lawyer, then pupil of the Paris Conservatory and of Franck, from 1894 head of the Nancy Conservatory and director of symphony concerts there and since 1919 director of the Strasburg Conservatory. Has written the short operas *Le Diable Couturier*, *Marguerite d'Écosse* and *Paysages de Bretagne*, the larger *Le Pays*, 1912, music for Loti's *Pêcheur d'Island* (1893), Psalm 36, 4 symphonies (no. 3 with chorus), the suites *Scènes Bretonnes* and *Dimanche Breton*, many other orchestral pieces (*La Chasse du Prince Arthur*, *Fantaisie* in D, *Paysage Breton*, *Carnaval*, *Marche de Fête*, etc.), *Sérénade* and *Méditation* for strings, Adagio for 'cello and *Lamento* for oboe (both with orchestra), 2 string-quartets, sonatas for violin and for 'cello, many characteristic pieces for organ and for piano, motets and songs (some with orchestra). Author of a sketch of music in Nancy in 1881–97, a memoir of Massé, 3 books of poems and the play *La Batte*. See Cœuroy, *La Musique Française Moderne*, 1922. *G.*

Rore, Cipriano de (1516–1565). 16th C. *G.*

Rorich, Karl (Nuremberg, 1869). Able Bavarian composer, trained at the Würzburg Music School, from 1892 teacher at the Weimar Conservatory and in 1904–09 also conductor of the Philharmonic Union, and since 1914 director of the Music School at Nuremberg. Has written a symphony, the overtures *Märchen* and *Karnevalistische*, the suites *Waldleben* and *Weihnachtsbilder*, and *Akademischer Festmarsch* and *Hymnus Solemnis* (both for orchestra), an Introduction and Allegro for strings, a wind-quintet, a string-quartet, a suite for two flutes, the fairy-play, *Ilsa*, choruses, *Kammerlieder* for alto with string-quartet, songs and piano-pieces, besides a manual in theory.

Rosa, Carl August Nicolas [Karl Rose] (Hamburg, 1842–1889, Paris). Famous North German impresario, trained as violinist and in 1863–65 concertmaster at Hamburg, with appearances in London in 1866 and in America in 1867. Marrying the singer Euphrosyne Parepa in New York, he formed an English opera-troupe for further American tours, returning to England in 1871. After her death in 1874 he undertook a long series of operatic enterprises (in English), usually with excellent forces and a notable repertory. The Carl Rosa Company still continues with more or less success. *G.*

Rosa, Salvatore (1615–1673). 17th C. *G.*

Rösch, Friedrich (Memmingen, 1862). Bavarian choral composer, trained in law and music at Munich and, after sojourns in Berlin and Petrograd, settling there. In 1898 he joined Sommer and Rich. Strauss in forming the Genossenschaft deutscher Tonsetzer (for copyright-protection) and in 1919 became president of the Allgem. deutscher Musikverein. Has written the burlesque oratorio *Heiliger Antonius*, many comic choruses, madrigals and songs, besides *Musikal. Streitfragen*, 1898, a study of Alex. Ritter (1898) and other essays.

Rosé, Arnold Josef (Jassy, 1863). Eminent Rumanian violinist, pupil of Heissler, making his début in 1879 at the Gewandhaus, Leipzig, and soon after at Vienna, where since 1881 he has been concertmaster at the Opera. In 1882 he formed his own Quartet (with P. Fischer, Rusitska and Buxbaum), making many wide tours. From 1888 he was concertmaster at the Bayreuth festivals. He has received numerous decorations and honors. In 1902 he married the sister of Mahler.

Rösel, Rudolf Arthur (n. Gera, 1859). Saxon violinist, pupil of the Weimar Conservatory, in 1877–84 playing in orchestras at Hamburg, Lugano and Weimar, from 1884 concertmaster at Rotterdam and teacher at the Conservatory and since 1887 concertmaster in the Weimar court-orchestra and teacher at the Conservatory. Has written the stage-works *Halimah*, 1895, and *Théâtre Variété*, music for *Der gestiefelte Kater*, the symphonic poem *Frühlingsstürme*, concertos for violin and for 'cello, 2 string-quartets, nocturnes for horn and for oboe (with orchestra), violin-pieces and songs.

Rosellen, Henri (Paris, 1811–1876, do.). Popular French pianist and teacher, pupil of the Paris Conservatory and of Herz (whose style he imitated). Wrote effective salon-music and many études, a concertante for piano-trio and a method, etc. *G.*

Roselli, Francesco. 16th C.

Rosen, Johan Magnus (Gothenburg, 1806–1885, Stockholm). Swedish editor and critic, at intervals after 1830 editing musical, theatric or artistic journals in Stockholm and writing for German and Austrian papers. Wrote an operetta, music for several plays, the choral work *Dit Frusna Hjärtat*, the tone-picture *Pompeji* and other orchestral works, pieces for violin and for clarinet and some songs.

Rosen, Max (Dorohoi, 1900). Gifted Rumanian violinist, brought up in New York, pupil of Mannes and Sinsheimer and (as protégé of De Coppet) of Auer and Hess, making a brilliant début in 1915 at Dresden, a tour in Germany and Scandinavia in 1916–17 and much success in America since 1918. *A.*

Rosenberg, Anders Gustaf (Lilla Mellöfa, 1809–1884, Nora). Swedish organist and collector of folk-songs and dances (3 series, 1876–82).

Rosenberg, Vilhelm (Copenhagen, 1862). Danish conductor and composer, pupil of the Copenhagen Conservatory (Ancker Scholar in 1892), in 1889–91 conductor at the Dagmar-Theater there, in 1892–1907 of the Ydun (choral society) and since 1909 of the Faelleskor, besides in 1890–1906 teaching at the Horneman Institute. He was one of the promoters of the Koncertforening. Has written an opera, a ballet, music for many plays, the choral works *Tonernes Verden*, *Charles Dickens* and *Attila*, songs, etc.

Rosenfeld, Leopold (Copenhagen, 1850–1909, do.). Danish composer, pupil of the Copenhagen Conservatory (Ancker Scholar in 1881), writing the choral works *Henrik og Else*, *Naar Solen Daler* and *Liden Helga*, about 200 songs and duets, pieces for piano and for violin, etc. He was long critic for the *Musikbladet*.

Rosenfeld, Maurice Bernard (Vienna, 1867). Able Austrian pianist and critic, brought up in New York, pupil of the Chicago Musical College, from 1888 teaching there and in 1912–16 one of its directors, besides some connection with other schools. In 1907–1915 he was critic for the Chicago *Examiner* and from 1917 for the *News*, as well as in 1913–16 writing for *Musical America*. He is well known both as pianist and as lecturer on music-history. *A.*

Rosenhain, Jakob [Jacques] (Mannheim, 1813–1894, Baden-Baden). Able Badenese pianist and composer, pupil of Jakob Schmitt and Schnyder von Wartensee, from 1823 touring from Frankfort, from about 1840 active at Paris in association with Alard, J. B. Cramer and others, and finally at Baden-Baden. Wrote 3 operas, 3 symphonies, a piano-concerto, 3 string-quartets, 4 piano-trios, 3 'cello-sonatas, 3 piano-sonatas and many other pieces and

études. Author of *Erinnerungen an Paganini*, 1893. Memoir by Kratt-Harveng, 1895.

Rosenmüller, Johann (?1620–1684). 17th C. *G.*

Rosenov, Emil Karlovitch (Paris, 1861). Russian-French writer, trained at the Moscow Conservatory and University, in 1901 (with Taneiev) starting a musicological society in Moscow and in 1904 founding the first public library and reading-room of music in Russia (in 1918 incorporated into the national system of education), of which he has remained librarian. Author of short lives of J. S. Bach and Graun, *Abriss d. Gesch. d. Oratoriums*, *Der goldene Schnitt in d. Musik u. in d. Poesie* and manuals of ear-training and piano-technique.

Rosenthal, Moriz (Lemberg, 1862). Distinguished Galician pianist, precociously developed (playing in public with distinction at ten), pupil of Galath, Mikuli, Joseffy and Liszt, formally appearing in 1876 at Vienna and Bucharest and in 1878 at Paris and Petrograd. In 1878–84 he withdrew to secure a general education at Vienna. He then resumed concert-work with the most brilliant success throughout Europe and in America (5 visits, 1887, '96, '98, 1906, '23). His technical equipment is phenomenal, especially in refinement of tone, dexterity and strength, but uniting with these much originality and dignity of conception, so that he stands in the front rank of living players. Has written several piano-pieces and advanced studies (with Schytte). His home is in Vienna. *G.*

Rosetti, Steffano. 16th C.

Rosier, Charles. 17th C.

Rossi, Cesare (Naples, 1842). Since 1870 theater-conductor in Naples, writing the operas *Il Ritratto di Perla*, 1879, and *Babiles*, 1879.

Rossi, Cesare (Mantua, 1864). Italian composer of the operas *I Fuggitivi*, 1896, and *Nadeya*, 1903.

Rossi, Francesco. 17th C.

Rossi, Gaetano (Verona, 1780–1855, do.). Noted Italian librettist, long employed as playwright at the Fenice in Venice. Author of about 100 opera-texts, including many famous works by Donizetti, Rossini, Mercadante and Meyerbeer.

Rossi, Giovanni Gaetano (Borgo S. Donnino, 1828–1886, Genoa). Italian composer, trained at the Milan Conservatory, from 1852 court-organist at Parma, theater-concertmaster and from 1864 also head of the local conservatory, in 1873–79 conductor at the Carlo Felice in Genoa and then director of the Liceo there. Wrote the operas *Elena di Taranto*, 1852, *Giovanni Giscala*, 1855, *Nicolo de' Lapi*, 1865, and *La Contessa d'Altenberg*, 1871, a Seven Words, a Requiem, some masses and the overture *Saulo*, 1878. *G.*

Rossi, Giulio (Rome, 1865). Versatile Italian operatic bass, pupil of Oreste Tomassoni, from 1887 rapidly securing approval in Italy, Russia, England and South America, with prolonged engagements at Milan, Madrid, Petrograd, Rio de Janeiro and other cities, including 1908–13 at the Metropolitan, New York. One of his early tours was with Patti and a later one with Tetrazzini. He sang at the premières of Franchetti's *Colombo* (1892) and *Fior d'Alpe* (1894) and of Mascagni's *Ratcliff* (1895).

Rossi, Lauro (Macerata, 1810–1885, Cremona). Noted Italian conductor and composer, trained at the Naples Conservatory, from 1832 conductor at the Teatro Valle in Rome, in 1835–43 with a troupe visiting Mexico, Havana and New Orleans, from 1850 director of the reorganized Milan Conservatory, in 1871–78 Mercadante's successor as head of the Naples Conservatory and in 1880 retiring to Cremona. Wrote nearly 30 operas, including *I Falsi Monetari*, 1834, *Cellini a Parigi*, 1845, *Il Domino Nero*, 1849 (his best work), and *La Contessa di Mons*, 1874, the oratorio *Saul*, 1833, masses, cantatas, elegies for Bellini and Mercadante, choruses for Plautus' *Captivi*, songs and vocalises, besides some fugues for strings and a textbook in harmony (1858). *G.*

Rossi, Luigi [Aloysius Rubens] (1598–1653). 17th C. *G.*

Rossi, Salomone. 16th C. *G.*

Rossini, Gioachino Antonio (Pesaro [Feb. 29], 1792–1868 [Nov. 13], n. Paris). Celebrated Italian composer, pupil of Angelo Tesei and the Bologna Liceo, but largely educated by observation and experiment. His mind was alert and his spirit venturesome, so that he essayed a cantata at seventeen and a short opera two years later, thus entering on a career of production that rapidly became a triumph. The raciness of his humor and his daring in discarding conventions were supported by genuine powers of invention and construction, as well as by the culture that he gained from the study of certain German masters, notably Mozart. From 1815 he was obliged to hasten from one Italian city to another to keep the engagements that crowded upon him, his chief centers being Milan and Naples. In 1822, with his bride, née Isabella Colbran, who had long sung in his works, he went to Vienna and in 1823 to Paris and London, where a few months' stay yielded him a small fortune. From 1824 till 1836 he was in Paris, except for a brief period in 1830. Till the end of 1825 he was manager of the Théâtre Italien, displaying cleverness and enterprise in his artistic policy, but reaping no large pecuniary gain. In 1826 he was appointed to two court-positions with high salaries and almost no duties (Compositeur du Roi and Inspecteur-Général du Chant), which spurred him to fresh exertions, the most brilliant of which were the French version of *Mosè in Egitto* in 1827 and the greatest of his works, *Guillaume Tell*, in 1829. In the glow attending the success of this latter he made a contract to write four more operas for Paris before 1839 and none elsewhere. But the Revolution of 1830 utterly wrecked this arrangement, and presently he determined to cease opera-writing altogether, this decision

being clinched by the hearing of Meyerbeer's *Huguenots* in 1836. Indeed, after 1830 he wrote little of consequence except his showy and very popular Stabat Mater in 1841–42. In 1836–1847 he lived at Bologna, where he took great interest as honorary director in the Liceo Filarmonico (later called by his name) and then moved to Florence. His first wife died in 1845 and in 1847 he married the Parisian Olympe Pélissier. In 1855 he returned to Paris and his last years were spent in a circle of admirers who paid tribute to his wit and love of flattery.

His career presents many contradictory elements. He had immense native verve, vivacity and ambition, coupled with obvious gifts of melody and movement in expression. He greatly extended the range of Italian operatic technique, both on the side of lyric ornamentation and on that of sumptuous instrumental texture. In his lighter works, like the *Barbiere* and *Cenerentola*, he displayed a sparkling genius that commends general admiration and in his *Tell* he touched an unexpected height of dignity and dramatic truth. But much of his work was incredibly hasty in execution and shallow in artistic purpose, so that its success with a thoughtless public tended to turn operatic art back into the mere sensationalism of the old Neapolitan style at its worst. His appreciation of the higher values of the musical drama was slight, if, indeed, he was capable of understanding them at all. The charm of lyricism for its own sake, the captivation of audiences by brilliant and unexpected effects and the impress of his love for momentum, dash and humor—these were his dominating artistic impulses. That he had some sense of their insufficiency is shown by his sudden cessation from production in the face of the advancing power of other artists. His works include the following:

Operas—*La Cambiale di Matrimonio*, 1810 (Venice), *L'Equivoco Stravagante*, 1811 (Bologna), *L'Inganno Felice*, 1812 (Ven.), *L'Occasione Fa il Ladro*, 1812 (do.), *La Scala di Seta*, 1812 (do.), *Demetrio e Polibio*, 1812 (Rome), *La Pietra del Paragone*, 1812 (Milan), *Tancredi*, 1813 (Ven.), *L'Italiana in Algeri*, 1813 (do.), *Il Figlio per Azzardo*, 1813, (do.), *Aureliano in Palmira*, 1813 (Milan), *Il Turco in Italia*, 1814 (do.), *Elizabetta*, 1815 (Naples), *Sigismondo*, 1815 (Ven.), *Torvaldo e Dorliska*, 1815 (Rome), *Il Barbiere di Siviglia*, 1816 (do.), *La Gazetta*, 1816 (Nap.), *Otello*, 1816 (do.), *La Cenerentola*, 1817 (Rome), *La Gazza Ladra*, 1817 (Milan), *Armida*, 1817 (Nap.), *Adelaide di Borgogna* or *Ottone*, 1818 (Rome), *Adina*, 1818 (Lisbon), *Mosè in Egitto*, 1818 (Naples, revised 1827 Paris), *Ricciardo e Zoraide*, 1818 (Nap.), *Ermione*, 1819 (do.), *Edoardo e Cristina*, 1819 (Ven.), *La Donna del Lago*, 1819 (Nap.), *Bianca e Faliero*, 1819 (Milan), *Maometto II*, 1820 (Naples, revised 1826, Paris, as *Le Siège de Corinthe*), *Matilda di Ciabrano*, 1821 (Rome), *Zelmira*, 1821 (Nap.), *Semiramide*, 1823 (Ven.), *Il Viaggio a Reims*, 1825 (Paris), *Le Comte Ory*, 1828 (do.), *Guillaume Tell*, 1829 (do.). In addition, the pasticcio *Robert Bruce*, 1846 (Paris).

Cantatas—*Il Pianto d'Armonia*, 1808, *Didone Abbandonata*, 1811, *Ciro in Babilonia*, 1812, *Egle ed Irene*, 1814, *Teti e Peleo*, 1816, *Igea*, 1819, *Partenope*, 1819, *La Riconscenza*, 1821, *Il Vero Omaggio*, 1823, *L'Augurio Felice*, 1823, *La Sacra Alleanza*, 1823, *Il Bardo*, 1823, *Il Ritorno*, 1823, *Il Pianto delle Muse*, 1823, *I Pastori*, 1825, *Il Serto Votivo*, 1829. Also for the Paris Exposition, 1867.

Sacred Music—Stabat Mater, 1842 (part written in 1832); Petite Messe Solenelle, 1864; Tantum ergo, 1847; Quoniam; O Salutaris.

A large number of fugitive pieces, mostly vocal, including many canzonets, the scena *Alle Voci della Gloria*, *Les Soirées Musicales* (ariettes and duets), a *Inno Popolare*, 1846 (accession of Pius IX), etc., with some piano-pieces.

Sketches and memoirs by Carpani, 1824, d'Ortigue, 1829, Bettoni, 1836, Blaze de Bury, 1854, Escudier, 1854, Mirecourt, 1855, Montazio, 1862, Azevedo, 1865, Edwards, 1869 (condensed, 1881), Pougin, 1870, Silvestri, 1874, Zanolini, 1875, Sittard, 1882 (in Waldersee's *Vorträge*), Thrane, 1885, Kohut, 1892, Checchi, 1898, Gandolfi, 1902, Dauriac, 1905, Corradi, 1909, Struth, n. d., Istel, 1911 (in *Musik*), Curzon, 1920, etc. *G.*

Rössler, Franz Anton [Francesco Antonius Rosetti] (Leitmeritz, 1750–1792, Ludwigslust). Able Bohemian composer, from 1773 musician to Prince Wallerstein and from 1789 court-director at Schwerin. Wrote several operas, including *Das Winterfest der Hirten*, 1789, 2 oratorios, a Requiem, over 30 symphonies, concertos for flute, for clarinet and for horn, a sextet for wind and strings, 9 string-quartets, etc. See *Denkmäler d. Tonkunst in Bayern*, xii, and Kaul, *Die Vokalwerke*, 1911.

Rost, Nikolaus. 16th C.

Rota, Andrea (?1553–1597). 16th C. *G.*

Roters, Ernst (Oldenburg, 1892). North German composer, pupil of G. Schumann and Mayer-Mahr, in 1914–15 teaching at the Danzig Conservatory and since 1918 active at Hamburg. Has written an oratorio, music for Walter's *Der glückselige Meergarten* and Shakespeare's *Midsummer-Night's Dream* (1921), both of which are also arranged as orchestral suites, a choral symphony (with soloists), an orchestral *Tanzrhapsodie* and *Legende*, a suite for piano and orchestra, a *Kammersinfonie*, a Prelude and Fugue for strings, a *Nachtstück* for string-quartet, a *Rhapsodie* for piano, violin and 'cello, a suite, variations and other pieces for piano and songs.

Roth, Bertrand (Degersheim, 1855). Swiss pianist, trained at the Leipzig Conservatory and by Liszt, in 1880–84 teacher at the Hoch Conservatory in Frankfort and in 1882 co-founder with Schwarz and Fleisch of the Raff Conservatory there, in 1884–90 teacher at the Dresden Conservatory and then head of his own school, in 1903 gaining the title of royal professor. In 1901 he instituted recitals devoted to works by recent composers. Has written piano-pieces and songs.

Roth, Charles Alfred (Falun, 1870). Noted Swedish pianist, pupil of the Stockholm Conservatory and of Delaborde and Pugno, touring from about 1895 in Scandinavia, Germany, France and England and since 1906 organist at the chapel of the Swedish Embassy in London and conductor of a Swedish choral society there.

Roth, Philipp (Tarnowitz, 1853–1898, Berlin). Silesian 'cellist, pupil of Wilh. Müller and the

Berlin Hochschule, after 1878 touring widely from Berlin, in 1890 starting the Freie Musikalische Vereinigung and editing its *Signale*, and publishing a method (1888, including a guide to 'cello-literature).

Rothier, Léon (Rheims, 1874). Gifted French operatic bass, pupil of the Paris Conservatory, from 1899 engaged at the Opéra-Comique, from 1903 at Marseilles, from 1907 at Nice, in 1909–10 at Lyons and from 1910 at the Metropolitan, New York, besides from 1916 teaching at the new Volpe Institute. His répertoire includes about 120 rôles (French). *A.*

Rothwell, Walter Henry (London, 1872). Able English conductor, brought up in Vienna, pupil of the Conservatory there and of Thuille and Schillings, from about 1890 concertizing in Austria, Germany and Switzerland, in 1905–07 Mahler's assistant at the Hamburg Opera, then conductor at Mecklenburg, Breslau and Vienna, in 1903 director of the Amsterdam Opera, from 1904 conductor for the H. W. Savage Company in America (*Parsifal*, the American première of *Madama Butterfly*, etc.), in 1908–15 conductor of the St. Paul Orchestra, in 1916 and later leader of summer-concerts in New York, in 1917–18 guest-conductor in Cincinnati and Detroit and since 1919 conductor of the new Los Angeles Philharmonic. In 1908 he married the soprano Elisabeth Wolff. Has written an orchestral suite, a piano-concerto, 2 piano-sonatas and other pieces, music for Maeterlinck's *Mort de Tintagiles*, many songs, etc. *A.*

Rotoli, Augusto (Rome, 1847–1904, Boston). Italian vocal teacher, pupil of Lucchesi, from about 1870 leader of a choral society in Rome, from 1876 teacher in the royal family and from 1878 maestro at the Cappella del Sudario. In 1885 he moved to Boston to teach at the New England Conservatory, in 1896 becoming choirmaster at St. James'. Wrote a mass and a *Salmo Elegiaco* for the funeral of Victor Emmanuel (1878) and many fine songs. *A.*

Rottenberg, Ludwig (Czernowitz, 1864). Bukowinan conductor, pupil of Hřimaly, R. Fuchs and Mandyczewski, from about 1885 concert-accompanist for G. Walter, H. Spies and A. Barbi, from 1888 conductor of the Orchesterverein of the Musikfreunde in Vienna, in 1891–92 opera-director at Brünn and since 1892 director at the Frankfort Opera. In 1912–13 he led Wagner works at Covent Garden in London. Has written the opera *Die Geschwister*, 1916, a set of 30 songs (1914) and a violin-sonata (1919).

Rotter, Ludwig (Vienna, 1810–1895, do,). Austrian organist, from about 1835 at the Pfarrkirche am Hof in Vienna, from 1850 Sechter's assistant as court-organist and in 1867 his successor, with the title of vice-kapellmeister. Wrote much solid church-music, including masses, a Requiem, graduals, a Te Deum, etc., organ- and piano-pieces and a text-book in harmony.

Rottmanner, Eduard (Munich, 1809–1843, Speyer). Bavarian organist, at first a singer in the court-choir at Munich and organist for the Bürger-Kongregation, from 1839 cathedral-organist at Speyer. Wrote much church-music, including masses, vespers, motets, a Requiem, hymns, etc., many with orchestra, besides a collection of modern Greek songs.

Rouget de l'Isle, Claude Joseph (in the Jura, 1760–1836, Choisy-le-Roi). French engineer and song-composer, most famous as author of the *Marseillaise* (1792), with other patriotic hymns and 75 songs, besides two opera-librettos. *G.*

Rousseau, Jean Jacques (Geneva, 1712–1778, n. Paris). Distinguished Swiss philosopher, critic and satirist, counting among his many occupations various musical undertakings. From 1742 he advocated a form of numeral-notation (dissertation before the Académie in Paris), in 1745 produced privately the opera *Les Muses Galantes*, in 1752 made a hit with the pastoral comedy *Le Devin du Village*, about the same time wrote hasty articles for Diderot's *Encyclopédie* (from 1755 severely criticized by Rameau), in 1753 issued violent diatribes against French music (two *Lettres*), at intervals put forth various other critical essays on points connected with the so-called ' Guerre des Bouffons ' and the earlier examples of Gluck's reforming efforts, in 1767 published a *Dictionnaire de Musique*, in 1773 brought out the melodrama *Pygmalion* with success and left a striking set of about 100 duets and romances (*Les Consolations des Misères de ma Vie*, 1781) and portions of the opera *Daphnis et Chloé*. With all his eccentricity and extravagance, he served in many ways as a stimulus to the development of French musical art. Memoirs by Jansen, 1884, Pougin, 1901, Istel, 1901, Hellouin, 1903, Schütte, 1910, Tiersot, 1912, Faguet, 1913, etc. *G.*

Rousseau, Samuel Alexandre (Neuve-Maison, 1853–1904, Paris). Able French composer, pupil of the Paris Conservatory (Prix de Rome, 1878, also the Prix Cressent and in 1892 the City of Paris prize), long choirmaster at Ste.-Clothilde, from 1892 conductor at the Lyrique, professor at the Conservatory and chorusmaster for its concerts, besides writing for the *Éclair*. Wrote the operas *Dinorah*, 1879, *Mérowig*, 1891, *La Cloche du Rhin*, 1898 (his chief work), *Milia*, 1904, and *Leone*, 1910, 2 masses, a Requiem, a 'cello-sonata, pieces for string-quartet, organ- and piano-pieces and songs. *G.*

Roussel, Albert Charles Paul (Tourcoing, 1869). French composer, originally in naval service, then pupil of Gigout and d'Indy, in 1902–14 teacher at the Schola Cantorum, Paris. Has written 2 symphonies (*Le Poëme de la Forêt*, 1908, and in B, 1922) the prelude *Résurrection*, the sketches *Évocations Vendanges*, *Danse de l'Oiseau Sacré* and *Pour une Fête de Printemps*, 1921, a quintet for strings and horn, a piano-trio, 2 violin-sonatas, a piano-suite, sonatina and pieces, music for Jean-Aubry's *Le Marchand de Sable qui Passe* (1908), the ballet *Le Festin de l'Araignée*, 1913, and various songs.

Roussier, Pierre Joseph (Marseilles, 1716–1790?, Ecouis). French priest (abbé), author of essays on harmony (from 1756), ancient music (1770), Chinese music (1779, notes on Amiot), etc.

Rovelli, Pietro (Bergamo, 1793–1838, do.). Italian violinist, pupil of R. Kreutzer, from about 1810 at Weimar, in 1814–19 at Munich (where he taught Molique and Täglichsbeck), and then maestro at S. Maria Maggiore in Bergamo. Wrote fine violin-caprices, études and variations. *G.*

Rovetta, Giovanni. 17th C.

Rowaldt, Johann Jakob (1718–1775, Marienburg). Prussian organist, long at St. George's in Marienburg, writing a notable cycle of cantatas for the church-year on texts by S. E. Fromm (1743).

Rowbotham, John Frederick (Edinburgh, 1854). English clergyman from 1891, since 1916 vicar of Sutton Cheney. He studied music at Oxford, at the Stern Conservatory, Berlin, and elsewhere, with long travels. Since 1910 he has edited *The Bard*, having since 1888 been a fertile poet. Author of a *History of Music*, 3 vols. 1885–87 (also condensed, 1891), *Private Life of Great Composers*, 1892, *The Troubadours and the Courts of Love*, 1895, *Hist. of Music to the Time of the Troubadours*, 1899, articles for the Chambers *Encyclopædia* and essays in periodicals. Has also written a mass and some songs.

Royer, Joseph Nicolas Pancrace (in Savoy, 1705–1755, Paris). French conductor, from 1725 teaching in Paris, from 1739 playing in the court-band, from 1741 conductor at the Opéra and from 1753 inspector there and chamber-musician at the court, besides being from 1748 manager of the Concerts Spirituels. Wrote the operas *Pyrrhus*, 1730, and *Pandore*, 3 ballets, clavier-sonatas and pieces. See Brenet, *Concerts en France sous l'Ancien Régime*, 1900.

Rôze, Marie Hippolyte, née Ponsin (Paris, 1846). Eminent French operatic soprano, pupil of the Paris Conservatory, in 1865–68 engaged at the Opéra-Comique and in 1870 at the Opéra, but then turning to relief-work in the Franco-Prussian War, in 1872–90 a favorite in London on the stage and still later in oratorio and concert. From 1890 she lived as teacher in Paris. She visited America in 1877 and '80. In 1874 she married the American bass J. E. Perkins (d. 1875) and later for a time was wife of the impresario Mapleson. She sang at the premières of Auber's *Premier Jour de Bonheur* (1868), Flotow's *L'Ombre* (1870) and Balfe's *Talismano* (1874), besides at many English premières of other works. Her rendering of the rôle of Carmen was particularly famous. In 1883–89 she was a member of the Carl Rosa Company. *G.*

Roze, Raymond [**J. H. Raymond Roze-Perkins**] (London, 1875–1920, London), son of the above. English conductor, pupil of the Brussels Conservatory, associated with Irving at the Lyceum Theatre and with Tree at His Majesty's, besides conducting English opera at Covent Garden in 1913. Wrote the opera *Joan of Arc*, 1913, the fantastic play *Arabesque*, 1916, and music for nine of the Shakespeare plays, for *Trilby* and for other dramas. He gave various works with Continental orchestras.

Rozkošny, Josef Richard (Prague, 1833). Able Bohemian pianist and composer, pupil of Jiránek, Tomaschek and J. F. Kittl, from 1855 known as player in Austria, Hungary, Rumania, etc., and later settling at Prague. Has written the operas *St. Nicholas*, 1870, *St. John's Rapids*, *Zavish of Falkenstein*, *The Poachers*, *Cinderella*, 1885, *Rübezahl*, 1889, *Satanella*, 1898, *Stoja* and *The Black Lake*, masses for men's voices, choruses, many songs, overtures and piano-pieces.

Rózsavölgyi. The royal music-publishing firm at Pest, founded in 1850 by Julius Rózsavölgyi (son of a noted violinist) and Norbert Grinzweil. From small beginnings it rose rapidly to importance, issuing the works of all the leading Hungarian composers, fostering the formation of orchestral and choral societies and often arranging musical festivals at which works like Liszt's masses and *St. Elisabeth* were produced. Under its present management it has branches in Berlin, Leipzig and London.

Rózycki, Ludomir von (Warsaw, 1883). Gifted Polish conductor and composer, trained at the Warsaw Conservatory and by Humperdinck, in 1908–18 conductor at the Lemberg Opera and teacher at the Conservatory there and then at Warsaw. Has written the operas *Boleslaus the Bold*, 1909, *Eros and Psyche*, 1917, and *Beatrice Cenci*, 1922, the symphonic poems *Stánczyk*, *Boleslaus the Bold*, *Pan Twardowski*, *Kasimir the Great*, *The Maid of Warsaw* and *Anhelli*, a prelude to *Mona Lisa Gioconda*, a piano-quintet, a rhapsody for piano-trio, sonatas for violin, for 'cello and for piano, many piano-pieces and songs.

Rubens, Paul Alfred (London, 1875–1917, Falmouth). From 1895 a successful English composer of numerous operettas, beginning with *Floradora*, 1899, and of many popular songs and ballads.

Rubenson, Albert (Stockholm, 1826–1901, do.). Swedish composer and critic, pupil of the Leipzig Conservatory and of Gade, in 1850–51 violist in the court-orchestra at Stockholm, then critic or editor for musical and theatrical papers, from 1872 inspector at the Conservatory and from 1888 its director. Wrote a symphony, the overture *Julius Cæsar*, orchestral suites and intermezzi, music for Hostrup's *Night in the Mountains* (1858) and Björnson's *Lame Hulda* (1865), a string-quartet, part-songs and songs.

Rubert, Johann Martin (?1614–1680). 17th C.

Rubinelli, Giovanni Battista (Brescia, 1753–1829, do.). Italian operatic artificial contralto, from 1771 making a reputation in Stuttgart, from 1774 in Italy (with a visit to London in 1786) and continuing a favorite till his retirement in 1800 to Brescia. *G.*

Rubini, Giovanni Battista (Romano di Lombardia, 1795–1854, n. do.). Eminent Italian

operatic tenor, imperfectly taught in youth and making his way at first with difficulty, but gradually securing small engagements at Pavia, Brescia, Venice and Naples (where he had lessons from Nozzari). By about 1820, however, he had won applause at Rome and Palermo and in 1825 was hailed at Paris as ' king of tenors,' followed by similar success at Naples, Milan, Vienna and (from 1831) London. His early work was wholly in Rossini's works, but he now became the special interpreter of Bellini and Donizetti. In 1832–43 he sang at Paris and London alternately, in concert as well as opera, in 1843 toured for a short time with Liszt, made two trips to Russia and in 1845 retired with an enormous fortune. His voice, as finally developed, was under extraordinary control over a wide range and had both commanding power and exquisite expressiveness. He had also great skill in utilizing points of dramatic climax. Wrote a few songs and vocal studies. *G.*

Rubinstein, Anton Gregorovitch (Vichvatinets, n. Balta, [Nov. 28] 1829–1894 [Nov. 20], Peterhof). Distinguished Russian (Ukrainian) pianist and composer, of Jewish descent, his father being a maker of pencils, his mother (née Löwenstein) coming from Silesia. He was brought up in Moscow, where his early teachers were his mother and the pianist Villoing. In 1840–43 the latter took him to Paris and on tours to Holland, England and Sweden. In 1844, with his brother, he studied under Dehn in Berlin and then toured in Germany and Austria. From 1848 he made his home in Petrograd, where he had the patronage of the Grand Duchess Helen and entered upon extensive composition, though at intervals, as in 1854–58, '67–70, '72–73 and '85–87, making great circuits as pianist (the third to America) and securing an almost unrivaled eminence. Meanwhile in 1858 he was made court-pianist at Petrograd, from 1859 conducted the concerts of the Imperial Musical Society and in 1862–67 was director of the new Conservatory. He received numerous honors at home and abroad. After 1890 he lived in Germany, at first at Berlin, but from 1892 at Dresden. The fact that he did not win great success as composer embittered him and he was strongly opposed to the whole Wagnerian movement, so that his last years were filled with pessimism about the future of musical art. Yet he still held his place as one of the most masterful and impressive interpreters of history.

Considering his derivation and the influences that shaped his genius as composer, it is not strange that his works have little that is distinctively Russian and that he was regarded as essentially a German by the leaders of the new national school. He had the gift of fluent melody, of rich and picturesque effect and often of largeness of conception. But he failed to perfect his powers by self-discipline. He seldom achieved the results that his command over the technique of composition seemed to indicate. The lack of finished articulation and sustained development make his style too often loose and rambling. His want of keen dramatic instinct thwarted his lifelong ambition in opera. His experiment with ' sacred operas ' proved without important success. Yet, even when the total impression is uneven and disappointing, in works like *The Demon*, *The Maccabees* and *The Merchant of Moscow*, the *Ocean Symphony* and the violin- and piano-concertos there are large sections of rich and noble inspiration. In them, as in many of his shorter works, there is a fine pictorial quality and a warmth of imagination that belong with the true spirit of musical romanticism.

The list of his works is as follows (opus-nos. in brackets).

Operas—*Dmitri Donskoi*, 1852, *Hadji-Abrek* (not given), *Sibirskie Ochotniki* (The Siberian Hunters), 1853, *Fomka Duratchok* (Tom the Fool), 1853, *Mestj* (Revenge), 1858, *Die Kinder der Heide*, 1861 (Vienna), *Feramors* or *Lalla Rookh*, 1863 (Dresden), *The Demon*, 1875, *Nero*, 1879 (Hamburg), *Kalashnikov Moskovski Kupets* (The Merchant of Moscow), 1880, *Unter Räubern*, 1883, *Der Papagei*, 1884 (both Hamburg), *Goryushka* (The Mourner), 1889. Also the ballet *La Vigne*, 1882.

Sacred Dramas—*Das verlorene Paradies*, 1858 (Weimar, and revised, 1875, Düsseldorf), *Der Thurm zu Babel*, 1870 (Königsberg), *Die Makkabäer*, 1875 (Berlin), *Sulamith*, 1883 (Hamburg), *Moses*, 1887, *Christus*, 1888 (Berlin).

Cantatas—*Die Nixe* (women's voices) [63] and *Der Morgen* (men's do.) [74]; scenas, *E dunque ver?* (soprano) [58], *Hecuba* and *Hagar in der Wüste* (alto) [92].

Gedichte und Requiem für Mignon (soli, chorus and piano) [91]; 16 choruses [31, 61, 62].

Over 125 songs [1, 8, 27, 32–4, 36, 57, 64, 72, 76, 78, 83, 101, 105, 115].

For orchestra—symphonies in F [40], C, *Ocean* [42], A [56], D min., *Dramatic* [95], G min. [107] (in memory of the Grand Duchess Helen), and A min. [111]; symphonic poem *La Russie*, 1882; overtures, *Triomphale* [43], in B-flat [60], *Antony and Cleopatra* [116] and *Solenelle* [120]; suite in E-flat [119]; musical 'portraits,' *Faust* [68], *Ivan IV* [79], *Don Quixote* [87].

Concertos—for piano, in E [25], F [35], G [45], D min. [70] and E-flat [94]; for violin, in G [46]; for 'cello, in A min. [65] and D min. [96]. Also fantasias for piano and orchestra [84, 110 (*Eroica*)] and *Caprice Russe*, do. [102]; Romance and Caprice for violin and orchestra [86].

Chamber-music—octet in D for piano, strings and wind [9]; string-sextet in D [97]; quintet in F for piano and wind [55] and in G min. for piano and strings [99]; piano-quartet in C [66]; piano-trios in F and G min. [15], B-flat [52], A min. [85] and C min. [108]. Sonatas for violin in G [13], A min. [19] and B min. [98]; for viola in F min. [49]; for 'cello in D [18] and G [39] (the last three also arr. for violin).

For piano—sonatas in E [12], C min. [20], F [41] and A min. [100]; suite (10 movements) [38]; 6 Preludes [24]; 12 Études [23, 81]; 3 Barcarolles; 2 Funeral Marches [29]; 6 Preludes and Fugues [53]; 6 National Dances [82]; 2 *Akrostichons* [37, 114]; *Kammennoi Ostrow* (The Stone Island), 24 pictures [10]; 6 *Soirées à St.-Pétersbourg* [44]; *Le Bal* (10 pieces) [14]; *Album de Péterhof* (12 pieces)[75]; about 75 other pieces [2–7, 16, 21–2, 26, 28, 30, 51, 69, 71, 77, 88, 93, 104, 109, 118]. Cadenzas for Beethoven's concertos and for Mozart's in D min.; arrangement of March from Beethoven's *Ruinen von Athen*.

Piano-duets—(4 hands) sonata [89]; *Bal Costumé* (20 pieces)[103]; 6 *Characterbilder* [50]; (2 pianos) Fantasia in F [73].

Author of *Die Musik u. ihre Meister*, 1892, (5th ed. 1909), *Leitfaden zum richtigen Gebrauch d. Pianoforte-Pedals*, 1896, *Gedankenkorb*, 1896,

and *Die Meister d. Klaviers*, 1899—the last three posthumous. Autobiography, 1892 (at first only in German translation). Sketches and memoirs by Baskin, 1886, Vogel, 1888, Lissowski, 1889, '90, McArthur, 1889, Sveriev, 1889, Zabel, 1892, Soubies, 1895, Cavos-Degtarev, 1895, Martinov, 1895, Rodenberg, 1895 (in *Deutsche Rundschau*), Droucker, 1904, Findeisen, 1907, La Mara, 1911, Bernstein, 1911, etc. *G.*

Rubinstein, Nikolai [Nicholas] Gregorovitch (Moscow, 1835–1881, Paris), brother of the above. Eminent Russian pianist and teacher, pupil of his mother, Dehn and Kullak, becoming of 1855 a leader in musical affairs at Moscow as his brother was at Petrograd. In 1859 he founded there a branch of the Imperial Musical Society, whose concerts he conducted from 1860 and whose classes, begun in 1863, in 1866 grew into the Conservatory, of which he became director. In 1861 he visited England as pianist and later gave orchestral concerts in Petrograd and Paris (1878). Wrote many graceful piano-pieces. Memoirs by Kashkin, 1897, and Findeisen, 1901 (both in Russian journals). *G.*

Rückauf, Anton (Prague, 1855–1903, n. Vienna). Highly gifted Bohemian song-composer, pupil of Proksch, the Prague Organ School, Nottebohm and Navrátil, from about 1880 accompanist for Gustav Walter and in that association developing into the writer of about 80 notable songs with fine accompaniments. Also wrote some choruses, a piano-quintet, a violin-sonata, some piano-pieces and the opera *Die Rosenthalerin*, 1897. *G.*

Ruckers Family. 17th C. *G.*

Rudersdorff, Hermine (Ivanovsky, 1822–1882, Boston). Noted Russian (Ukrainian) operatic soprano, pupil of Bordogni and De Micherout, from 1840 appearing in concert in Germany (as at the première of the *Lobgesang*) and from 1841 in opera at Karlsruhe, Frankfort, Breslau, Berlin (1852–54) and London (1854–65), in England becoming famous in oratorio. In 1871–72 she sang at the Peace Jubilees in Boston and then settled there as a favorite teacher. Her first husband was Dr. Küchenmeister of Frankfort and the second the English merchant Maurice Mansfield, their son being the actor Richard Mansfield (1857–1907). She wrote the text for Randegger's cantata *Fridolin* (1873). *G, A.*

Rudhart, Franz Michael (d. 1879). Author of a *Gesch. d. Oper am Hofe zu München*, 1865 (one vol. only) and *Gluck in Paris*, 1864.

Rüdinger, Gottfried (Lindau, 1886). Gifted Bavarian composer, pupil of his father and Reger, from 1910 living at Munich and from 1916 conducting an *a cappella* chorus at Berg am Laim. Has written *Schwäbische Musik* for orchestra, a violin-concerto, *Romantische Serenade* for strings, a 'cello-symphony, 2 piano-sonatas, pieces for violin, for 'cello and for piano, various part-songs and songs.

Rudnick, Wilhelm (n. Bütow, 1850). Able Pomeranian organist and composer, trained at the Institut für Kirchenmusik and the Kullak Academy at Berlin, from 1879 organist and director at Landsberg and since 1891 at the Peter-Paulskirche in Liegnitz, besides till 1911 conducting the Chorverein. Has written many notable organ-works, including 5 sonatas, 2 fugues, 4 fantasias, variations, preludes, trios, etc., the dramatic cantata *Otto der Schütz*, 1887, the singspiel *Studio obenauf*, 1888, the oratorios *Judas Ischariot*, *Der verlorene Sohn*, *Jesus und die Samariterin* and *Johannes der Täufer*, 1921, the choral works *Dornröschen*, *Armins Kampfruf*, *Am Königssee*, etc., many choruses and songs.

Rudolph, Archduke of Austria and Cardinal of Olmütz (Florence, 1788–1831, n. Vienna). Pupil and faithful friend of Beethoven (from 1804), one of the contributors to his annuity (from 1809). He was patron of the Gesellschaft für Musikfreunde (from 1812) and to it left his valuable music-library. Wrote variations on a theme by Beethoven and a clarinet-sonata. *G.*

Rudolph [Rodolphe], Johann [Jean] Joseph (Strasburg, 1730–1812, Paris). Alsatian violinist and hornist, pupil of his father, Leclair and Traetta, from about 1750 playing in theater-orchestras in Bordeaux, Montpellier, etc., from 1754 in the court-band at Parma, in 1761–66 in that at Stuttgart and then at Paris, where he played the horn at the Opéra and from 1770 was chamber-musician at the court. From 1784 he taught at the École Royale and in 1799–1802 at the Conservatory. Wrote 6 operas (to 1773), 2 horn-concertos, horn-fanfares, duets and studies for violin and 2 elementary text-books.

Rudorff, Ernst Friedrich Karl (Berlin, 1840–1916, do.). Eminent Prussian piano-teacher and composer, pupil of Bargiel and the Leipzig Conservatory, from 1865 teaching at the Cologne Conservatory and from 1869 head of the piano-work at the Berlin Hochschule. At Cologne he founded the Bach-Verein in 1867 and at Berlin in 1880–90 followed Bruch as conductor of the Stern Gesangverein. He retired in 1910. Wrote 3 symphonies, the overtures *Märchen vom blonden Ekbert*, *Otto der Schütz* and *Romantische*, 2 orchestral serenades, a Ballade and Variations, a Romanze for violin and orchestra, a string-sextet, the choral work *Der Aufzug der Romanze*, *Gesang an die Sterne* and *Herbstlied* for six voices and orchestra, many piano-pieces, part-songs and songs. Besides orchestrating Schubert's F min. Fantasie, he prepared a full score of Weber's *Euryanthe* (1866), edited the piano-concertos and sonatas of Mozart and brought out Weber's letters to H. Lichtenstein (1900). His correspondence with Brahms is contained in the Brahms collection (1907) and that with Joachim was published in 1913. *G.*

Ruegger, Elsa (Lucerne, 1881). Gifted Swiss 'cellist, pupil of her mother, Anna Campowski and the Strasburg and Brussels Conservatories, appearing from 1894 at Brussels, in 1895–96 touring in Switzerland with her two sisters and from 1896 becoming generally known through-

out Europe, England (1897) and America (1899). In 1908–14 she taught at the Scharwenka Conservatory in Berlin. In 1909 she married the violinist Edmund Lichtenstein and has lately lived in San Francisco.

Ruelle, Charles Émile (Paris, 1833). From 1856 secretary to A. J. H. Vincent and later director of the St. Geneviève Library, translating many texts of Greek works on music and writing essays upon both ancient and modern Greek music (from 1875), besides other literary work.

Rüfer, Philippe Barthélemy (Liège, 1844–1919, Berlin). Able Belgian (German) piano-teacher and composer, trained at the Liège Conservatory, in 1869–71 director at Essen and then at Berlin, where he taught mostly at the Stern Conservatory. From 1896 he was a member of the Academy and from 1901 senator there, as well as member of the Brussels Académie. Wrote the operas *Merlin*, 1887, and *Ingo*, 1896, a symphony, 3 overtures, an orchestral scherzo, a violin-concerto, 2 string-quartets, a piano-trio, 2 'cello-suites, sonatas for violin and for organ, the choral work *Das Lied vom Reiche*, songs and piano-pieces. Sketch by Magnette, 1910.

Ruffo, Titta (Pisa, 1877). Brilliant Italian operatic baritone, pupil of Persichini and Cassini, making his début at Rome in 1898, then in Rio de Janeiro, again in Italy, at Vienna and Paris, with visits to the United States since 1912.

Ruffo, Vincenzo. 16th C. *G.*

Rufinatscha, Johann (Mals, 1812–1893, Vienna). Tyrolean teacher (at Vienna) and composer, writing 5 symphonies, 4 overtures, a piano-concerto, 4 piano-sonatas, songs, etc. Brüll was his pupil.

Rühlmann, Adolf Julius (Dresden, 1816–1877, do.). Saxon trombonist and student of history, pupil of Tillmann and Julius Otto, from 1841 playing in the court-orchestra at Dresden, from 1856 teacher of piano and history at the Conservatory, as well as in 1844 one of the founders and from 1855 president of the Tonkünstlerverein. Author of various articles in the *Neue Zeitschrift*, including *Die Urform d. Bogeninstrumente*, 1874, and also *Gesch. d. Bogeninstrumente*, 1882 (edited by his son). From 1873 he was royal instrument-inspector.

Rujken, Jan W. Dutch composer of the operas *Norma*, 1889, and *Der falsche Zar*, 1895 (in concert).

Rumford, R. Kennerley (London, 1870). Eminent English baritone, pupil of Henschel, Blume, Sbriglia and Bouhy, appearing in 1893 and more formally in 1896 and then becoming a favorite in concert and oratorio throughout England. In 1900 he married the contralto Clara Butt and they have toured together in all parts of the world (America in 1913). *G* (under Butt).

Rummel, Christian (Brichsenstadt, 1787–1849, Wiesbaden). Bavarian clarinettist and violinist, trained at Mannheim, from 1806 in military service and in 1815–41 court-director at Wiesbaden. Wrote a clarinet-concerto, 2 quintets, pieces for clarinet and for piano, etc. *G.*

Rummel, Franz (London, 1853–1901, Berlin), son of the next and grandson of the above. Famous German-English pianist, pupil of the Brussels Conservatory and in 1872–76 teacher there, from 1876 (at Rubinstein's suggestion) chiefly engaged in repeated tours (to America in 1878, '86 and '98), with a period of teaching at the Stern Conservatory (Berlin) and residence at Dessau, where he was given the title of professor. He married the daughter of the American painter and inventor S. F. B. Morse. *G.*

Rummel, Joseph (Wiesbaden, 1818–1880, London), son of Christian above. Pupil of his father, for a time pianist to the Prince of Oldenburg and from 1842 living alternately in Paris and London as an industrious arranger of operatic music for the piano (about 2000 numbers in all). *G.*

Rummel, Walter Morse (Berlin, 1887), son of Franz above. Prussian pianist, pupil of S. F. Fabian, Godowsky, Kaun and Debussy, from 1913 appearing in Paris and elsewhere in Europe. In 1912 he married the pianist Thérèse Chaigneau and with her has given two-piano recitals. Has written a string-quartet, a violin-sonata, an *Invocation to Wagner* for violin and orchestra, an *Invocation to the God of Earth* for alto (with orchestra), various piano-pieces and songs, besides publishing Troubadour songs that he found in the Paris Library.

Runciman, John F. (?1866–1916, London). Trenchant English critic, from 1894 employed on the London *Saturday Review*, besides writing for other papers. His prejudices and bitterness made him many enemies. Author of *Old Scores and New Readings*, 1899 (collected essays) and lives of Purcell (1909) and Wagner (1913).

Rung, Frederik (Copenhagen, 1854–1914, do.), son of the next. Able Danish conductor and composer, pupil of his father and the Copenhagen Conservatory, from 1872 chorusmaster at the Opera, becoming in 1884 assistant-conductor and in 1908 chief, besides being from 1877 his father's successor as director of the Cecilia and from 1887 founder and leader of the Madrigalkör. From 1881 he also taught at the Conservatory and in 1893–1906 was head of the Horneman Conservatory. Wrote the operas *The Heavenly Host*, 1888, and *The Three-Cornered Hat*, 1894, music for several plays, a ballet, a symphony, an orchestral suite, rhapsody and *Danse des Papillons*, a nonet-serenade, a piano-quintet, 2 string-quartets, sonatas for violin and for piano, other piano-pieces, *a cappella* choruses and songs.

Rung, Henrik (Copenhagen, 1807–1871, do.), Danish choral conductor, from 1842 chorusmaster at the Copenhagen Opera and from 1851 founder and director of the Cecilia (society). Wrote music for some plays, choruses and folk-like songs. See sketch of the Cecilia by Thrane, 1901.

Runge, Paul (Heinrichsfeld, 1848–1911, Colmar). Able Prussian specialist on the notation of the songs of the Troubadours, etc., trained at the Institut für Kirchenmusik, Berlin, from 1873 organist and teacher at Colmar (Alsace). Author of monographs on the melodies in the Colmar and Donaueschingen MSS. (1896), the Flagellant songs of 1349 (1899), *Die Lieder Hugo von Montforts mit d. Melodien d. Burk Mangolt*, 1906, and *Die Notation d. Meistergesanges*, 1907 (*Bericht* of Basel Congress, I. M. G.), besides (with Batka) *Die Lieder Mülichs von Prag*, 1905. Also wrote a Te Deum (1896), Psalm 100 and other choral works.

Rungenhagen, Karl Friedrich (Berlin, 1778–1851, do.). Prussian choral conductor and composer, pupil of Karl Benda, from 1815 Zelter's assistant in the Berlin Singakademie and in 1833 his successor as conductor, soon after becoming a member of the Akademie and teacher in its music-school and in 1843 gaining the title of professor. Wrote 4 operas, 3 oratorios, many cantatas, a mass for men's voices, a Te Deum, 30 motets, as many part-songs, an enormous number of songs (about 1100) and much instrumental music. *G.*

Runze, Maximilian (Woltersdorf, 1849). Pomeranian clergyman, since 1882 at the Johanniskirche (Moabit) in Berlin, author of a series of essays on Loewe, including a biography (1905), and editor of three collections of his works (1892, '98 and 1899–1903, 22 vols. in all), besides more general works on *Die musikal. Legende*, 1902, and *Volkslied u. Ballade*, 1907.

Ruolz-Montchal, Henri Cathérine Camille, Comte de (Paris, 1808–1887, do.), French nobleman, pupil of Berton, Lesueur, Paër and Rossini, from 1830 writing 5 operas, including *Lara*, 1835, and *La Vendetta*, 1839, a cantata in honor of Joan d'Arc (1837), a Requiem, a string-quartet, 2 piano-trios, motets and songs. In 1840, however, he turned from music to chemistry.

Russell, Ella (Cleveland, 1864). American operatic soprano, pupil of Mme. de la Grange and Sangiovanni, from 1882 appearing in Paris, and soon throughout Europe, in 1885–89 at Covent Garden, London, and later with the Carl Rosa Company, continuing her career almost wholly in England. In private life she is Countess de Rhigini. *A.*

Russell, George Alexander (Franklin, Tenn. 1880). American pianist and organist, pupil of Syracuse University and of Godowsky, Kelley, Bauer and Widor, appearing as pianist in Paris in 1908 and on tour in America in 1909, from 1910 in charge of concerts at Wanamaker's in New York, from 1912 also organist in Newark and leader of the Madrigal Club there, and since 1916 professor at Princeton University.

Russell, Henry (London, 1871), son of Henry Russell (1812–1900), writer of popular songs, and brother of Landon Ronald. Noted English vocal teacher and impresario, pupil of the Royal College, London, having previously studied medicine. From about 1895 he secured attention by original methods of voice-culture, becoming a foremost teacher in London. From 1903 he took charge of opera at Covent Garden, in 1905 taking his company to Boston and in 1909–14 was manager of the Boston Opera Company. In the summer of 1914 he took his Boston forces to Paris. He has since lived in London.

Russell, Louis Arthur (Newark, N. J. 1854). American organist, conductor and teacher, pupil of S. P. Warren, Bristow, C. C. Müller, Tours, Shakespeare and Henschel, in 1878–95 organist at the South Park Presbyterian Church in Newark, since 1879 conductor of the Schubert Club there and from 1885 director of the College of Music. Since 1885 he has also led a choral society in Easton, Pa., and in 1893 formed the Newark Symphony Orchestra. Has written the cantata *A Pastoral Rhapsody*, various pieces for orchestra, anthems, choruses, songs, etc., besides several text-books. *A.*

Russell, William (London, 1777–1813, do.). English organist, pupil of Cope, Shrubsole and Arnold, from 1789 his father's assistant at St. Mary's (Aldermanbury), in 1793–98 at the Great Queen Street Chapel, from 1798 at St. Ann's (Limehouse) and from 1801 at the Foundling Hospital. In 1800 he was accompanist at Sadler's Wells and from 1801 at Covent Garden. Wrote various stage-pieces, 3 oratorios, a mass, choral odes, anthems, services, glees, songs, organ-pieces, etc., and edited the Foundling Chapel collection of 1809. *G.*

Rust, Friedrich Wilhelm (n. Dessau, 1739–1796, do.). Eminent Saxon violinist and composer, pupil of Höckh, Fr. and G. Benda, Tartini, Pugnani and both Friedemann and Emanuel Bach, from 1766 active at Dessau under the patronage of Prince Leopold and from 1775 court-director. Wrote many stage-pieces, a Psalm, church-cantatas, many odes and songs, 3 violin-sonatas (others unpublished, including one for the E-string, 1796), 7 piano-sonatas (many others unpublished), concertos, fugues, etc. Memoirs by Wilh. Rust, 1877 (in Mendel's *Lexikon*), Hosäus, 1882, and Prieger, 1894. *G.*

Rust, Wilhelm (Dessau, 1822–1892, Leipzig), nephew of the above. Saxon organist and conductor, pupil of his uncle and Fr. Schneider, from 1849 teacher at Berlin, in 1861 becoming organist at the Lukaskirche, in 1862–74 conductor of the Bach-Verein and in 1870 teacher at the Stern Conservatory. In 1878–80, removing to Leipzig, he was organist at the Thomaskirche and from 1880 Richter's successor as cantor of the Thomasschule. While at Berlin he brought out many neglected choral works of Bach and others. Ph.D. of Marburg Univ. in 1868. Wrote motets, choruses, part-songs, arias, songs and some piano-pieces, and edited several volumes of the standard edition of Bach with notable ability. *G.*

Ruta, Michele (Caserta, 1827–1896, Naples). Noted Italian teacher, composer and writer, pupil of the Naples Conservatory, from about

1850 active at Naples as critic for the *Corriere* and founder of *La Musica*. Wrote the operas *Leonilda*, 1853, *Diana di Vitry*, 1859, and *L'Impresario per Progetto*, 1873, the ballet *Imelda*, music for plays, many masses, a Te Deum, motets, a Requiem, part-songs and songs, besides several text-books in harmony, composition and singing. Author of a pamphlet in 1877 advocating improvements in the Naples Conservatory.

Rüter, Hugo (Hamburg, 1859). North German composer, trained at the Hamburg Conservatory, from 1882 vocal teacher and choral conductor at Wandsbeck and from 1897 at the Matthias-Claudius Gymnasium in Hamburg. Has written the operas *Frau Inge* and *Eulenspiegel*, music for Sophocles' *Œdipus* and *Philoctetes*, symphonies, a violin-concerto, a *Kaiser-Ouvertüre* (with chorus), chamber-music, choruses, songs and piano-pieces.

Ruthardt, Adolf (Stuttgart, 1849), brother of the following. Eminent Würtemberger piano-teacher, trained at the Stuttgart Conservatory, in 1868–85 active at Geneva and in 1886–1914 at the Leipzig Conservatory, gaining the title of royal professor in 1910. Has written many fine pieces and études for piano, a sonata for two pianos, a *Trio Pastorale* for piano, oboe and viola, etc., and edited Cramer's *Études* (1909), a collection of *Aelter Tänze* (2 vols. 1913) and a *Klavierbuch nordischer Komponisten*, 2 vols. 1913. Author of *Das Klavier*, 1888, and a *Chormeisterbüchlein*, 1890 (brief biographies), and editor of the 3d–9th editions of Eschmann's *Wegweiser* (to 1918).

Ruthardt, Julius (Stuttgart, 1841–1909, Constance), brother of the above. Würtemberger violinist and conductor, pupil of Halévy and Alard, from 1855 in the court-band at Stuttgart, from 1871 opera-conductor at Riga, from 1882 at Leipzig, from 1884 at Kroll's in Berlin and in 1893–98 at Bremen. Wrote music for Björnson's *Hulda*, choruses and songs.

Rüth, Ludwig (Laudau, 1889). Rhenish conductor, trained at Munich University and Conservatory, from about 1910 in the Stuttgart orchestra and flutist at Leipzig and Munich, in 1915–16 conductor of the Munich Konzert-Orchester, then guest-conductor elsewhere and from 1919 head of a Landes-Sinfonie-Orchester for the Rhine Province.

Rutz, Ottmar (Fürth, 1881). Bavarian vocal teacher at Munich, developing the theory of his father, Josef Rutz, regarding the use of the muscles of the trunk in vocalization. Author of *Neue Entdeckungen von d. menschlichen Stimme*, 1908, and *Musik, Wort u. Körper als Gemütsausdruck*, 1911. His views have been supported by Sievers, but have aroused much discussion.

Ryan, Thomas (1827–1903, New Bedford, Mass.). Able Irish violist and clarinettist, from 1844 educated in Boston and from 1849 member of the famous Mendelssohn Quintette Club (with Aug. and Wulf Fries). Wrote various pieces of chamber-music, songs and *Recollections of an Old Musician*, 1899. Through the tours of the Club for nearly fifty years he exercised a fruitful influence. *A.*

Ryba, Jakob Jan (Przestitz, 1765–1815, Roczmittal). Extraordinarily prolific Bohemian composer of church-music, symphonies, concertos, chamber-pieces, etc., with some comic operas and melodramas.

Rybakov, Sergei Gabrilovitch (b. 1867). Russian traveler, author of several valuable collections and studies of music from southeastern Russia and Turkestan (1895–97).

Rybner, Peter Martin Cornelius (Copenhagen, 1855). Eminent Danish pianist and composer, pupil of the Copenhagen and Leipzig Conservatories and of Von Bülow and Rubinstein, in 1875 choral conductor at Baden-Baden, touring widely as pianist in Germany, France, Italy and Scandinavia. From about 1880 he lived at Karlsruhe, where for a time he assisted Mottl at the Opera, in 1892 succeeded him as conductor of the Philharmonic and also was head of the Conservatory. In 1904–19 he was MacDowell's successor as professor of music at Columbia University in New York. He holds many honors and decorations, including the post of court-pianist in Denmark. Has written the symphonic poem *Friede, Kampf und Sieg*, a *Festouvertüre*, the orchestral *Nordischer Hochzeitsreigen*, 2 orchestral marches, a piano-trio, the ballet *Prinz Ador*, 1903, 2 festival cantatas, pieces for 'cello, for violin and for piano, duets and songs, besides some remarkable piano-transcriptions from Wagner. His daughter **Dagmar de Corval** (b. 1890) is an accomplished pianist, since 1912 active in New York as soloist or in duet with her father. *A.*

Rychnowski, Ernst (Janowitz, 1879). Bohemian critic and writer, trained at Prague University (Ph.D. 1903) and by Tappert, since 1905 on the staff of the Prague *Tagblatt*. Author of lives of Spohr and Rochlitz (1904), Kittl (1904–05), Blech (1905), Haydn (1909), Schumann (1910, lecture), and Liszt (1911), a sketch of the Petschau Music School (1902), a bibliography of German intellectual influence in Bohemia (1906–08), catalogues of the Donebau autograph-collection (1900) and the Prague Music Exposition (1906, with Batka), analyses for the *Opernführer* and a new edition of Niemtschek's life of Mozart (1905).

Ryelandt, Joseph (Bruges, 1870). Belgian composer, pupil of Tinel. Has written the choral works *Ste. Cécile* and *Purgatorium*, an *Idylle Mystique* for soprano and orchestra, 3 symphonies, a piano-quintet, 3 string-quartets, a piano-trio, 3 violin-sonatas, 2 piano-sonatas, sonatas for 'cello, for clarinet and for horn, an oboe-sonatina, piano-pieces and sacred songs.

S

Saar, Louis Victor Franz (Rotterdam, 1868). Talented Dutch composer, trained at the Munich Conservatory (Mendelssohn prize, 1891, also Tonkünstler prize in Vienna, 1892), in 1894 removing to New York, where he was accompanist at the Metropolitan and teacher from 1896 at the National Conservatory and from 1898 at the College of Music. From 1906 he was chief theory-teacher at the Cincinnati College of Music and also chorus-conductor, and since 1917 in similar work at the Chicago Musical College. Since 1899 he has won many prizes with various compositions. Has written a string-quartet, a piano-quartet, a quartet for clarinet, horn, 'cello and piano, sonatas for violin, for 'cello and for horn, several violin-pieces, 2 piano-suites (one for 4 hands) and many pieces, a few organ-pieces, many effective choruses (some with orchestra, some *a cappella*), part-songs, madrigals, services and other sacred music, many sets of songs and transcriptions of folk-songs for chorus, etc. *A.*

Sabaniev, Leonid Leonidovitch (Moscow, 1881). Russian æsthetician, trained at the Moscow Conservatory and University, since 1920 head of the National Institute of Musical Science, which he brought into being. Author of monographs on Medtner (1913), Scriabin (1916), *Wagner u. d. Synthese d. Künste*, 1913, *Die Evolution d. harmon. Auffassung*, 1913, *Der Zusammenhang von Farben u. Tönen*, 1914, *Der Rhythmus*, 1917, *Die 53-stufige Tonleiter*, 1921, *Die Musik d. Sprache*, 1922, etc.

Sabata, Victor de (Trieste, 1892). Talented Italian-Austrian composer of the operas *Il Macigno*, 1917, and *Lysistrata*, the symphonic poem *Juventus*, an orchestral suite (1910), 2 overtures, a quartet, etc. He graduated at the Milan Conservatory in 1911. Sketch by Galli, 1921 (in *Musical Times*).

Sabbatini, Galeazzo. 17th C. *G.*

Sabbatini, Luigi Antonio (n. Rome, 1739–1809, Padua). Able Italian church-musician, pupil of Martini and Vallotti, long at the Franciscan monastery in Padua, from 1766 choir-master at SS. Apostoli in Rome and from 1786 at S. Antonio in Padua. Besides being a fertile writer of music for the church, he was a learned theorist (manuals in 1789, '99, 1802) and author of a life of Vallotti (1780). *G.*

Sabbatini, Pietro Paolo. 17th C. *G.*

Sabin, Wallace Arthur (Culworth, 1869). English organist and choral director, pupil of M. J. Monk and T. W. Dodds, beginning church-playing at thirteen. Migrating to San Francisco, from 1894 he was organist at St. Luke's and since 1906 at the First Church, Scientist, besides from 1895 also at Temple Emanu-El. In 1904 and '15 he gave recitals at the St. Louis and San Francisco Expositions. He directs the Loring and Twentieth Century Clubs and a women's orchestra. Has written the 'groveplays' *St. Patrick at Tara*, 1909, and *The Twilight of the Kings*, 1918 (both for the Bohemian Club), much music for the Jewish service, choruses, part-songs, etc. *A.*

Sabino, Ippolito. 16th C.

Sacchetti, Liberio Antonovitch (n. Tambov, 1852). Able Russian student of music-history and æsthetics, pupil of Davidov and the Petrograd Conservatory, at first aiming to be a 'cellist, but from 1878 teacher of history and æsthetics at the Conservatory and also from 1889 at the Academy. Since 1895 he has been assistant-librarian at the Public Library. Has published collected essays (1896), an *Outline* and a *Chrestomathy* of music-history (1883, 3d ed. 1903, and 1896, 2d ed. 1900), a text-book in theory (1897), a paper at the Paris Exposition of 1900 on Russian church-music and articles in periodicals. In 1888 he represented the Imperial Society at the musical exhibition at Bologna and was made a member of the Academy there. *G.*

Sacchi, Giovenale (Milan, 1726–1789, do.). Italian Barnabite, author of erudite discussions of rhythm in music, dancing and poetry (1770), Greek music (1778), etc., and lives of Farinelli (1784) and Marcello (1789).

Sacchini, Antonio Maria Gasparo (Pozzuoli, 1734–1786, Paris). Eminent Italian composer, trained at the Conservatorio S. Onofrio in Naples, from 1756 active at Naples, from 1762 at Rome, from 1768 at Venice, where he was director of the Ospedaletto, in 1770–71 at Munich and Stuttgart, from 1772 in London and from 1782 in Paris. He ranks as Piccinni's ablest competitor, a versatile and effective dramatist, gifted in melody and orchestration, and yet without any commanding originality. It is notable that he was one of the first to adopt many of the ideas of Gluck, so that his latest works were far richer than the rest, the *Œdipe à Colone* (1786) remaining in the répertoire of the Paris Opéra for nearly sixty years (almost 600 performances). In these final works, too, he made unprecedented use of the chorus. Wrote in all about 60 stage-works, including *Semiramide*, 1762, *Chimena*, 1762 (as *Il Gran Cid*, 1773, and *Chimène*, 1783), *Olimpiade*, 1767 (as *L'Olympiade*, 1777), *Alessandro nell' Indie*, 1768, *Ezio*, c. 1770, *L'Eroe Cinese*, 1771, *Armida e Rinaldo*, 1772 (as *Renaud*, 1783), *Dardanus*, 1784, *Œdipe à Colone*, 1786, and *Arvire et Évelina*, 1788 (completed by Rey), and also 6 oratorios, masses, Psalms and other church-music, 2 symphonies, 6 string-quartets, 6 string-trios, 12 violin-sonatas, 12 harpsichord-sonatas, etc. *G.*

Sachs, Curt (Berlin, 1881). Able Prussian art-critic and musicologist, educated at Berlin University (Ph. D. 1904), author of *Musikgesch*

d. Stadt Berlin [to 1800], 1908, *Die Ansbacher Hofkapelle* [1672–86], 1910 (*I. M. G. Sammelbde.*), *Musik u. Oper am kurbrandenburg. Hofe*, 1910, a notable *Reallexikon d. Musikinstrumente*, 1914, *Handbuch d. Musikinstrumentenkunde*, 1920, *Systematik d. Musikinstrumente*, 1913 (in *Zeitschr. für Ethnologie*, with Hornbostel), and special studies of instruments in several ethnic areas.

Sachs, Hans (1494–1576). 16th C.

Sachs, Julius (Waldhof, 1830–1888, Frankfort). Gifted Saxon pianist, pupil of Kessler and Rosenhain, from about 1855 touring from Frankfort as a center. Wrote an orchestral *Zigeunerballade*, a violin-sonata, violin- and 'cello-pieces, a piano-suite, many effective pieces, a *Serenade* for tenor and orchestra, songs, etc.

Sachs, Melchior Ernst (n. Gemünden, 1843–1917, Munich). Bavarian conductor and composer, trained at the Munich Conservatory, teacher there in 1871–1910, besides in 1868–72 leading the Liederkranz, in 1869–73 a men's chorus and from about 1871 the new Tonkünstlerverein. Wrote the oratorio *Kains Schuld und Sühne*, 1912, the choral works *Das Thal des Espingo*, *Totenklage der Goten* and *Bethanien*, a Paternoster, songs, a symphony and the opera *Palestrina*, 1886. He advocated the chromatic tone-system and wrote *Die Klangerscheinung als Ober- u. Untertonbildung*, 1910.

Sachse-Hofmeister, Anna (n. Vienna, 1850–1904, Berlin). Gifted Austrian operatic soprano, pupil of the Vienna Conservatory and of Proch, appearing from 1870 at Würzburg, from 1872 at Frankfort, from 1876 at Berlin, from 1880 at Leipzig and in 1882–89 again at Berlin, making a fine reputation in heroic rôles, especially those of Gluck and Wagner. In 1878 she married the tenor Sachse.

Sacrati, Francesco Paolo (? –1650). 17th C.

Saenger, Gustav (New York, 1865). American violinist and editor, pupil of C. Richter, L. Damrosch and C. C. Müller, from 1883 playing at the Metropolitan, New York, and with the Philharmonic and Symphony Societies, from 1893 conductor at the Empire Theatre and music-manager for the Frohmann plays, and since 1909 editor for the publisher Carl Fischer, including the care from 1900 of *The Metronome* and from 1904 of *The Musical Observer*. Has written various effective violin-pieces and prepared innumerable arrangements of every kind. *A.*

Saenger, Oscar (Brooklyn, 1868). Eminent American vocal teacher, appearing as singer when but fourteen, then pupil of Bouhy, from 1889 teaching at the National Conservatory, New York, and in 1891 singing with the Hinrichs troupe in New York and in 1892 in Europe with the Arion Society. Since 1897 he has been constantly in request as trainer of prominent opera- and concert-singers. *A.*

Saerchinger, César (Aix-la-Chapelle, 1884). Able Belgian editor and writer, educated in Halle, New York and Paris, from 1906 active in New York as contributor to biographical dictionaries, from 1913 critic for *The International* and *Current Opinion* and in 1914–17 managing-editor of *The Art of Music* (14 vols.). He also edited an *International Who's Who in Music*, 1918, and has written various articles for Elson's *Modern Music and Musicians*, 1918, *Musical America*, *The Musical Quarterly*, etc. In 1912–14 he joined Lambord in establishing the Modern Music Society for the promotion of recent music, especially by American composers, serving since as secretary. *A.*

Safonov, Vassily Ilyitch (n. Tertersk, Caucasus, 1852–1918, Kislovodsk). Eminent Russian pianist and conductor, trained at the Petrograd Conservatory, in 1881–85 teacher there and in 1885–1905 at the Moscow Conservatory, from 1889 being its director. In 1880–81 he had made a notable impression as pianist by a tour with the 'cellist Davidov in Scandinavia, Germany and Austria. At Moscow he not only took high rank as teacher, but soon revealed great power as conductor, in 1890–1905 succeeding Erdmannsdörfer as director of the Russian Musical Society concerts there and in 1906–09 leading the New York Philharmonic (having appeared as guest-conductor since 1904), and also serving as director of the National Conservatory. Besides many casual engagements elsewhere, from 1911 he was conductor of the Russian Musical Society concerts at Petrograd, succeeding Chessin. Everywhere recognized as a foremost interpreter of Russian works, he was also impressive in those of the classical repertory. He did not use a baton. His influence as teacher was impressed on Lhevinne, Scriabin, Rachmaninov, Medtner, Grechaninov and many others. Author of *A New Formula for the Piano-Teacher and the Piano-Student*, 1916. *G, A.*

Ságh, Joseph (Pest, 1852). Hungarian author of a text-book in school-music (1873) and a lexicon of Hungarian musicians (1877) and from 1885 founder and editor of the journal *Zenelap*. He was a pupil of Abrányi, married his daughter and contributed to his musical periodical.

Sahla, Richard (Gratz, 1855). Gifted Styrian violinist and conductor, pupil of Caspar, W. A. Remy, Kuno Hess and the Leipzig Conservatory, making his début as player at the Gewandhaus in 1873, in 1876–77 concertmaster for the Gothenburg (Sweden) Musikverein and in 1878–80 at the Vienna Opera, then on tour, from 1882 concertmaster in the Hanover court-orchestra and since 1888 court-director at Bückeburg, where he not only reorganized the musical establishment, but started an oratorio-society and a noted orchestral school (incorporated in 1914 as the Orchesterhochschule). Has written a *Rumänische Rhapsodie*, other concert-pieces for violin and songs.

Sahlender, Emil (Ibenhain, 1864). Thuringian conductor, trained at the Leipzig Conservatory, in 1886–89 opera-conductor at Altenburg and then leader of the Concordia and Harmonie at Heidelberg, besides being head of his own

music-school. Has written the operas *Der Schelm von Bergen*, 1895, *Mummelsee*, 1900, and the short *Waffen nieder!*, the choral work *Das deutsche Lied*, 2 orchestral suites and songs.

Saint-Amans, Louis Joseph (Marseilles, 1749–1820, Paris). French composer, from 1769 producing comic operas at Paris, in 1778–79 opera-conductor at Brussels, in 1784–1802 teacher at the Paris Music School and Conservatory. Wrote about 25 stage-works, oratorios, cantatas and chamber-music.

Saint-Foix, Georges Poullain, Comte de (b. 1874). Able French music-historian, pupil of the Paris Schola Cantorum, author of a valuable life of Mozart (2 vols. 1912, covers only the period to 1777), and important articles on Schobart (1908, *I. M. G. Zeitschr.*, with De Wyzewa), Sammartini (1914, *I. M. G. Sammelbde.*) and the history of the French symphony before 1750 (1911, *Année Musicale*, with Laurencie).

St. George, George (Leipzig, 1841). English-German player on the viola d'amore, pupil of Rühlmann, Jul. Otto and Mildner, from 1862 active in London in reviving interest in the older bowed instruments, especially after 1881, when his son joined him as violinist and gambist. He also became skillful in making a variety of stringed instruments, including a reproduction of the Welsh crwth. Wrote pieces for violin, for organ and some for orchestra.

St. George, Henry (London, 1866–1917, do.), son of the above. English violinist and gambist, from 1881 associated with his father in recitals of old music (a pioneer in all-Bach programs), for a time editor of *The Strad* and author of *The Bow*, 1895, *The Place of Science in Music*, 1905, and *Fiddles, their Selection, Preservation and Betterment*, 1910. Wrote also a piano-concerto, a violin-sonata, pieces for violin and for piano, and an opera.

Saint-Georges, Chevalier de (Guadeloupe, 1745–1799, Paris). Eccentric French (half-negro) violinist, pupil of Leclair, writing 5 concertos, 6 concertantes, trio-sonatas, *Grandes Ariettes* with orchestra and an opera (1780). He is said to have influenced Jarnovic's concertos.

Saint-Georges, Marquis de (Paris, 1801–1875, do.). French novelist and noted opera-librettist, writing about 120 texts for many of the famous works of Auber, Donizetti, Halévy, Adam, Clapisson, Grisar, etc. He was the ablest of the immediate successors of Scribe. *G.*

Saint-Huberty [**Antoinette Cécile Clavel**] (Toul, 1756–1812, n. London). Noted French operatic soprano, from 1777 gradually becoming the leading singer at the Paris Opéra and elsewhere in France. In 1790 she married Count d'Entraigues, an ardent royalist, later deeply involved in political intrigue. They were both murdered by a servant. *G.*

Saint-Lubin, Léon de (Turin, 1805–1850, Berlin). French-Italian violinist, appearing at twelve in Berlin and Dresden, then pupil of Polledro and Spohr, from 1827 concertmaster at the Josephstädter Theater in Vienna and in 1830–47 at the Königstädter in Berlin. Wrote 5 violin-concertos, an octet, 19 string-quartets, an opera (1830) and much other stage-music.

Saint-Saëns, Charles Camille (Paris, [Oct. 9] 1835–1921 [Dec. 16], Algiers). Distinguished French pianist, organist, conductor, composer and author, very precociously developed as player, pupil of Charlotte Masson, Stamaty, Maleden and the Paris Conservatory (many prizes, but twice failed of the Prix de Rome). From 1853 he was organist at St.-Merry and in 1858–77 Lefébure-Wély's successor at the Madeleine, where he achieved an international reputation, especially as improvisator. In 1861–64 he taught piano at the École Niedermeyer (Gigout, Fauré and Messager among his pupils), but except for this and his organistship held no further official position. In 1871 he shared in the founding of the Société Nationale de Musique, continuing active in it till 1886. Meanwhile his phenomenal gifts as pianist and the steadily-mounting list of his masterly compositions brought him a multitude of honors, titles and decorations. He was admitted to the Légion d'Honneur in 1868 and in 1913 attained the Grand-Croix therein. In 1881 he took Reber's place in the Académie and was besides a member of similar bodies in Belgium, Sweden, Prussia and Spain. In 1892 he was made Mus. D. by Cambridge University. In 1907 he attended the unveiling of his own statue in the Dieppe opera-house. After losing his wife he made his home with his mother in Paris. At her death in 1888 he gave all her valuable collections of paintings, furniture, etc., with a great series of his own manuscripts, to form the Saint-Saëns Museum at Dieppe (where his father was born) and this was opened in 1891. To it he made extensive further gifts.

During his whole life he was a great traveler, either as pianist and conductor or for pleasure, these trips including Africa, the United States (1906 and '15, the last as French representative at the Panama-Pacific Exposition in San Francisco) and South America (1916). His public appearances as player or conductor continued with remarkable grace and vigor well beyond his eightieth year.

His playing was brilliant, genial, sympathetic and balanced and his interpretation intelligent and broad. As composer he early gained perfect command of the technical processes of expression, including every aspect of form, extreme readiness in thematic development and superb orchestration. His versatility and alertness of conception are obvious, as also his responsiveness to imaginative suggestion and his verve and refinement in treatment. But his genius, great as it was, on the whole falls short of the highest achievements in profound feeling and urgent conviction. His full recognition in France was greatly delayed, largely because his power was so much put forth in orchestral forms rather than in captivating operas. Although his *Samson et Dalila* and one or two other stage-

works have attained widespread appreciation, his most solid renown rests upon his symphonic poems and other instrumental creations that are more truly representative of his individuality. Like his close friend Liszt, he is at his best when his fancy is roused by an objective topic or character or scene.

His works comprise the following (opus-nos. in brackets):

Dramatic Works

Operas—*La Princesse Jaune*, 1872, *Le Timbre d'Argent*, 1877, *Samson et Dalila*, 1877, *Étienne Marcel*, 1879, *Henri VIII*, 1883, *Gabriella di Vergy*, 1885, *Proserpine*, 1887, *Ascanio*, 1890, *Phryné*, 1893, *Les Barbares*, 1901, *Hélène*, 1904, *L'Ancêtre*, 1906, *Déjanire*, 1911. Also Guiraud's *Brunhilde* completed as *Frédégonde*, 1895.

Incidental music for Meurice and Vacquerie's *Antigone*, 1894, Gallet's *Déjanire*, 1898, Dieulafoy's *Parysatis*, 1902, Racine's *Andromague*, 1903, Lavedan's *Assassinat du Duc de Guise*, 1908, Brieux' *La Foi*, 1909, Ferrare's *La Fille du Tourneur d'Ivoire*, 1909, and De Musset's *On ne badine pas avec l'Amour*, 1916.

Ballet—*Javotte*, 1896.

Choral Works

Oratorios—*Le Déluge*, 1875 [45]; *The Promised Land*, 1913 (Gloucester Fest.). Also *Oratorio de Noël* [12].

Cantatas—*Les Noces de Prométhée* [19]; *La Lyre et la Harpe* [57]; *La Nuit* (women's voices) [114]; *Le Feu Céleste* [115]; *La Gloire de Corneille* [126]; *Ode à Ste.-Cécile*. Also cantata for the Hoche centenary (1868).

Psalms 19 [42] and 150 [127].

Messe Solennelle [4]; *Messe de Requiem* [54].

Motets—*Tantum ergo* [5]; *Tu es Petrus* [147]; *Quam dilecta* [148] (last two *a cappella*); many others.

For mixed voices *a cappella*—*Romance du Soir* [118]; 2 others [68].

For men's voices *a cappella*—*Les Soldats de Gédéon* [46]; *Saltarelle* [74]; *Les Guerriers* [84]; *Chants d'Autumne* [113]; *A la France* [121]; *Le Matin* [129]; *La Gloire* [131]; *Sérénade d'Hiver*; *Ode d'Horace*; 2 others [71]. Also Madrigal, with tenor solo.

Deux Chœurs [53]; *Chanson de Grand-Père*, for 2 women's voices, and *Chanson d'Ancêtre*, for baritone and men's voices—both with orchestra.

Other Vocal Works

Arias with orchestra—*Scène d'Horace* (soprano and baritone) [10]; *La Fiancée du Timbalier* (mezzo-soprano) [82]; *Pallas-Athénée* (soprano) [98]; *Lola* (dramatic scena for 2 voices) [116]; *Lever de Soleil sur le Nil* (contralto).

About 75 songs, including 6 *Mélodies Persanes* [26] (also arranged for soli, chorus and orchestra).

Orchestral Works

Symphonies—1, E-flat [2] (1855), 2, A min. [55], 3, C min. [78]; 2 others, F and D.

Symphonic Poems—*Le Rouet d'Omphale* [31]; *Phaéton* [39]; *Danse Macabre* [40]; *La Jeunesse d'Hercule* [50].

2 Suites [49, 60, *Algérienne*]; *Ouverture de Fête* [133]; overture, *Spartacus*.

Marches—*Orient et Occident* [25]; *Héroïque* [34]; *De Couronnement* [117]; *Sur les Bords du Nil* (for military band) [125]

Une Nuit à Lisbonne (barcarolle) [63]; *Jota Aragonesa* [64]; *Hymne à Victor Hugo* [69]; *Sarabande et Rigaudon* [93]; *Hail, California!*; *Honneur à l'Amérique*; *Hymn Franco-Espagnol* (for military band); *Le Carnaval des Animaux*.

With piano—concertos in D [17], G min. [22], E-flat [29], C min. [44] and F [103]; *Allegro Appassionato* [70]; *Rapsodie d'Auvergne* [73]; *Wedding-Cake* (caprice-waltz, with strings) [76]; *Africa* (fantasy) [89].

With violin—concertos in A [20], C [58] and B min. [61]; *Introduction et Rondo Capriccioso* [28]; *Romance* in C [48]; *Morceau de Concert* [62]; *Havanaise* [83]; *Caprice Andalouse* [122].

With 'cello—concertos in A min. [33] and D min. [119]. Also *La Muse et le Poëte*, for violin and 'cello [132].

With wind-instruments—*Tarentelle*, for flute and clarinet [6]; *Romance* in D, for flute (or violin) [37]; *Romance* in F, for horn (or 'cello) [36]; *Morceau de Concert* in F, for horn [94].

Chamber-Music

Septet for piano, strings and trumpet [65]; piano-quintet in A min. [14].

String-quartet in E min. [112]; piano-quartet in B-flat [41]; *Sérénade*, for violin, viola, piano and organ [15]; *Barcarolle*, for violin, 'cello, piano and organ [108]; *Caprice* on Danish and Russian airs, for flute, oboe clarinet and piano [79].

Piano-trios in F [18] and E min. [92]; *Romance*, for violin, piano and organ [27].

For violin—sonatas in D min. [75] and E [102]; *Berceuse* in B-flat [38]; *Triptique* (suite) [136]. Also *Fantaisie*, for violin and harp [124].

For 'cello—sonatas in C min. [32] and F [123]; suite [16]; *Allegro Appassionato* [43]; *Romance* in D [51]; *Chant Saphique* [91]; *Le Cygne*.

Fantaisie, for harp [95]. *Romance* in E, for horn (from op. 16) [67].

Piano-Works

Suite [90]; *Thème Varié* [97]; *Souvenir d'Italie* [80]; *Souvenir d'Ismailia* [100]; *Les Cloches du Soir* [85]; *Album* [72]; *Romance sans Paroles*; 6 *Bagatelles* [3].

Gavotte [23]; *Menuet et Valse* [56]; *Valses, Canariote* [88], *Mignonne* [104], *Nonchalante* [110], *Langoureuse* [120] and *Gaie* [139]; 3 *Mazourkas* [21, 24, 66] 18; *Études* [52, 111, 135, the last set for left hand].

For 4 hands—*König Harald Harfagar* [59]; *Duettino* [11]; *Feuillet d'Album* [81]; *Pas Redoublé* [86]; *Berceuse* [105].

For 2 pianos—Variations on theme by Beethoven [35]; Polonaise [77]; Scherzo [87]; *Caprice Arabe* [96]; *Caprice Héroïque* [16].

Organ-Works

6 Preludes and Fugues [99, 109]; 2 Fantasias [101]; *Marche Religieuse* [107]; *Bénédiction Nuptiale* [9]; 3 *Rapsodies Bretones* [7]; 7 *Improvisations* [150]. Also, for harmonium, *Élévation* [13]; 3 *Morceaux* [1]; 6 duets with piano [8].

Besides his original works he made many arrangements and prepared editions of Charpentier's *Malade Imaginaire* (1894), of Gluck's *Armide*, *Orphée* and *Écho et Narcisse* for the Pelletan edition, of many works for the standard edition of Rameau (co-editor with Malherbe) and of Mozart's piano-sonatas (1915).

His literary production was considerable and of high quality. At times he wrote many articles for Parisian journals. His critical attitude toward Wagner shifted to and fro, but was mostly adverse. Otherwise he was usually keen, discriminating and sound. He published a book of poems (1890) and three comedies (1891–1903), besides writing the text of his *Hélène* (1904). In addition, he was interested in scientific studies, especially astronomy. Author of a sketch of Reber (1881, *Matérialisme et Musique*, 1882, *Harmonie et Mélodie*, 1885 (critical essays), *Notes sur les Décors de Théâtre dans l'Antiquité Romaine*, 1886, *Gounod et le Don Juan de Mozart*, 1893, *Problèmes et Mystères*, 1894, *Portraits et Souvenirs*, 1899, *Les Lyres et Cithares Antiques*, 1902, *École Buissonière*, 1913, *Au Courant de la Vie*, 1914, and *Germanophilie*, 1916.

Thematic catalogue issued by Durand in 1897 (revised 1907). Sketches by Loanda, 1889, Blondel, 1896, Bellaigue, 1899, Neitzel, 1899, Baumann, 1905, Bonnerot, 1914, Montargis, 1919, Hervey, 1921, and in general works by Rolland, Jullien, Séré, etc. *G, A.*

Sainton, Joseph (London, 1878). English conductor, pupil of the Leipzig Conservatory, with study also in Italy, from 1905 touring in South Africa as pianist, in 1908–11 conductor of the Brighton (Eng.) orchestra (leading festivals in 1909–10), from 1912 in America, at first with the Aborn Opera Company and since 1915 leading municipal concerts in Minneapolis. *A.*

Sainton, Prosper Philippe Cathérine (Toulouse, 1813–1890, London). Able French violinist, pupil of the Paris Conservatory, from 1834 playing in the concerts there and at the Opéra, from 1836 touring throughout Europe with marked success, in 1840–45 teacher at the Toulouse Conservatory and from 1845 professor at the Royal Academy in London, besides serving as concertmaster for the Philharmonic in 1846–54, for the Sacred Harmonic Society from 1848, at the Opera in 1847–80 (Covent Garden till 1871, then Her Majesty's), at the Birmingham Festivals and elsewhere. In all these positions he gained high esteem, as also in chamber-ensemble. In 1860 he married the noted contralto Charlotte Dolby (see below). Wrote 2 violin-concertos, a *Solo de Concert* with orchestra and many other violin-pieces. *G.*

Sainton-Dolby, Charlotte Helen (London, 1821–1885, do,), wife of the above. Eminent English contralto, pupil of Mrs. Montague and the Royal Academy (King's scholar in 1837), from 1841 becoming a universal favorite in concert and oratorio, with tours on the Continent from 1845 (at the Gewandhaus under Mendelssohn). The latter's *Elijah* was written with her voice in view for the contralto rôle. She retired in 1870, but in 1872 started a successful vocal academy. Wrote the cantatas *St. Dorothea*, 1876, *The Story of the Faithful Soul*, 1879, and *Florimel*, 1885, some songs and a vocal method. *G.*

Sakolowski, Paul (Danzig, 1872–1913, Leipzig). Polish-German writer, author of a life of Ernst von Schuch (1900), *Bayreuther Nächte* (1901), *Parsifal*, 1903, and *Führer* for operettas and operas (1910), besides new editions of several works by Nohl.

Sala, Nicola (n. Benevento, ?1717–1800, Naples). Able Italian theorist, pupil of the Conservatorio de' Turchini, Naples, and from about 1740 teacher there. Author of a notable treatise on counterpoint (3 vols. 1794). Wrote also the operas *Vologeso*, 1737, *Zenobia*, 1761, and *Merope*, 1769, the oratorio *Giuditta*, 1780, church-music, etc. *G.*

Salaman, Charles Kensington (London, 1814–1901, do.). English pianist, pupil of the Royal Academy and of Herz, from 1831 active in London as teacher, player and conductor, with some tours on the Continent and a sojourn at Rome in 1846–48. In 1833–37 he gave orchestral concerts annually, in 1835 was a promoter of the Concerti da Camera and concerned in the founding of the Musical Society in 1858 and the Musical Association in 1874. He also wrote for the *Musical Times* and other papers. Wrote the comic opera *Pickwick*, 1889, much synagogue-music, part-songs, songs, an overture and other orchestral pieces. *G.*

Saldoni, Baltasar (Barcelona, 1807–1890, do.). Excellent Spanish singing-master and composer, trained as a boy by Andrevi and later at Montserrat, from about 1825 organist in Barcelona and from 1830 teacher at the Madrid Conservatory, where he made the vocal department notable (from 1839 following methods derived from Paris). Wrote 5 Italian operas (1826–40), several zarzuelas, a *Himno al Dios de las Artes*, 1843, many orchestral pieces, much fine church-music, organ-pieces, etc. Author of a history of the Virgin of Montserrat (1856), a collection of biographies of Spanish musicians (1860), a biographical dictionary (1868), and a noted vocal method, with vocalises.

Sale, François. 16th C.

Sales, Pietro Pompeo (Brescia, 1729–1797, Hanau). Italian composer, from about 1760 employed by the Bishop of Augsburg and later by the Elector of Treves at Coblentz. Wrote several operas and oratorios, church-music, 2 symphonies, a clavier-concerto and sonata, etc.

Saléza, Albert (n. Bayonne, 1867–1916, Paris). Noted French operatic tenor, trained at the Paris Conservatory, appearing from 1888 at the Opéra-Comique, in 1889–91 at Nice, in 1892–94 at the Paris Opéra, then at Monte Carlo, in 1897–98 at the Opéra again, in 1898–99 at the Monnaie, Brussels, in 1899–1901 at the Metropolitan, New York, and from 1901 once more at the Opéra (except in 1907–10, when in ill-health), besides teaching at the Conservatory from 1911. He sang at the local premières of Berlioz' *Prise de Troie*, Salvayre's *Richard III*, Reyer's *Salammbô*, Verdi's *Otello*, Franck's *Hulda* and Mancinelli's *Ero e Leandro*. See Curzon's *Croquis d'Artistes*, 1898.

Salieri, Antonio (Legnano, 1750–1825, Vienna). Distinguished Italian conductor, composer and teacher, pupil of his mother, Simoni, Pescetti, Pasini and Gassmann, the latter bringing him to Vienna in 1766 and using him as deputy or protégé from 1770. In 1774 he followed Gassmann as opera-conductor (till 1790) and was also named court-composer. From 1788 he was court-director, succeeding Bonno. Till 1818 he also conducted the concerts of the Tonkünstler Society, which Gassmann had founded in 1771. From time to time he conducted operas in Italy. From 1775 he was drawn into much association with Gluck, and in 1784 produced *Les Danaïdes* under his auspices at Paris, followed by other works there. At Vienna he came to occupy a position of great influence, which he usually exercised with generosity and judgment. He was intimate with Haydn, Beethoven and Schubert, but seems to have been hostile to Mozart. He had genuine ability as composer and for a time his works had wide acceptance. His work as teacher was extensive and fruitful. At his Jubilee in 1816 and at his retirement in 1824 he received various high honors. He was an ac-

complished composer for the voice, with a marked gift in melody and much dramatic instinct. His early works were in the current Italian style, but from 1775 he assimilated much from Gluck, both in freedom and flexibility of general construction and in the vigorous characterization of individual numbers. It is noticeable that he was equally successful in Italy and at both Vienna and Paris. His church music, also, was dignified and able. Wrote in all about 40 operas (from 1770), including *Armida*, 1771, *Europa Riconosciuta*, 1778, *Semiramide Riconosciuta*, 1782, *Les Danaïdes*, 1784, *La Grotta di Trifonio*, 1785, *Gli Orazzi* (*Les Horaces*), 1786, *Tarare*, 1787, *Il Talismano*, 1788 (second version), etc., 2 oratorios, several cantatas, masses, Te Deums, a Requiem, Psalms, motets and much other church-music, choruses and vocal canons (*Scherzi Armonici*), a symphony, concertos for piano, for organ and for flute and oboe, a concertante for violin, oboe and 'cello, an orchestral serenade, ballet-music, etc. Memoirs by Mosel, 1827, and A. von Herrmann, 1897. *G.*

Salimbeni, Felice (Milan, ?1712–1751, Laibach). Noted Italian artificial operatic soprano, pupil of Porpora, appearing at Rome in 1731, in 1733–37 in the court-choir at Vienna, then again in Italy, from 1743 at the Berlin Opera and in 1751 (4 months) at Dresden. Notice in Hiller's *Lebensbeschreibungen*, 1748.

Salinas, Francisco (1513–1590). 16th C.

Salmon, Alvah Glover (Southold, N. Y. 1868–1917, Boston). American pianist, trained at the New England Conservatory (Boston) and by S. B. Mills, Goetschius, MacDowell and Glazunov, from about 1895 active from Boston as a center in promoting interest in Russian music. Besides extensive work as player, lecturer and writer, he gathered a large library on the subject (about 3000 vols.), with many valuable autographs. Wrote many characteristic piano-pieces. *G.*

Salò, Gasparo da. See Gasparo.

Saloman, Siegfried (Tondern, Schleswig, 1816–1899, Stockholm). North German violinist and composer, pupil of Siboni, Fr. Schneider and Lipinski, from 1842 active in Copenhagen, from 1847 on tour as violinist, at first alone and from 1850 with his wife (née Henriette Nissen). In 1859–79 they lived at Petrograd, where she taught at the Conservatory, but at her death he removed to Stockholm. Wrote the operas *Tordenskjold*, 1844, *Die Herzensprobe*, 1846, *The Diamond Cross*, 1847 (revised, 1886), *Das Korps der Rache*, 1850, *The Fugitive from Estrella*, 1867, *Der verliebte Teufel*, 1867, and *Die Rose der Karpathen*, 1868, overtures, violin-pieces and songs.

Salomé, Théodore César (Paris, 1834–1896, St. Germain). Gifted French organist, pupil of the Paris Conservatory (2d Prix de Rome, 1861), from 1869 second organist at La Trinité (under Guilmant after 1871), in 1872–73 teacher at the Conservatory and choirmaster at the Lycée St. Louis. Wrote a symphony, chamber-music, many refined organ-pieces, a mass, etc. *G.*

Salomon, Hector (Strasburg, 1838–1906, Paris). Alsatian vocal composer, pupil of the Paris Conservatory, from about 1855 accompanist at the Bouffes-Parisiens, from 1860 at the Lyrique and from 1870 chorusmaster at the Opéra. Wrote the opera *Bianca Cappello*, 1886, and 4 shorter works, the ballet *Fascination*, 1856, the cantata *Le Génie de la France*, 1866, 2 symphonies, a string-quartet, a violin-sonata and various pieces, church-music and about 200 songs.

Salomon, Johann Peter (Bonn, 1745–1815, London). Eminent Rhenish violinist, in 1758–65 employed in the court-band at Bonn, with a tour to Frankfort and Berlin, from 1765 musician to Prince Heinrich of Prussia at Rheinsberg and from 1781 settled in London, where he had manifold occupation as soloist, ensemble-player and leader or director of concerts. From 1786 his annual performances were influential in making known works by Haydn and Mozart. The former he secured as distinguished visitor in 1791 and '94, besides suggesting the composition of *The Creation*. For him Haydn wrote his last quartets. In 1813 he was active in the foundation of the Philharmonic, serving as concertmaster and playing in quintet. Besides being a fine musician he was also a man of culture. Wrote the opera *Windsor Castle*, 1795, 4 operettas for Rheinsberg, the oratorio *Hiskias*, 2 violin-concertos, etc. *G.*

Salter, Sumner (Burlington, Ia. 1856). American organist, pupil of the New England Conservatory (Boston) and of B. D. Allen, Eug. Thayer and Paine, from 1879 organist in Cleveland and teacher at the Oberlin Conservatory, from 1881 at St. Paul's in Syracuse and director of the Cecilia, from 1886 at the First Methodist Church in Atlanta and conductor for the Musical Association, in 1889–1900 and 1902–05 in New York at the First Presbyterian and West End Avenue Churches and the Broadway Tabernacle, in 1900–02 at Cornell University and teacher at the Ithaca Conservatory, and in 1905–23 organist at Williams College (Mass.). He has given many recitals, including engagements at the Expositions of 1901 (Buffalo), 1904 (St. Louis) and 1915 (San Francisco), and was a founder of the New York Manuscript Society in 1892 and of the Am. Guild of Organists in 1896 (editor of its periodical, 1895–98 and warden, 1899–1900). Has written church-music, choruses, part-songs and songs. His wife, née Mary Elizabeth Turner (Peoria, Ill. 1856), is an accomplished soprano and composer of about 150 songs that have had much acceptance. *A.*

Saltzman-Stevens, Minnie (Bloomington, Ill. 1885?). American operatic soprano, pupil of Jean de Reszké, appearing in 1909 in London and Lisbon, in 1911 at Bayreuth, as well as other European capitals, in 1911–14 with the Philadelphia-Chicago Company and also in 1912–13 with the Boston Company. She has confined

herself to the great Wagnerian rôles. In 1905 she married A. Newman Stevens of Bloomington. A.

Salvayre, Gervais Bernard Gaston (Toulouse, 1847–1916, n. do.). French composer, pupil of the Toulouse and Paris Conservatories (Prix de Rome in 1872). Wrote the operas *Le Bravo*, 1877, *Richard III*, 1883, *Egmont*, 1886, *Le Dame de Montsoreau*, 1888, *Solange*, 1909, and 3 not given, 3 ballets (1877–1905), the cantata *Calypso*, 1872, the descriptive symphony *La Résurrection*, 1876, an overture, 2 orchestral suites, Psalm 113, a Stabat Mater, songs, etc. None of his operas was successful, owing to his choice of a showy and miscellaneous style, but his technical cleverness gave his ballets and lesser pieces some effect. In 1894 he had charge of military music in Serbia. He gained honors there and in Russia, besides being from 1880 member of the Légion d'Honneur. He was also critic for *Gil Blas*. *G.*

Salzêdo, Carlos (Arcachon, 1885). Gifted French harpist, pupil of the Bordeaux and Paris Conservatories, beginning tours (Portugal to Austria) at sixteen, from 1905 soloist at Monte Carlo, from 1909 at the Metropolitan, New York, and in 1913 member of the Trio de Lutèce (with Barrère and Kéfer). In 1914–15 he served in the French army. Has written a notable set of harp-variations (closing with a fugue) and other concert-pieces. In 1914 he married his pupil Viola Gramm. *A.*

Samara, Spiro (Corfu, 1861–1917, Athens). Greek composer (English mother), trained at Athens and the Paris Conservatory. Wrote the operas *Flora Mirabilis*, 1886 (his only clear success), *Medgé*, 1888, *Lionella*, 1891, *La Martire*, 1894, *La Furia Domata*, 1895, *Storia d' Amore*, 1903, *Mlle. de Belle-Isle*, 1905, *Rhea*, 1908, and *La Guerra in tempo di Guerra*, 1914, the piano-suite *Scènes Orientales* (4-hands), 6 piano-serenades and other pieces, songs, etc. *G.*

Samarov, Olga, née Hickenlooper (San Antonio, Tex. 1882). Eminent American pianist, pupil of her mother and grandmother, Sternberg, Breitner, Delaborde, Hutcheson and Jedliczka, making her début in New York in 1905, followed by notable tours in the United States and Europe till 1912. Part of these were with Kreisler, Zimbalist or Geraldine Farrar, besides many appearances with leading orchestras and quartets. In 1914 she resumed activity. In 1911–23 she was the wife of the conductor Stokowski. *A.*

Samazeuilh, Gustave (Bordeaux, 1877). Able French critic and composer, trained at the Schola Cantorum in Paris, from about 1900 writing for the *République Française*, *Guide Musical*, *Courrier Musical* and other Paris journals. He is secretary of the Société Nationale de Musique. Has written an *Étude Symphonique*, *Le Sommeil de Canope* (soprano and orchestra or orchestra alone), 2 *Poëmes Chantes* (do.), a string-quartet, a violin-sonata, a *Fantaisie Élégiaque* for violin, a piano-suite (in part also for small orchestra), many piano-pieces and arrangements of orchestral works by d'Indy, Debussy, Franck, Dukas and other recent French composers. Author of a life of Dukas (1913).

Sammarco, Giuseppe Mario (Palermo, 1873). Distinguished Sicilian operatic baritone, pupil of Ant. Cantelli, from 1894 appearing at Milan and soon throughout Europe and from 1904 in England. Besides being regularly engaged in 1905–14 at Covent Garden, in 1907–10 he was highly valued at the Manhattan, New York, and since 1910 with the Chicago Opera Company. He has also sung repeatedly in Buenos Aires. In addition to having a remarkably beautiful voice, he is a fine actor and has exceptional linguistic accomplishments. He is also a favorite in concert and song-recital. He sang at the premières of Giordano's *Andrea Chenier* (1896), Leoncavallo's *Zaza* (1900), Perosi's *Mosè* (1901), Franchetti's *Germania*, 1902, Herbert's *Natoma* (1911) and Parelli's *I Dispettosi Amanti* (1912). *G.*

Sammartini, Giovanni Battista (Milan, 1704–1774). Important Italian composer, self-taught, from about 1725 organist in Milan and from 1730 maestro at the S. Maria Maddalena Convent. In 1734–41 Gluck was his pupil. He is notable as a forerunner of Haydn in concerted writing and as a facile church-composer. Wrote at least 24 symphonies (from 1734), overtures, 12 trios, concerti grossi, etc., masses, motets, Psalms and other church-music, with 2 operas (1734–43)—in all about 2000 works. These, however, are somewhat confused with those of his brother **Giuseppe,** an oboist, who came to England in 1729, played at the Opera and became musician to the Prince of Wales. He also was a prolific instrumental composer. *G.*

Sammartini, Pietro. 17th C.

Sammons, Albert E. (London, 1886). English violinist, pupil of his father, Saunders and Weist-Hill, since 1906 active in London as concertmaster of the Beecham Orchestra, member of the King's band and leader of the London Quartet.

Samuel, Adolphe (Liège, 1824–1898, Ghent). Influential Belgian teacher, conductor and composer, trained at the Liège and Brussels Conservatories (Prix de Rome, 1845), with further study at Leipzig, Berlin, Dresden, Prague and Vienna and two years in Italy, from 1860 professor at the Conservatory in Brussels and from 1871 director of that at Ghent. In 1865 he started the Popular Concerts at Brussels and in 1869 the large annual festivals. Wrote 5 operas (1845–52), music for Potvin's *Les Gueux* and Racine's *Esther*, various occasional cantatas and other choral works, 7 symphonies (including *Christ*, 1895, with chorus), the symphonic fragment *Roland à Roncevaux*, 2 overtures, 2 string-quartets, piano-pieces, etc., besides a text-book in harmony, a report on instruments at the Paris Exposition of 1878 and articles in journals.

Sances, Giovanni Felice (?1600–1679). 17th C.

Sandberg, Oskar Theodor (Christianstadt, 1870). Swedish choral conductor, pupil of the Stockholm Conservatory, since 1903 cantor at the Oskarkyrka in Stockholm, from 1909 conductor of the Popular Concerts and the Swedish Choral Union and in 1906–10 critic for the *Aftonbladet*. Has written cantatas, motets, choruses and songs. His wife, née Hilma Munthe (b. 1875), is a fine violinist, since 1910 leader of the pioneer women's Quartet in Sweden.

Sandberger, Adolf (Würzburg, 1864). Eminent Bavarian musicologist and composer, trained at the Würzburg Music School, the Munich Conservatory and Würzburg and Berlin Universities (Ph.D. 1887), with extensive foreign study, from 1889 custodian of the music-section of the Munich Library and from 1894 lecturer at the University (full professor from 1909). He is a member of the Bavarian Academy of Science and of many other learned societies, since 1900 editor of the *Denkmäler d. Tonkunst in Bayern*, as well as from 1894 of the standard edition of the works of Lassus. Author of a thesis on Cornelius (1887) and an essay on his *Cid* (1893), a study of Chabrier's *Gwendoline* (1892), *Beiträge zur Gesch. d. bayrischen Hofkapelle unter Orlando di Lasso*, 1894–95 (vols. i and iii only), a short life of Lasso (1894), *Zur Gesch. d. Haydnschen Streichquartetts*, 1899, and *Ueber zwei ehedem Mozart zugeschriebene Messen*, 1907, besides many articles in the I. M. G. publications, Peters *Jahrbuch*, etc. His fiftieth birthday was celebrated by a rich *Festschrift* (1919). Has also written the opera *Ludwig der Springer*, 1895, the symphonic poem *Viola*, a *Schauspielsouvertüre*, the orchestral prologue *Riccio*, a *Königsmarsch*, 2 string-quartets, 2 piano-trios, a violin-sonata, the choral work *Waldmorgen*, many choruses (some *a cappella*), songs and piano-pieces.

Sandby, Herman (n. Holbek, 1881). Able Danish 'cellist, trained at the Frankfort Conservatory, from 1900 touring widely in Europe, in 1912–16 with the Philadelphia Orchestra and teacher at the Combs Conservatory, and then touring from New York as center. Has written music for *The Woman and the Fiddler* (1912, drama by his wife), a prelude for an uncompleted opera, *The Vikings of Heligoland*, a 'cello-concerto (1916), 2 string-quartets, many 'cello-transcriptions and settings of Scandinavian folk-songs for varied ensembles. *A.*

Sanderson, Lillian (Sheboygan, Wis. 1867). American concert-soprano, pupil of Stockhausen, from 1890 favorably known in Berlin and many European cities, especially interested in the songs of Bungert. In 1899 she married the painter and etcher Richard Müller at Dresden. *A.*

Sanderson, Sibyl (Sacramento, Cal. 1865–1903, Paris). Gifted American operatic soprano, trained in San Francisco and at the Paris Conservatory, making her début in 1888 at The Hague and in 1889 at Paris, becoming a special exponent of Massenet (his *Esclarmonde*, 1889, and *Thaïs*, 1894, were written for her, as also Saint-Saëns' *Phryné*, 1893). She visited New York in 1895 and '98, but without much success. Her personal charm was exceptional. In 1897 she married the Chilean merchant Antonio Terry (d. 1900). See Massenet's *Souvenirs*, 1912. *A.*

Sandström, Karl Israel (Linköping, 1824–1880, Gothenburg). Swedish organist, pupil of the Stockholm Conservatory, from 1854 at the Kristinakyrka in Gothenburg and from 1874 also conductor of the Par Bricole. Wrote effective choruses and songs, edited a *Choralbuch* (1877) and translated Polko's *Märchen*.

Sandt, Max van de (Rotterdam, 1863). Able Dutch pianist, pupil of his father and Liszt, from 1886 on successful tours, in 1889–94 teacher at the Stern Conservatory (Berlin), from 1896 at the Cologne Conservatory, from 1906 again in Berlin and since 1910 at the Ziskoven Conservatory at Bonn. Has written a string-quartet, cadenzas for Beethoven's concertos and various pieces.

Sanford, Samuel Simons (Bridgeport, Conn. 1849–1910, New York). Gifted American pianist, pupil of Klingmann, Wm. Mason, S. B. Mills, Rubinstein, Batiste and Th. Ritter, from 1870 somewhat known as a remarkable player, but rarely appearing, and from 1894 an important member of the staff of the Yale School of Music (New Haven). *A.*

Sangiovanni, Antonio (Bergamo, 1831–1892, Milan). Famous Italian singing-teacher, trained at the Milan Conservatory and from 1854 professor there.

Sansone, Enrico (Naples, 1859). Able Italian violinist, pupil of the Naples Conservatory, making his début in 1877, then teacher at the Conservatory and concertmaster at San Carlo and for the symphony-concerts, as well as leader of the Società del Quartetto, but about 1895 removing to Chicago, where he taught at the Chicago Conservatory and Balatka's Academy In 1908–14 he was concertmaster of the St. Paul Orchestra. Has written the opera *Abel*, the cantata *The Legend of Wenonah*, a violin-concerto, 2 quartet-suites, études and songs. *A.*

Santelmann, William Henry (Offensen, 1863). Hanoverian bandmaster, trained at the Leipzig Conservatory, from 1887 enlisted in the U. S. Marine Band, in 1895–98 engaged as conductor of an independent orchestra or at the Columbia Theatre in Washington, but from 1898 Fanciulli's successor as director of the Marine Band. Mus.D. of George Washington Univ. in 1908. Has written considerable band-music. *A.*

Santini, Fortunato (Rome, 1778–1862, do.). Italian ecclesiastic (abbate), a lifelong investigator of old music and collector of scores. His library, one of the most extraordinary ever gathered, was acquired by the Münster Museum. See his own *Catalogo*, 1820, Stassov's biography and summary (1854) and Killing's beginning of a thorough catalogue (one vol. 1910). Also wrote an *a cappella* Requiem a 8, a Stabat Mater and

many motets (mostly *a cappella*). In 1830 he was visited by Mendelssohn (see his *Letters*). *G.*

Santley, Charles (Liverpool, 1834–1922, London). Distinguished English baritone, pupil of Nava and Manuel Garcia, appearing in opera in Italy in 1856 and in oratorio in England in 1857. He at once became conspicuous at festivals and in concert throughout England, besides from 1859 taking parts more or less in English and Italian opera. In 1864–65 he visited Barcelona, in 1871 and '91 the United States, in 1889–90 Australia and in 1893 and 1903 South Africa. From 1875 he was for some time member of the Carl Rosa troupe. Knighted in 1907, besides being Commander in the Order of St. Gregory (1887). Wrote a mass, an Ave Maria, some other Catholic music, an orchestral *Berceuse* (1890), a madrigal and some songs (using the pen-name 'Ralph Betterton'). Author of *Student and Singer*, 1892, *Reminiscences*, 1909, *The Singing-Master*, 2 parts, 1900, and *The Art of Singing*, 1908. *G, A.*

Santoliquido, Francesco (n. Naples, 1883). Italian poet and composer, pupil of the Rome Accademia, till 1921 living in Tunis. Has written the operas *La Favola di Helga*, 1910, *L' Ignota* and *Ferhuda*, 1919, the cantata *L' Ultima Visione di Cassandra*, the mimodrama *La Bajadera dalla Maschera Gialla*, the overture *La Morte di Tintagiles*, the symphonic poem *Nelle Oasi Sahariani*, 2 symphonies, the suites *Paesaggi* and *Acquarelli*, etc., besides the essay *Il Dopo Wagner, Debussy e Strauss.*

Santucci, Marco (n. Lucca, 1762–1843, do.). Able Italian church-musician, pupil of Fenaroli, from 1797 Anfossi's successor as maestro at the Lateran in Rome and from 1808 canon and maestro at Lucca Cathedral. Wrote a large amount of church-music in the strict style, 7-part canons, symphonies, organ-sonatas, etc, and a manual of composition (1828). Memoir by Rinuccini, 1851.

Sapellnikov, Vassily (Odessa, 1868). Eminent Russian pianist, pupil of Kessler, Brassin and Sophie Menter, since 1888 largely engaged in concertizing throughout Europe, except in 1897–99, when he taught at the Moscow Conservatory. He has lived chiefly in Germany or at Florence. Has written many refined piano-pieces and the opera *The Khan and his Son.* *G, A.*

Sapio, Romualdo (Palermo, 1858). Sicilian conductor and singing-master, trained at the Naples Conservatory, from 1883 opera-director in Italy, from 1888 touring in America with Patti, Albani and Nordica, besides in 1889–90 having charge of the first season at the Chicago Auditorium, and from 1892 chief vocal teacher at the National Conservatory, New York. In 1917 he toured in the Far West with the De Vally French Opera Company. He has made English versions of several operas, In 1892 he married the soprano Clementine de Vere. *A.*

Sapirstein, David (Pittsburgh, 1889). Gifted American pianist, pupil of his grandfather, Gittings, Spanuth and Kaun, first appearing when but ten, also at New York in 1905, and in 1908–12 touring widely in Europe. Since 1912 he has concertized in America.

Saran, Franz Ludwig (n. Lützen, 1866). Saxon philologian, from 1896 lecturer and from 1905 professor at Halle University and since 1913 at Erlangen. Has written ably about Greek metrics and the Minnesinger poetry (from 1893).

Sarasate, Pablo de [Pablo Martin Melitón S. Navascuez] (Pamplona, 1844–1908, Biarritz). Distinguished Spanish violinist, already playing at ten with such effect as to secure from Queen Isabella the gift of a fine Stradivari, then pupil of the Paris Conservatory and at fifteen fully launched as an extraordinary virtuoso, beginning a series of journeys that ultimately took him all over the world, always with sustained success. Until about 1870 he confined himself mostly to operatic fantasias and characteristic pieces of his own, but after that extended his répertoire over most of the standard violin-literature—limited only by the fact that his hand was small and incapable of the widest reaches and by certain instinctive preferences. His perfectly facile execution, exquisite beauty of tone, charming brightness and uniform refinement gave distinction to everything he undertook. Each year he returned to Pamplona for a kind of festival and at his death left an immense collection of gifts and mementos that he had received, now installed in a special museum. For him Lalo wrote his 1st Concerto and the *Symphonie Espagnole*, Bruch his 2d Concerto and *Schottische Fantasie*, and Mackenzie his suite *Pibroch.* Wrote only for violin (with orchestra) *Zigeunerweisen, Navarra* (2 violins), *Airs Écossais*, the caprice *Peterneras, Jota de San Fermin, La Chasse, Nocturne-Sérénade, Chansons Russes, Rêve*, 6 sets of Spanish dances and fantasias on *Carmen* and *Faust*, and (with piano) 8 sets of Spanish dances and many fantasias from operas by different composers. Memoir by Altadill, 1910. *G.*

Sarmiento, Salvatore (Palermo, 1817–1869, Naples). Italian (Spanish) composer, pupil of the Naples Conservatory, from 1854 royal choir-master there. Wrote 5 operas (1837–52), a sacred cantata, a Requiem, church-music and songs.

Saro, J. Heinrich (Jessen, 1827–1891, Berlin). Saxon bandmaster, from 1859 in the Kaiser Franz Regiment in the Prussian army. In 1867 his band won at the international competition in Paris, also received a medal at the Peace Jubilee at Boston in 1872. Wrote an opera, a symphony, overtures, quartets, much band-music and 2 practical text-books.

Sarrette, Bernard (Bordeaux, 1765–1858, Paris). French military officer, in 1789 the organizer and leader of a band for the National Guard, which in 1790 was adopted by the city of Paris and increased to 70 members. In 1792, when it came near being given up because of the

pecuniary difficulties of the government, he turned it into a school to train musicians for the whole army. This in 1795 gave rise to the famous Conservatory, of which in 1796–1814 he was director. His energy, intelligence and organizing ability gave it its initial impetus. See Constant's historical summary (1895).

Sarri, Domenico (Trani, 1678– ?). Italian composer, pupil of the Conservatorio della Pietà at Naples, from 1713 second and after 1741 first court-director there. Wrote about 35 operas (1706–43), several oratorios, cantatas, 3 serenades, other ensemble-pieces, etc.

Sarti, Giuseppe (Faenza, 1729–1802, Berlin). Distinguished Italian conductor and composer, pupil of Vallotti and Martini, in 1748–50 organist at Faenza Cathedral and in 1752–53 theater-conductor there, in 1753–75 at Copenhagen, at first as opera-conductor and from 1755 as court-director (but with an absence in Italy in 1765–68), from 1775 director of the Ospedaletto Conservatory in Venice, from 1779 maestro at Milan Cathedral (where, among many others, Cherubini was his pupil and assistant at first), and from 1784 Paisiello's successor as court-director at Petrograd under Catherine II (interrupted in 1787–91 by a temporary retirement caused by intrigue). In 1793 he was named director of a projected conservatory at Ekaterinoslav and in 1795 was ennobled. His death occurred when en route to Italy for reasons of health. Throughout his varied career he kept up a steady stream of production in many forms, chiefly for the stage and the church. He had a natural gift for expressive melody and a command of effective structure, even when using considerable technical learning and artifice. But comparatively little of his music was published and hardly any has retained its place in general recognition. He represented much that was good in a musical order that was being superseded. Wrote over 50 operas, including *Il Rè Pastore*, 1753, *Ciro Riconosciuto*, 1756, *Ipermnestra*, 1766, *Le Gelosie Villane*, 1776, *Achille in Sciro*, 1779, *Fra i Due Litiganti*, 1782, *Armida*, 1786, *Olega* (text by Empress Catherine), etc., many masses, motets, Psalms, a Te Deum (1789), a Requiem (1793), much other sacred music, some clavier-sonatas, etc. While at Petrograd he made acute studies in acoustics, invented apparatus for counting tone-vibrations and anticipated the ' diapason normale ' of 1859 by advocating 436 as the vibration-number of *a*. Memoirs by Scudo, 1857 (novel), Pasolini-Zanelli, 1883, and Findeisen, 1903 (in *Musikal. Altertümer*). *G.*

Sartorio, Antonio (?1620–1681). 17th C.
Sartorius, Erasmus (1577–1637). 17th C.
Sartorius, Paul. 17th C.

Saslavsky, Alexander (Kharkov, 1876). Gifted Russian violinist, trained at the Kharkov Music School and by Gorsky and Gruen, going to America in 1893 for a Canadian tour and then joining the New York Symphony Society, in which in 1903–19 he was concertmaster and assistant-conductor. In 1904–08 he was also concertmaster of the new Russian Symphony Orchestra. In 1907 he formed a Quartet with Finkelstein, Weismann and Renard, making many tours and giving summer-concerts in Denver from 1915. In 1919 he became concertmaster of the new Philharmonic Orchestra at Los Angeles. *A.*

Sass [Sax], Marie Constance (Ghent, 1838–1907, n. Paris). Belgian operatic soprano, pupil of Mme. Ugalde, in 1859 appearing at the Lyrique in Paris and from 1860 at the Opéra, from 1871 in many Italian cities and after 1882 for a time at Brussels. In 1864–67 she was the wife of the baritone Castelmary. Her assumption of the name Sax was legally contested by Adolphe Sax.

Sassòli, Ada (Bologna, 1887). Talented Italian harpist, pupil of the Paris Conservatory, first appearing at Bologna when but twelve and from 1904 making many tours (with Melba in England and Australia in 1904–05, in America in 1905–06, '10–11 and '15–16, and in Italy in 1913–14). Has written harp-transcriptions of piano-music.

Satie, Eric Alfred Leslie (Honfleur, 1866). French composer, spasmodically trained at the Paris Conservatory and the Schola Cantorum, as well as under individual teachers. As early as 1885 he had adopted a style resembling that later used by Debussy and from 1889 he and Debussy became intimate. From 1892 he was associated with a mystic fraternity known as the Salon de la Rose-Croix. Has written the comic opera *Paul et Virginie*, the symphonic drama *Socrate*, 1918, the ballet *Uspud*, 1892, music for plays by Péladan, Mazel, Bois and Feraudy, and a variety of more or less eccentric piano-pieces (beginning with *Ogives*, 1886). See Jean-Aubry's *Musique Française d' Aujourd'hui*, 1916, and Van Vechten's *Interpreters*, 1917.

Satter, Gustav (Vienna, 1832– ?). Austrian pianist, trained at Vienna and Paris, in 1854–60 touring extensively in North and South America and then living at various points in Europe, with a second American tour. Wrote the opera *Olanthe*, 2 symphonies, the tone-picture *Washington*, 3 overtures, piano-quartets, trios, 3 piano-sonatas, concert-waltzes, studies, etc. Some of his works were commended by Berlioz.

Sauer, Emil (Hamburg, 1862). Eminent North German pianist, pupil of his mother, the Moscow Conservatory, Liszt and Deppe, since 1882 known throughout Europe by many tours, with visits to America in 1898–99 and 1908, besides in 1901–07 teaching advanced pupils at the Vienna Conservatory. Since 1908 he has lived at Dresden. His highly finished style has won him many honors in Austria, France and Saxony (ennobled in 1917). Has written 2 piano-concertos, a *Suite Moderne*, 2 sonatas, 24 concert-études, many lesser pieces and a *Hymne Bulgare* for chorus, besides editing Brahms' piano-works, etc. Author of *Meine Welt*, 1901 (autobiography). *G.*

Sauer, Wilhelm (Friedland, 1831–1916, Frankfort). Excellent North German organ-maker, from 1857 established at Frankfort-an-der-Oder and during the next thirty years supplying many of the best instruments in Germany, with some in Russia.

Sauret, Émile (Dun-le-Roi, 1852–1920, London). Distinguished French violinist, pupil of the Paris and Brussels Conservatories (de Bériot's last pupil), when but eight beginning successful tours in France, Italy and Austria, from 1862 appearing in London, from 1872 in America and from 1876 in Germany, thus establishing a notable international reputation as a finished artist. From 1880 he taught at the Kullak Academy in Berlin, from 1891 at the Royal Academy in London, in 1903–06 at the Chicago Musical College and from 1908 at Trinity College in London. In 1872–77 he was the husband of the pianist Teresa Carreño and from 1879 of Emma Hotter of Düsseldorf. Wrote a violin-concerto, various pieces for violin with orchestra (*Rapsodie Russe*, *Rapsodie Suédoise*, *Andante et Caprice de Concert*, *Souvenir de Moscou*, etc.), a suite for violin solo and nearly 60 études, over 100 pieces for violin and piano, about 25 transcriptions and a fine *Gradus ad Parnassum*. His repertory as player was very extensive, including about 500 works of the first order. *G, A.*

Sauveur, Joseph (La Flèche, 1653–1716, Paris). Distinguished French acoustician, from 1696 member of the Académie, from 1700 publishing in its *Mémoires* a series of notable essays. He was the first to use the term 'acoustics' for the science of sounds, to establish the doctrine of ' partial-tones ', etc. His achievements are the more remarkable because he was born a deaf-mute.

Sauzay, Charles Eugène (Paris, 1809–1901 do.). Eminent French violinist, pupil of Vida and the Paris Conservatory (several prizes) from about 1830 playing second or viola in Baillot's Quartet (till its end in 1840) and then head of his own Quartet (with Norblin, Franchomme, etc.), besides being soloist to Louis Philippe and later second concertmaster in the court-orchestra. In 1860–92 he was Girard's successor as professor at the Conservatory. He married Baillot's daughter. Wrote a *Symphonie Rustique*, a string-trio, pieces for piano-trio, fantasias, romances and études for violin, piano-pieces, songs and music for Molière's *Georges Dandin* and *Le Sicilien*, besides an essay on the quartets of Haydn, Mozart and Beethoven (1861, 2d ed. 1884) and *L'École de l'Accompagnement*, 1869. *G.*

Savage, Henry Wilson. American impresario, from about 1895 active in Boston in organizing various fine troupes for the giving of opera in English, including notable performances of *Parsifal* (1904–05), *Madama Butterfly* (1906–07, first time in America), *The Girl of the Golden West* (1911–12), etc. Latterly, as head of his own corporation, he has sent out many troupes to give operettas and musical comedies. *A.*

Savard, Marie Emmanuel Augustin (Paris, 1861), son of the following. French composer, trained at the Paris Conservatory (Prix de Rome, 1886), in 1892–93 chorusmaster at the Opéra and since 1902 head of the Lyons Conservatory. Has written 2 symphonies, the overture *Roi Lear*, the operatic 'rêve' *La Forêt*, 1910, the cantata *La Vision de Saül*, 1886, a string-quartet, etc.

Savard, Marie Gabriel Augustin (Paris, 1814–1881, do.). French theorist, pupil of the Paris Conservatory and from 1843 professor there. Author of a noted *Manuel d' Harmonie*, 1861 (14th ed. 1913), *Premières Notions de Musique*, 1866 (25th ed. 1897), and other text-books.

Savart, Félix (Mézières, 1791–1841, Paris). Eminent French acoustician (originally a physician), from 1819 professor of physics at the Collége de France and from 1827 member of the Académie. He made notable investigations in the field of resonance, especially in stringed instruments, in the formation of tone in the human voice and in bird-song, etc., and invented the device of a toothed wheel for demonstrating the relation of vibration-number to pitch. Author of many essays in the *Annales de Physique* (from 1819), the first of which included experiments leading to his remarkable 'trapezoidal violin'. *G.*

Savenau, Karl Maria (Prague, 1837–1916, Gratz), Freiherr von Kapua. Bohemian composer, pupil of the Prague Organ School and Conservatory, from 1870 settled at Gratz. Wrote the choral work *Aus Waldmeisters Brautfahrt*, Psalm 50, 2 scenas from Tieck's *Schöne Magelone*, a *Symphonisches Konzertstück* for piano and orchestra, a string-quartet, men's choruses, songs and piano-pieces.

Savioni, Maria (1680– ?). 17th C.

Sawyer, Frank Joseph (Brighton, 1857–1908, do.). English organist, pupil of the Leipzig Conservatory and J. F. Bridge, for a time assistant of the latter at Westminster Abbey, then organist at St. Patrick's in Brighton and conductor of the Brighton and Hove Choral and Orchestral Society, and after 1896 teacher at the Royal College in London. Mus.D. of Oxford Univ. in 1883. Wrote *Slavonic Dances* for orchestra, a *Konzertstück* for organ and orchestra, the cantata *Orpheus*, the choral works *John the Baptist*, 1877, *Mary the Virgin*, 1883, *Jerusalem*, *The Soul's Forgiveness*, 1894, and *The Widow of Nain*, various anthems, part-songs, songs and piano-pieces and violin-pieces, besides a primer on extemporization and a text-book in harmony (1899, with Bridge).

Sax, Antoine Joseph Adolphe (Dinant, 1814–1894, Paris). Eminent Belgian maker of wind-instruments, trained as clarinettist at the Brussels Conservatory, from 1835 engaged with his father (see below) in improving the clarinet and about 1840 inventing the ' saxophone ' (a brass instrument with a conical tube and a clarinet-mouthpiece), which in 1842 he took to Paris and soon introduced into military bands.

This was followed by the 'saxhorn' and the 'saxotromba', both enlarging the practical resources of brass-wind music. He made elaborate studies in the acoustics and mechanism of all brass instruments, especially as to the use of pistons and valves, and took various prizes with his several instruments. In spite of his energy and ingenuity, he had many business reverses and in 1877 had to sell his collection of nearly 500 instruments. From 1857 he taught the saxophone at the Conservatory and prepared a method for it. Memoirs and studies by Commettant, 1860, and Lajarte, 1876. See also Pontécoulant's *Organographie*, 1861. *G.*

Sax, Charles Joseph (Dinant, 1791–1865, Paris). Able Belgian instrument-maker, from 1815 becoming noted at Brussels for stringed and wind-instruments, especially the latter, and after 1853 associated with his son in Paris (see above). His clarinets and bassoons early attracted notice and later he perfected an ingenious 'omnitonic horn', adjustable to any key. *G.*

Sbolci, Jefte (Florence, 1833–1895, do.). Able Italian 'cellist, from 1865 teacher at the Florence Istituto, later founding and conducting the Società Orchestrale and joining Buonamici's Quartet.

Sbriglia, Giovanni (Naples, 1840). Eminent Italian operatic tenor and singing-teacher, pupil of the Naples Conservatory, from 1861 famous throughout Italy and from 1865 notably successful in Havana and the United States. About 1875 he settled in Paris and devoted himself to training many famous singers (the De Reszkés, Plançon, Nordica, etc.), becoming a member of the French Académie and the Florence Accademia.

Scacchi, Marco. 17th C.

Scalabrini, Paolo (Lucca?, 1713–1806, do.). Italian singer, from 1742 in Mingotti's operatroupe at Gratz and Hamburg, in 1748–53 and also 1775–81 court-director at Copenhagen, then returning to Lucca. Catalogue of works in E. H. Müller's monograph on the Mingottis (1917).

Scalchi, Sofia (Turin, 1850). Eminent Italian operatic mezzo-soprano, pupil of Boccabadati, from 1866 appearing in Italy, in 1868–90 a prime favorite in England and in 1882–86 and 1891–96 also in the United States, besides fine success in Russia, at Warsaw, Vienna, Madrid and Rio de Janeiro. In 1875 she married Count Luigi Lolli and since 1896 has lived at her villa near Turin.

Scaletta, Orazio (?–1630). 16th C.

Scandello, Antonio (1517–1580). 16th C. *G.*

Scaria, Emil (Gratz, 1838–1886, n. Dresden). Excellent Styrian operatic bass, pupil of Netzer, Gentiluomo and Lewy, making a poor début at Pest in 1860, but, after further study with Garcia, with fine success at Dessau in 1862, followed by engagements at Leipzig, Dresden (from 1864) and Vienna (from 1872), besides visits to England (from 1875), New York (1884) and Russia. He was chosen by Wagner to sing at the première of *Parsifal* (1882). See Neumann's *Erinnerungen*, 1907. *G.*

Scarlatti, Alessandro (1659–1725). 17th C. *G.*

Scarlatti, Francesco. 17th C. *G.*

Scarlatti, Giuseppe (Naples, 1712–1777, Vienna), grandson of Alessandro above, but not son of Domenico below. Italian composer of over 25 operas (from 1740), after 1757 active at Vienna. *G.* [Florimo gives his birth-year as 1718.]

Scarlatti, Giuseppe Domenico (Naples, 1685–1757, do.), son of Alessandro above. Distinguished Italian harpsichordist and composer, pupil of his father, Pasquini and Gasparini. In 1704 he remodeled for Naples Polaroli's *Irene* and in 1705 was sent by his father to Florence and Venice with Nicolini, the singer, apparently to give his talents wider scope. In 1709 Cardinal Ottoboni at Rome pitted him against Handel in friendly rivalry on both harpsichord and organ. There from 1709 he wrote operas for the Queen of Poland and from 1715 was maestro at St. Peter's, succeeding Bai. In 1719–21 he was cembalist for the Italian Opera in London, in 1721–25 court-cembalist at Lisbon, then at Naples, in 1729–54 in royal service at Madrid and finally at Naples once more. He was addicted to gambling and his family's poverty had to be relieved by help from the singer Farinelli. Like his father, he was one of the ablest geniuses of his age, but his power lay in a keen intuition as to the possibilities of keyboard-technique and style. He used many daring and difficult devices, such as runs in thirds and sixths, quick repetitions, wide skips, intricate hand-crossings. He chose to write in short forms, combining dextrous thematic imitation and free modulation with piquant and often impetuous dance-like forms. Wrote about 10 operas (1710–15), a Stabat Mater a 10 and at least 350 harpsichord-pieces (6 vols. of complete edition issued by Ricordi since 1906). Memoir by Longo, 1913. *G.*

Schachner, Rudolf Joseph (Munich, 1821–1896, n. Salzburg). Bavarian pianist, pupil of Frau von Fladt, J. B. Cramer and Ett, from 1842 appearing at Vienna, Paris, Leipzig (at the Gewandhaus under Mendelssohn), Berlin and Munich, from 1853 teaching in London and finally settling in Vienna, but with many visits to Munich. Wrote the oratorio *Israels Rückkehr von Babylon*, 2 piano-concertos and many pieces (*Poésies Musicales*, 6 books of *Ombres et Rayons*, etc.), songs, etc.

Schachtebeck, Heinrich (n. Göttingen, 1887). Noted Hanoverian violinist, pupil of Hilf and W. Hausmann, from 1908 a member of the Gewandhaus Orchestra in Leipzig, from 1909 concertmaster in one of the city theaters, in 1911–14 in the Philharmonic (often as soloist) and in 1915 founder of his own Quartet (with Albert Patzak, A. Witter and Alfred Patzak). His wife, née Augusta Sorocker (b. 1889), is an accomplished ensemble-pianist.

Schack [Cziak], Benedict (Mirowitz, 1758–1826, Munich). Bohemian tenor, from 1780

musician to Prince Carolath and then in Schikaneder's troupe, thus becoming intimate with the Mozarts and Haydn. He remained a close friend of the younger Mozart, who wrote the part of Tamino for him. Wrote several singspiele, masses (one completed by Mozart), a Seven Words and other sacred music. *G.*

Schad, Joseph (Steinach, 1812–1879, Bordeaux). Bavarian pianist, pupil of the Würzburg Conservatory and of Aloys Schmitt, from 1834 organist at Morges (Switzerland), later at the Geneva Conservatory and from 1847 a leading teacher at Bordeaux. Wrote many effective salon-pieces.

Schade, Karl. School-teacher at Halberstadt and author of several early text-books and collections of school-music (1828–31).

Schadewitz, Carl (St. Ingbert, 1887). Rhenish composer, trained at the Würzburg Conservatory and active there as teacher and director. Has written the opera *Laurenca*, the fairy-play *Johannisnacht*, music for Calderon's *Zenobia*, a symphonic poem, a prelude and fugue for strings, 3 orchestral suites, a piano-quartet, sonatas for violin and for 'cello, songs and a *Lied-Sinfonie* (for soprano, baritone, violin, flute and piano).

Schaefer, Alexander Nikolaievitch (Petrograd, 1866). Russian conductor and composer, pupil of the Petrograd Conservatory, from 1886 teacher at music-schools in Petrograd, from 1898 director of Panaiev's private theater and since 1901 conductor at the People's Opera. Has written the operas *Thisbe* and *The Gypsies*, 1901, 2 ballets, 2 symphonies, 3 orchestral suites, dances and a scherzo, 2 string-quartets, a piano-trio, many 4-hand arrangements of Russian orchestral works, piano-pieces and songs.

Schaefer, Dirk (Rotterdam, 1874). Eminent Dutch pianist and composer, trained at the Rotterdam Music School and the Cologne Conservatory, in 1894 winner of the Mendelssohn prize, from 1895 active at The Hague and since 1904 at Amsterdam. Has written an orchestral suite and a rhapsodie, a piano-concerto, a piano-quintet, a string-quartet, a string-trio, 4 violin-sonatas, sonatas for 'cello and for piano, choruses, songs and piano-pieces. He is one of the most gifted of the younger Dutch musicians.

Schaefer, Karl Ludolf (Rostock, 1866). Physician and since 1907 professor at the free clinic of Berlin University. Author of many monographs on the physiology of hearing and musical apprehension (from 1890, including *Musical. Akustik*, 1902 (3d ed. 1919), *Psychologie d. Klanganalyse*, 1909, and *Einführung in d. Musikwissenschaft*, 1915.

Schäffer, August (Rheinsberg, 1814–1879, Baden). Prussian composer, pupil of Mendelssohn and Birnbach, from about 1835 active in Berlin, writing popular comic duets and quartets, several operas (from 1839), some symphonies, chamber-music, etc.

Schäffer, Julius (n. Stendal, 1823–1902, Breslau). Able Prussian choral conductor, trained at Halle University and under Dehn, besides intimacy with Franz and the Mendelssohn circle, from 1855 court-director at Schwerin, founding a choir in imitation of the Berlin Domchor, and from 1860 at Breslau as Reinecke's successor as conductor of the Singakademie and as director at the University. He gained the title of royal professor in 1878 and in 1872 was made Ph.D. by the Univ. Wrote songs and part-songs, edited fine *Choralbücher* (1866, '80) and championed Franz' additional accompaniments as against Chrysander (1863–77), besides preparing a history of the Breslau Singakademie (1875). Memoir by Bohn, 1903.

Schäffer, Willy. Composer of the operas *Signe*, 1907 (short) and *Das Buch Hiob*, 1912.

Schaffrath, Christoph (n. Dresden, 1709–1763, Berlin). Saxon cembalist, from 1735 in Frederick the Great's private establishment (until 1740 at Rheinsberg), writing many clavier-pieces, violin-sonatas, trios, quartets, sinfonie, etc.

Schafhäutl, Karl Franz Emil von (Ingolstadt, 1803–1890, Munich). Bavarian geologist and technician, from 1849 custodian of the University Museum at Munich. He was also much engaged on acoustics, writing various essays on tone-production (from 1833), including criticisms of Helmholtz' theories, and on Catholic church-music (essays in 1833, '69 and '87). Author also of a report on instruments at the Munich Exposition of 1854 and a life of Vogler (1888). Memoir in *Kirchenmusikal. Jahrbuch*, 1891.

Schalk, Franz (Vienna, 1863). Able Austrian conductor, trained by Bruckner, from 1899 at the Berlin Opera and from 1904 at the Vienna Opera, besides directing the Musikfreunde concerts (in succession to Löwe) and the directing-school of the Akademie.

Schall, Klaus (Copenhagen, 1757–1835, n. do.). Danish violinist and conductor, from about 1775 in the opera-orchestra at Copenhagen, in 1792 becoming concertmaster and in 1817–34 conductor. Wrote several singspiele (1787–1802), about 20 effective ballets, violin-concertos and pieces. He was intimate with Viotti and Cherubini.

Scharfe, Gustav (Grimma, 1835–1892, Dresden). Saxon operatic baritone, from about 1860 engaged at the Dresden Opera and from 1874 eminent as singing-teacher at the Conservatory, gaining the title of royal professor in 1880. Wrote choruses, songs and a notable method.

Scharfenberg, Wilhelm (Kassel, 1819–1895, Quogue, N. Y.). Hessian violinist, pupil of Hummel, in 1837–38 second in Spohr's Quartet at Kassel and then in New York, where he became prominent as player and teacher, from 1842 was a leading member of the new Philharmonic Society (holding many offices, including from 1863 that of president) and was also interested in music-publishing (from about 1870 editor and adviser for Schirmer). *A.*

Scharrer, August (Strasburg, 1866). Eminent Alsatian conductor and composer, at first

trained for a business career, then pupil of the Strasburg Conservatory and Berlin University, besides private study under Müller-Reuter, Jacobsthal and others. In 1897–98 he was Mottl's assistant at the Karlsruhe Opera, from 1898 conductor at the Ratisbon Opera, from 1900 second conductor of the Kaim Orchestra at Munich, from 1904 conductor of the Berlin Philharmonic, from 1907 director of the Strasburg Conservatory and since 1914 leader of the Lehrergesangverein in Nuremberg. Has written the opera *Erlösung*, the choral works *Hymne an die Nacht*, *Advent* and *Gudruns Befreiung* (for 3 soli and orchestra), the symphony *Per Aspera ad Astra*, the symphonic poems *Stillste Stunde* and *Iphigenie*, 4 overtures, a *Phantastisches Vorspiel*, *Symphonietta*, *Symphonisches Adagio*, *Ballettmuisk*, 3 *Intermezzi*, *Festmarsch*, *Charakteristische Suite* and several pieces for small orchestra, besides 4 books of songs.

Scharrer, Irene (London, ?1880). Able English pianist, pupil of the Royal Academy and of Matthay, since 1901 appearing widely in England and also in Germany and Holland.

Scharwenka, Franz Xaver (Samter, 1850), brother of the next. Distinguished Polish-Prussian pianist and composer, trained at the Kullak Academy in Berlin and in 1868–73 teacher there. He made his début as player in 1869 and for many years gave annual chamber-concerts with Sauret and H. Grünfeld, besides leading orchestral concerts and from 1874 making many tours as pianist (from 1879 visiting England and also America). In 1881–91 he directed the Scharwenka Conservatory in Berlin, in 1898–1914 was head of the amalgamated Klindworth-Scharwenka Conservatory and then (with Petzet) opened a school for advanced players. In 1891–98 he conducted a school in New York, but with annual trips in Europe. His eminent gifts as player and composer have won him many honors, as from the Prussian and Austrian courts, from the Berlin Akademie, etc. Has written the opera *Mataswintha*, 1896, a symphony, 4 piano-concertos (in B–flat min., C min., C-sharp min. and F min.), a piano-quartet, 2 piano-trios, a violin-sonata, a 'cello-sonata, 2 piano-sonatas and many brilliant pieces (some for 4 hands), many effective arrangements, a critical edition of Schumann's piano-works and many studies and collected pedagogical pieces. Author of *Methodik d. Klavierspiels*, 1908, communications to the London *Musical Record* and an autogiography (1922). *G*, *A*.

Scharwenka, Ludwig Philipp (Samter, 1847–1917, Bad Nauheim), brother of the above. Eminent Polish-Prussian theory-teacher and composer, pupil of the Kullak Academy in Berlin and in 1870–81 teacher there, then joining his brother in the Scharwenka Conservatory. In 1891–92 they were together in New York, but he then returned to the Berlin school, which in 1893 he and Hugo Goldschmidt amalgamated into the Klindworth-Scharwenka Conservatory, remaining one of its directors till 1914. In 1880 he married the violinist Marianne Stresov, who joined his teaching-staff (d. 1918). Wrote 2 symphonies (D. min. and E-flat [*brevis*]), the symphonic poems *Frühlingswogen* and *Traum und Wirklichkeit*, a *Festouvertüre*, *Arkadische Suite*, *Dramatische Fantasie*, *Liebesnacht*, *Serenade*, Polish dances and other orchestral pieces, a violin-concerto, a piano-quintet, 2 string-quartets, 4 piano-trios, 2 violin-sonatas, sonatas for viola and for 'cello, many pieces for violin and for 'cello, 3 piano-sonatas and many rhapsodies, dances, etc. (many for 4 hands), the choral works *Herbstfeier*, *An den König* and *Sakuntala*, *a cappella* choruses and songs. He was a member of the senate of the Berlin Akademie. His son **Walter** (b. 1881) is organist at Dahlem (since 1908), writing a piano-concerto and Psalm 150. *G*, *A*.

Schattmann, Alfred (in Russian Poland, 1876). Composer of the short operas *Die Freier*, 1904, *Des Teufels Pergament*, 1913, *Die Geister von Kranichenstein* and *Die Hochzeit des Mönchs*.

Schatz, Albert (Rostock, 1839–1910, do.). North German merchant (in 1867–73 in San Francisco), from 1873 owner of the music-business at Rostock founded by L. Trutschel. From early life he gave great attention to opera-history, collected about 12,000 librettos of premières and prepared a card-catalogue of about 80,000 entries, with important statistical data. In 1908 his invaluable collection was sold to the Library of Congress in Washington, where it has been greatly augmented. See Sonneck's *Catalogue*, 2 vols. 1914.

Schaub, Hans F. (Frankfort, 1880). Hessian theorist, pupil of I. Knorr, Humperdinck and Arnold Mendelssohn, from 1902 choral leader at Bingen, from 1904 teacher at the Breslau Conservatory, from 1906 editor of the *Deutsche Musikzeitung* at Berlin and teacher in the Benda music-school, and since 1914 teacher at the Vogt music-school in Hamburg and critic for the *Correspondent*. Has written a comic opera, a *Festvorspiel*, a prologue to *Monna Vanna*, 3 intermezzi for small orchestra, violin-pieces and songs.

Schebek, Edmund (Petersdorf, 1819–1895, Prague). Moravian lawyer and government official at Prague, a keen student of instrument-making. Author of a report on orchestral instruments at the Paris Exposition of 1855 (1858), *Der Geigenbau in Italien u. sein deutscher Ursprung*, 1874 (occasioned by the Vienna Exposition of 1873), and a pamphlet on Froberger (1874). He made a collection of instruments, autographs, etc. *G*.

Schebest, Agnes (Vienna, 1813–1869, Stuttgart). Austrian operatic mezzo-soprano, from about 1830 connected with the Dresden Opera and in 1833–41 a favorite at Pest, Vienna and in Germany in heroic rôles. In 1841 she married the noted theologian David Strauss. Author of an autobiography (1857) and *Rede u. Gebärde*, 1862. *G*.

Schechner-Waagen, Nanette (Munich, 1806–1860, do.). Bavarian operatic soprano, early employed at the Munich Opera and from 1825 highly successful, at first in Italian works and from 1827 in German, quickly gaining the first rank in grand opera at Munich, Vienna and Berlin, but in 1835 forced by ill-health to retire. She married the painter Waagen. *G.*

Scheel, Fritz (Lübeck, 1852–1907, Philadelphia). Able North German violinist and conductor, pupil of his father and David, playing in the former's orchestra when but ten and becoming concertmaster and leader at Bremerhaven at seventeen. From 1873 he directed summer-concerts at Schwerin, from 1884 was municipal conductor at Chemnitz (following Sitt) and in 1890–93 led orchestral concerts in Hamburg. Removing to America, in 1893–94 he led concerts in New York, in 1894 had charge of the Trocadero orchestra at the Chicago Exposition, in 1895–99 founded and conducted the San Francisco Orchestra and in 1899 made such an impression with summer-concerts in Philadelphia that in 1900 he was made conductor of the new Philadelphia Orchestra, speedily developing it to great efficiency. From 1905 he also led the Orpheus and Euridice Clubs. *A.*

Scheffler, John Julia (Hamburg, 1867). North German conductor, pupil of Mehrkens, Schloming and Sucher, from 1889 theater-conductor at Ghent, Königsberg, Jena, Stettin and Detmold and since 1896 active at Hamburg and Lübeck as director of several choral societies, especially for men's voices. Has written orchestral pieces and songs.

Scheibe, Johann Adolf (Leipzig, 1708–1776, Copenhagen), son of a skillful organ-maker. Industrious Saxon composer, critic and conductor, originally trained as a lawyer. In 1729 he competed unsuccessfully for the place of organist at the Thomaskirche in Leipzig, then spent some years in Prague, Gotha and Sondershausen, and in 1736 settled at Hamburg, where in 1737–40 he issued *Der critische Musicus* (including in 1737 an attack on Bach which he later withdrew). From 1740 he was court-director at Kulmbach and in 1744–58 at Copenhagen. Wrote the opera *Thusnelda*, 1749, 2 oratorios, about 200 sacred works, duet-cantatas, songs, a multitude of concertos for flute and for violin, quartets, trios, etc. Author of works on the origin of music, with the assertion that part-song sprang from northern Europe (1754), on the recitative (1764–65) and on composition (1773, one vol. only), besides a second edition of the *Critische Musicus* in 1745. *G.*

Scheibler, Johann Heinrich (n. Aix, 1777–1837, Krefeld). Rhenish silk-manufacturer at Krefeld, from about 1812 deeply interested in acoustical problems, especially in making a standard tonometer. He left a remarkable set of 56 tuning-forks, by which a tempered scale could be laid out with extreme exactitude. His essays on tonometry were published as *Schriften über physikal. u. musikal. Tonmessung*, 1838, and his system discussed by Töpfer (1842), Vincent (1849), Lecomte (1856) and Ellis (1880). In 1834 he proposed what is called the ' Stuttgart pitch ' of $a^1 = 440$ (so called because adopted by the Stuttgart Congress of physicists). See monograph by Löhr, 1836. *G.*

Scheidemann, Heinrich (?1596–1663). 17th C. *G.*

Scheidemantel, Karl (Weimar, 1859–1923, do.) Eminent Saxon operatic baritone, pupil of Borchers and Stockhausen, from 1878 at the Weimar Opera and in 1886–1911 regularly engaged at Dresden, but with visits elsewhere (notably from 1886 at Bayreuth, at Milan in 1892 and extensively in Germany, besides trips to England in 1884 and '99). He sang at the premières of Bungert's *Odysseus* trilogy (1896, '98, 1901) and of Paderewski's *Manru* (1901). From 1911 he was teacher at the Weimar Conservatory. Author of *Stimmbildung*, 1907 (4th ed. 1914), librettos for Lindner's *Eldena* and Pittrich's *Pechvogel und Lachtaube*, a new text for Mozart's *Così Fan Tutti* (1909, as *Dame Kobold*) and a fresh translation of his *Don Giovanni* (1914, prize from the Bühnenverein), besides a collection of *Meisterweisen*, 6 parts, 1914. Sketch by Trede, 1911. *G.*

Scheider, May (New York, ?1890). American operatic lyric soprano, pupil of Gallico, Lambert, Earl Brown, Lamperti and J. de Reszké, making her formal début in 1908 at Berlin and Zurich, remaining at the latter till 1911, in 1911–13 at Karlsruhe and then at various cities in Germany and Switzerland, besides in 1915–16 singing with the Boston Opera Company.

Scheidt, Samuel (1587–1654). 17th C. *G.*

Scheiffelhut, Jakob. 17th C.

Schein, Johann Hermann (1586–1630). 17th C. *G*

Schein, Paul Vassilievitch (Mohilev, 1826–1900, Riga). From about 1875 a specialist in Russian folk-songs, publishing *Die russischen Volkslieder*, 1869–70, '77 (in *Vorträge d. Gesellschaft für Geschichte u. Altertum*), *Die weissrussischen Volkslieder*, 1874, *Materialen zur Erforschung d. Sprache u. d. Gebräuche d. russ. Bevolkerung im nordwest. Gebiet*, 1898, and *Der Grossrusse in seinen Liedern*, 2 vols. 1898, 1900.

Scheinpflug, Paul (n. Dresden, 1875). Able Saxon violinist and conductor, trained at the Dresden Conservatory, in 1897–98 violinist in a nobleman's private quartet in southern Russia, from 1898 concertmaster of the Bremen Philharmonic and also conductor of the Lehrergesangverein (till 1904) and the Liederkranz, from 1909 director of the Musikverein at Königsberg, from 1914 conductor of the Blüthner Orchestra at Berlin and since 1920 city-director at Duisburg. Has written the symphonic poem *Frühling*, 1907, an effective *Ouvertüre zu einem Lustspiel*, a string-quartet, a piano-quartet, a violin-sonata, *Die Ulme von Hirsau* for double men's chorus, 2 men's choruses with violin, *Weihnachtslied der Engel* for women's chorus and organ, the song-cycle *Worpswede* (with piano, violin and English horn) and many songs, besides the

'spieloper' *Das Hofkonzert*, 1922. Sketch by Dubizky in *Monographien moderner Musiker*, 1907.

Schelble, Johann Nepomuk (n. Donaueschingen, 1789–1837, Frankfort). Gifted South German tenor and choral leader, pupil of Weisse and Krebs, in 1812–13 teacher at Stuttgart and member of the court-choir, in 1813–16 teacher and opera-singer at Vienna (intimate with Beethoven, Moscheles, Weigl, Spohr and others) and from 1816 at Frankfort, for a time as stage-singer, in 1817–18 as conductor of the Akademie and from 1818 as founder and director of the famous Cäcilienverein, producing many choral works of the first order. He was an able teacher and developed a special method of cultivating the sense of absolute pitch (see study by K. Lange, 1873). Memoir by Weissmann, 1838. *G.*

Schelle, Karl Eduard (n. Berlin, 1816–1882, Vienna). Prussian literary scholar, from 1864 Hanslick's successor as critic for the Vienna *Presse*, besides lecturing on music-history at the Conservatory and the Horák music-school. Author of *Der Tannhäuser in Paris*, 1861, and *Die päpstliche Sängerschule in Rom*, 1872.

Schelling, Ernest Henry (Belvidere, N. J. 1876). Gifted American pianist, pupil of Mathias, Moszkowski, Pruckner, Leschetizky, Huber, Barth and Paderewski, making his first appearance when under five, from 1903 touring extensively in Europe and South America and since 1905 in the United States. For some years he lived at Céligny (Switzerland), came to America in 1914 and enlisted in the World War, becoming captain. In 1918 he accompanied Paderewski to Poland, and in 1919 was badly hurt in an accident in Switzerland. Has written a symphony, a *Symphonische Legende*, an orchestral suite, a *Suite Phantastique* for piano and orchestra, 1907, *Impressions from an Artist's Life* for the same, a violin-concerto, a violin-sonata, piano-variations and other pieces, songs, etc. *A.*

Schelper [Buck], Otto (Rostock, 1840–1906, Leipzig). Able North German operatic baritone, from 1856 an actor, but from about 1865 singing at Bremen, Mannheim, Cologne, Berlin and (from 1876) Leipzig, with notable success in Wagnerian rôles.

Schenck, Johann [Jean]. 17th C. *G.*

Schenck, Johann (Wiener-Neustadt, 1753–1836, Vienna). Austrian composer, pupil of Tomaselli, Stoll, Schneller and Wagenseil, from 1778 gaining notice by a mass and other fine church-music and from 1785 making a hit with a series of 11 clever operettas, including *Die Weinlese*, 1785, *Der Erntekranz*, 1790, *Der Dorfbarbier*, 1796 (his brightest work, long popular), and *Der Fassbinder*, 1802. Also wrote 11 symphonies, music for *Erwine von Steinheim* (1780), quartets, trios, harp-concertos, several cantatas, arias, songs, etc. For some months in 1793–94 he secretly coached Beethoven in counterpoint while the latter was studying with Haydn. Memoirs by Bauernfeld, 1837 (in *Wiener Zeitsch. für Kunst*) and Staub, 1900. *G.*

Schenck, Peter Petrovitch (Petrograd, 1870). Russian composer, pupil of the Petrograd Conservatory and of Soloviev, for a time active as pianist and then in charge of the Imperial Theater Library. Has written the operas *Love's Power*, 1893, *Actea*, 1899, and *The Last Meeting*, 1904, the ballets *Bluebeard*, 1896, and *Salange*, 1899, several cantatas (as in memory of Pushkin, Gogol, Alexander II, Nicholas II, etc.), 3 symphonies, the symphonic poem *Hero and Leander*, the fantasy *Ghosts*, an orchestral suite, an overture, variations and other orchestral pieces, a string-quartet, a violin-sonata, pieces for violin and for 'cello, 2 piano-sonatas and pieces, *a cappella* choruses and many songs.

Schenker, Heinrich (n. Buczacz, 1868). Galician pianist and theorist, pupil of Bruckner, since about 1890 active in Vienna as teacher and critic. He has published arrangements of cantatas, etc., by J. S. Bach, various works by K. P. E. Bach, Handel's organ-concertos and especially an annotated edition of Beethoven's last five sonatas, besides a monograph on Beethoven's 9th Symphony, a text-book in harmony (1906), the beginning of one in counterpoint (1910) and further studies as *Der Tonwille* (from 1922). Has also written piano-pieces and songs.

Schennich, Emil (Rattenberg, 1884). Tyrolese conductor and composer, trained at the Innsbruck Music School and the Leipzig Conservatory, from 1908 teacher at Königsberg and assistant-conductor of the Sängerverein, in 1916–18 head of a music-school at Barmen and then director of the Innsbruck Music Schools, and leader of the Musikverein concerts. Has written an orchestral serenade, a string-quintet, 2 string-quartets, 2 piano-trios, 3 violin-sonatas, a 'cello-sonata, 2 piano-sonatas, 2 piano-suites, an organ-sonata, etc.

Scherber, Ferdinand (Vienna, 1874). Austrian critic and librarian, educated as a lawyer, in music largely self-taught, from 1901 scientific expert at the Vienna Library and in 1909–12 Mantuani's successor as custodian of the music-division there, retiring because of ill-health. He has contributed much to various periodicals and written several orchestral and chamber-works, besides a vaudeville, a pantomime, etc.

Scherchen, Hermann (Berlin, 1891). Prussian violist and conductor, self-taught, in 1907–10 playing in the Blüthner and Philharmonic Orchestras in Berlin, in 1911–12 touring with Schönberg, in 1914 conductor of symphony-concerts at Riga, but during the war imprisoned in Russia. In 1918 he founded and led the Neue Musikgesellschaft in Berlin, in 1921–22 the new Grotrian-Steinweg Orchestra in Leipzig and since 1922 the Museum Concerts in Frankfort. In 1920–21 he edited the semimonthly *Melos* in Berlin. Has written a string-quartet, a piano-trio, a piano-sonata and some songs.

Scherer, Sebastian Anton (1631–1712). 17th C.

Schering, Arnold (Breslau, 1877). Eminent Silesian musicologist, trained at Berlin, Munich and Leipzig Universities (Ph.D. 1902), in 1907–

20 lecturer or adjunct professor at the latter, besides in 1903–04 writing for the *Neueste Nachrichten* and in 1903–06 editing the *Neue Zeitschrift* and also since 1904 the *Bach-Jahrbuch*. From 1909 he lectured at the Conservatory on music-history. In 1920 he succeeded Abert at Halle University. In 1908 he discovered at Upsala the parts of the lost Christmas Oratorio of Schütz. He is a Bach-specialist, and has written on *Bachs Textbehandlung*, 1900, and *Zur Bach-Forschung*, 1903–04 (*I. M. G. Sammelbde.*). Author also of histories of the concerto (1905), the oratorio (1907, '11), the solo-sonata in the early 17th century (1909, in the Riemann *Festschrift*), the Netherland organ-mass in Josquin's time (1912), public music-education in Germany prior to the founding of the Leipzig Conservatory (1918), etc., besides *Musikal. Bildung u. Erziehung zum musikal. Hören*, 1911, *Studien zur Musikgesch. d. Frührenaissance*, 1914, *Tabellen zur Musikgesch.* 1914, *Deutsche Musikgesch. im Umriss*, 1917, *Das öffentliche Musikbildungswesen in Deutschland* [before 1843], 1918, *Beethoven u. d. deutsche Idealismus*, 1921, and many articles in periodicals. He has advocated the view that much of the vocal music in the 14-16th centuries was adapted from organ-works (see especially his *Alte Meister d. Frühzeit d. Orgelspiels*, 1913). He has also edited A. von Dommer's *Musikgeschichte* (1914) and a large number of important works by the old masters, and is at work on an extension of Wustmann's *Musikgeschichte Leipzigs*. Has also written the plays *Der Thomaskantor*, 1916, and *Der junge Händel*, 1918, music for *Faust* and a sonata for violin solo.

Scherzer, Otto (Ansbach, 1821–1886, Stuttgart). Bavarian violinist, pupil of Molique and Faiszt, in 1838–54 playing in the court-orchestra at Stuttgart and in 1860–77 music-director at Tübingen University (Ph.D. 1877). Wrote many beautiful songs, chorale-elaborations for organ, etc. Memoir (anonymous), 1897.

Schetky, Johann Georg Christoph (Darmstadt, 1740–1824, Edinburgh). Excellent Hessian 'cellist, pupil of his father, Filtz and Endeler, with travels in Italy and France. In 1772 he was brought to Edinburgh by the publisher Bremner and became prominent in musical life there. In 1774 he married a daughter of Joseph Reinagle. Wrote 3 symphonies, 4 'cello-concertos, many quartets, trios, duet-sonatas for violin and 'cello, 'cello-sonatas, flute-duets, etc. His son **John George** (?1775–1831) followed his uncle, Alexander Reinagle, to Philadelphia in 1787 and was long a leading musician there. *G, A.*

Scheurleer, Daniel François (The Hague, 1855). Leading Dutch banker and distinguished musicologist, since 1875 prominent in financial circles at The Hague and also a foremost musical scholar. He owns a notable library and instrument-collection (catalogues from 1893) and is president of the Netherlands Music History Society. Author of biographical works on Berlioz (1878), Liszt (1887), and Mozart [in relation to Dutch musical development] (1883, 1903, '06, '09), a résumé of Dutch musical literature (1902, one vol. only), sketches of music in Amsterdam in the 17th century (1904, 2d ed. 1911) and in The Hague in the later 18th (1911), etc., besides many contributions to learned journals. He has also edited several important early works and written introductions to collections by others, with catalogues of various Dutch expositions, etc. Outside of music he has also written a life of Admiral de Ruyter and three books on the development of the Dutch maritime power.

Scheve, Edward Benjamin (Herford, 1865). Able Westphalian organist and composer, trained at the Kullak Academy, Berlin, and in 1886–88 teacher there. Coming to America in 1888, he was at first organist in Rochester, N. Y., and in 1902–96 in Chicago, where he also directed a music-school. Since 1906 he has been teacher at Grinnell College (Iowa), becoming Mus.D. there in 1912. Has written a symphony (1917), a *Festival March* for orchestra and chorus (1909), the orchestral suite *In Trying Times*, 1914, a violin-concerto, a piano-concerto (1913), a violin-sonata, 4 *Sketches* for piano-trio, the piano-suite *Twilight-Pictures*, an organ-sonata, a *Suite Religioso* for organ, *Meditations on the Psalms* for piano with violin ad lib., the oratorio *The Death and Resurrection of Christ*, 1906, a Requiem (1909), the cantata *A Song of Penitence*, 1916, anthems and many songs. *A.*

Schicht, Johann Gottfried (Reichenau, 1753–1823, Leipzig). Eminent Saxon pianist, conductor and composer, from about 1775 well known as player at Hiller's ' Liebhaber ' concerts at Leipzig and from 1781 at the Gewandhaus concerts, in 1785 succeeding Hiller as conductor of the latter. From 1810 he was also cantor of the Thomasschule (following Müller). Wrote the oratorios *Die Feier der Christen auf Golgatha*, 1785, *Moses auf Sinai*, 1790, and *Das Ende des Gerechten*, 1790, several masses, Psalm 100 (after Moses Mendelssohn) 4 Te Deums, many motets (several based on chorales), 9 settings a 4–8 of Leo's Miserere, cantatas, a notable *Choralbuch*, 1819 (nearly 1300 melodies), a piano-concerto, sonatas, caprices, etc., and a text-book in harmony (1812), besides translating methods by Clementi, Pleyel and Pellegrini-Celoni. His wife, née Valdesturla, was a fine concert-singer. See Langer, *Chronik d. Leipziger Singakademie*, 1902. *G.*

Schick, Margarete Luise, née Hamel (Mayence, 1773–1809, Berlin). Famous Hessian operatic soprano, pupil of Steffani and Righini, from 1791 appearing at Mayence (where she married the violinist Ernst Schick) and after 1794 at the Berlin Opera. For a time she was thought to rival Mara. Memoir by Lewezow, 1809.

Schiedermair, Ludwig (Ratisbon, 1876). Bavarian musicologist, trained at Munich (Ph. D. 1901), Leipzig and Berlin Universities, from 1906 lecturer at Marburg University and since 1912 lecturer or professor at Bonn University.

Author of *Beiträge zur Gesch. d. Oper um d. Wende d. 18. u. 19. Jahrh.* 2 vols. 1906–10, *Bayreuther Festspiele im Zeitalter d. Absolutismus*, 1908, *Einführung in d. Studium d. Musikgeschichte*, 1918, and several important articles in the *I. M. G. Sammelbde.* Has also written an opera and songs.

Schiedermayer, Johann Baptist (n. Straubing, 1779–1840, Linz). Bavarian organist, long at Linz Cathedral. Wrote 16 masses, much other church-music, 3 singspiele (1815–16), 2 symphonies, string-trios, piano-sonatas, organ-pieces, a text-book for church-singers (R. C.) and an abridgment of L. Mozart's *Violinschule.*

Schiedmayer & Sohne. Famous Stuttgart firm of piano-makers, founded at Erlangen in 1781 by Johann David Schiedmayer (d. 1806) and from 1806 carried on at Stuttgart by his son Johann Lorenz (1786–1860) and two sons of the latter. In 1853 two other sons of Lorenz started a harmonium-factory which was also developed into large piano-works. Julius Schiedmayer (1822–1878), of the first firm, was a well-known expert, repeatedly serving on juries at expositions. *G.*

Schiever, Ernst (Hanover, 1844). Able Hanoverian violinist, pupil of Joachim, in 1868–69 leader of the Müller Quartet, soon after of the Hochberg Quartet (with H. Francke, L. Wolff and R. Hausmann) and, after coming to England in 1878, of his own Quartet (with A. Ross, K. Courvoisier and W. Hatton). For almost thirty years he was concertmaster in the Richter Orchestra. *G.*

Schikaneder, Emanuel Johann (Ratisbon, 1748–1812, Vienna). Bavarian actor, singer, manager and playwright, in 1780, as head of a strolling troupe, in contact with Mozart at Salzburg, from 1784 at Vienna, where in 1791 he supplied the libretto for the *Zauberflöte* and sang the part of Papageno, profiting greatly from its success. Author of about 35 librettos (1789–1806) of ephemeral interest. For a time he had an interest in the Theater an der Wien (built in 1801). Memoir by Komorzynski, 1901, and see Dent's monograph on *The Magic Flute*, 1911. *G.*

Schildt, Melchior (1592–1667). 17th C.

Schilling, Gustav (n. Hanover, 1803–1881, in Nebraska). Hanoverian writer, educated for the church at Göttingen and Halle Universities (Ph.D.), in 1830–57 head of the Stöpel music-school in Stuttgart, then migrating to America. Wrote a variety of text-books (1830–52) and a musical dictionary of importance (6 vols. 1835–38, 2d ed. 7 vols. 1840–42), a work on musical æsthetics (1838) and a revised version of K. P. E. Bach's clavier-method (1857). *A.*

Schilling-Ziemssen, Hans (Munich, 1868). Bavarian operatic conductor, from about 1905 at Metz, Düsseldorf, Kolmar and Frankfort (1908–12), then removing to London and later to Munich. In 1921 for a time he was director of the Music School at Augsburg and of the Oratorienverein. Has written the opera *Sonnwendglut*, 1908, an orchestral march and songs.

Schillings, Max von (Düren, 1868). Eminent Rhenish composer, educated at Munich University, in music pupil chiefly of Königslöw and Brambach, from 1892 assistant-trainer at Bayreuth and from 1902 chorusmaster. Till 1908 he lived at Munich and then went to Stuttgart as general director (conductor of court-concerts and the opera), retiring in 1918 and in 1919 becoming director of the Staatsoper in Berlin. He gained the title of royal professor in 1903, was made Ph.D. by Tübingen and Heidelberg Universities in 1911 and was ennobled in 1912. His many works evince great technical ability, resting upon a general adoption of Wagnerian principles and methods, but have not aroused much enthusiasm, though their magnitude and earnestness command attention. Has written the dramas *Ingwelde*, 1894, *Der Pfeifertag*, 1899, *Moloch*, 1906, and *Mona Lisa*, 1915, music for Sophocles' *Œdipus* (1900), Æschylus' *Agamemnon* and *Eumenides* [*Orestie*] (1900), and Part I of *Faust* (1908), the melodramas *Kassandra*, *Das eleusisches Fest*, *Das Hexenlied* and *Jung Olaf*, the choral works *Dem Verklarten*, 1905, and *Hochzeitsglocken*, *Glockenlieder* for tenor and orchestra, 1907, *a cappella* men's choruses and about 40 songs, the symphonic fantasias *Meergruss* and *Seemorgen*, 1896, *Ein Zwiegespräch* for violin, 'cello and small orchestra, 1897, a violin-concerto, a *Festlicher Marsch* for military band, a string-quintet, a string-quartet (1887, revised 1906), and some violin-pieces, besides a setting of the dialogue in Mozart's *Entführung.* In 1913 he produced Berlioz' *Troyens* at Stuttgart (compressed into a single performance). Sketch by R. Louis, 1909 (in *Monographien moderner Musiker*). *G, A.*

Schimon, Adolf (Vienna, 1820–1887, Leipzig). Able Austrian vocal teacher, pupil of the Paris Conservatory and much in request as accompanist under leading teachers, about 1845 going to Florence and bringing out an opera. In 1850–52 he was cembalist at Her Majesty's in London and in 1852–59 at the Paris Opéra. In 1872 he married the soprano Anna Regan at Florence (see below), in 1874–77 was teacher at the Leipzig Conservatory and in 1877–86 at the Munich Conservatory, with a few months at Leipzig again. Wrote the operas *Stradella*, 1846, and *List um List*, 1858 (short comedy), 2 string-quartets, a piano-trio, a violin-sonata, piano-pieces and many songs in French, Italian and German. *G.*

Schimon-Regan, Anna (n. Karlsbad, 1841–1902, Munich), wife of the above. Eminent Bohemian concert-soprano, trained by Maschinka Schubert and Karoline Unger (her aunt), appearing in opera at Siena from about 1862 and in 1864–67 also at Hanover, but then devoting herself to concert-work, in 1867–68 under Berlioz at Petrograd and in 1869–75 annually in England, besides many tours elsewhere. She taught with her husband at Leipzig and Munich, continuing at the latter after his death. *G.*

Schindelmeisser, Ludwig (Königsberg, 1811–1864, Darmstadt). Prussian conductor, from about 1830 engaged at theaters in Salzburg, Innsbruck, Berlin (Königstädter) and Pest (Deutscher, 1838–47), in 1851–53 court-director at Wiesbaden and then in like position at Darmstadt. Wrote 7 operas (from about 1835), including *Melusine*, 1861, the oratorio *Bonifacius*, a ballet, the overtures *Uriel Acosta*, *Schleswig-Holstein, meerumschlungen!* and *Rule, Britannia*, a concertante for clarinet-quartet and a concertino for clarinet, both with orchestra, 3 piano-sonatas and many pieces, songs and an orchestral arrangement of Beethoven's *Sonata Pathétique*. He was an early friend of Wagner, with whom he had much correspondence. *G.*

Schindler, Anton Felix (n. Neustadt, 1795–1864, n. Frankfort). Moravian violinist, from about 1815 employed at the Theater an der Wien in Vienna and from 1814 intimate with Beethoven, in 1819–25 being his constant assistant and in his last sickness his closest friend, as well as the ultimate custodian of his papers. From 1831 he was choirmaster at Münster Cathedral and in 1835–37 at Aix, then passing into private life at Münster and Bockenheim (n. Frankfort). Author of the earliest important life of Beethoven (1840, 2d ed. 1845, reprinted 1909) and *Beethoven in Paris*, 1842 (merged with the above in 1845). Memoir by Hüffer, 1909. His Beethoven papers went to the Berlin Library. *G.*

Schindler, Kurt (Berlin, 1882). Eminent Prussian conductor, expert on folk-music, and song-composer, educated at Berlin and Munich Universities, with collateral study in music, in 1902–03 conductor of the Stuttgart Opera, in 1903–04 at Würzburg and in 1905–08 assistant at the Metropolitan, New York. In 1903–05 he also assisted Mottl and Zumpe at Munich and Strauss at Berlin. In 1909 he started the MacDowell Chorus in New York, which in 1912 became the Schola Cantorum and thenceforth one of the most significant musical enterprises of the city. Since 1912 he has also been organist at Temple Emanuel. Besides achieving notable results with his chorus he has made important collections of the folk-songs of Russia, Finland, Spain, etc. (from 1911), often accompanied by valuable notes and introductions. Has written about 50 songs and choruses *a cappella*. Since 1907 he has been almost continuously connected with Schirmer as reader and critic. *A.*

Schiöler, Axel (Guldager, 1872). Danish conductor, pupil (as violinist) of Tofte and Berthelier, in 1896–97 playing in the Lamoureux orchestra in Paris, in 1899–1901 conductor of the Music Union at Bergen (Norway), from 1903 conductor of the Volkstheater in Copenhagen, in 1905–07 of the Philharmonic there and from 1909 of the free concerts at the Rosenborg-Have. Has written a symphony and the symphonic poem *Napoleon Bonaparte*.

Schipke, Paul Robert Maximilian (Oels, 1873). Silesian school-teacher, since 1898 in Berlin, with studies at Berlin and Basel Universities (Ph.D. 1913). Author of articles on the history of school-music (1913).

Schira, Francesco (in Malta, 1808–1883, London). Able Italian conductor and vocal teacher, trained at the Milan Conservatory, producing an opera in 1832, in 1833–41 conductor at the San Carlos in Lisbon and teacher at the Conservatory and from 1842 in London, where at first he led English opera at the Princess, in 1844–47 at Drury Lane, in 1848 at Covent Garden and in 1852 again at Drury Lane, then turning to teaching. Wrote the operas *Elena e Malvina*, 1832, *Il Fanatico per la Musica*, 1835, *I Cavalieri di Valencia*, 1837, *Kenilworth* (not given), *Mina*, 1849, *Theresa*, 1850, *Niccolò de' Lapi*, 1863, *La Selvaggia*, 1875, and *Lia*, 1876, an operetta, the cantata *The Lord of Burleigh*, 1873, part-songs, songs, etc. *G.*

Schirmer, Friedrich (Bonn, 1881). Rhenish 'cellist, conductor and composer, pupil of the Cologne and Leipzig Conservatories and of Humperdinck, in 1912 taking the Meyerbeer prize. For a time he traveled as conductor with the Reinhardt troupe producing Humperdinck's *Mirakel* in Prague, Vienna, Paris and London and then settled in Königsberg. Has written a symphony, the symphonic poems *Das Fest der Töten* and *Werther*, an orchestral suite, the overture *Am Rhein*, a wind-sextet and the choral works *Elegie und Hymus*, *Ein deutscher Hymnus* and *Festkantate*.

Schirmer, G. Famous music-publishing firm in New York, developed from 1866 by Gustav Schirmer (1829–1893), who came to New York in 1837, became manager for Kerksieg & Breusing in 1854, their successor in 1861 (at first with B. Beer) and ultimately sole proprietor. In 1893 he was followed by his sons Rudolph Ernest (1859–1919) and Gustave (1864–1907), under whom the business grew to immense proportions. The total number of publications is now over 30,000, including the Library of Musical Classics (about 1500), the Golden Treasury of varied collections (some unique), the works of many American composers as well as those of Europeans, *The Musical Quarterly* (from 1915), etc. Their factory in Long Island City is one of the finest music-making plants in the world. The Boston Music Company, founded in 1885 by Gustave Schirmer, has been closely affiliated and in 1913–17 a London branch was conducted by the late Winthrop Rogers. *G, A.*

Schjelderup, Gerhard (Christiansand, 1859). Gifted Norwegian composer and writer, pupil of Franchomme, Savard and Massenet, since 1896 teaching in Dresden. Has written the operas *Norwegische Hochzeit*, 1900, *Frühlingsnacht*, 1908, *Sturmvogel* (incomplete), *Brautraub*, 1919, *Jenseits Sonne und Mond* and *Ein Volk in Not* (last two not given), 3 fairy-plays, music for Gjellerup's *Opferfeuer* (1903), a symphony, the symphonic poems *Eine Sommernacht auf dem Fjord* and *Brand*, a *Weihnacht-Suite* and other orchestral pieces, a quartet, violin-

and 'cello-pieces, the choral work *Auf den Höhen*, songs, etc. Author of lives of Grieg (1903, '08, the latter with W. Niemann) and Wagner, (1908), besides articles in periodicals.

Schladebach, Julius (Dresden, 1810–1872, Kiel). Saxon physician, author of the beginning of a musical dictionary (1854, completed by Bernsdorf) and a work on the voice (1860).

Schläger, Hans (Filskirchen, 1820–1885, Salzburg). Austrian choral leader, pupil of Preyer, from 1854 trainer for the Vienna Männergesangverein and in 1861–67 choirmaster at Salzburg Cathedral and director of the Mozarteum. In 1867 he married one of the Zichy family. Wrote the operas *Heinrich und Ilse*, 1869, and *Hans Haidekukuk*, 1873, the tone-poem *Waldmeisters Brautfahrt*, symphonies, a prize string-quartet, 3 masses, etc.

Schlegel, Leander (n. Haarlem, 1844–1913, do.). Eminent Dutch pianist and composer, pupil of The Hague and Leipzig Conservatories, from about 1865 touring with Wilhelmj, from 1871 director of the Haarlem Music School and also conductor for ten years of the Zangvereeniging, and from 1898 head of his own music-school at Overveen (suburb). As composer he resembled Brahms. Wrote a symphony, the symphonic poem *Aus Toggenburgs Sage*, concertos for violin and for piano, 2 string-quartets, a piano-quartet, a passacaglia for two pianos, a piano-suite, 2 ballades, fantasias and many characteristic pieces (some for 4 hands), various songs and some women's choruses.

Schleinitz, Heinrich Conrad (n. Döbeln, 1802–1881, Leipzig). Saxon lawyer, pupil of the Thomasschule, from 1835 on the executive board of the Gewandhaus and thus intimate with Mendelssohn, whom in 1847 he succeeded as director of the Conservatory.

Schlesinger (*a*) Music-publishing firm in Berlin, founded in 1810 by Adolf Martin Schlesinger (d. 1839), who was succeeded by his son Heinrich (1807–1879), the business passing in 1864 to Lienau. They published the *Berliner Allgem. Musikal. Zeitung* in 1824–30 and from 1851 the *Echo* (ended in 1879). (*b*) Music-publishing firm in Paris, founded in 1834 by Moritz Adolf Schlesinger (d. 1871), another son of Martin, and developed with much energy, in 1846 transferred to Brandus (present name C. Imbert). They began the issue of the *Gazette Musicale* (later *Revue et Gazette Musicale*), which continued till 1880. *G.*

Schletterer, Hans Michel (Ansbach, 1824–1895, Augsburg). Bavarian church-musician and writer, pupil of Spohr, Kraushaar, David and E. F. Richter, from 1845 teacher in Lorraine, from 1847 director at Zweibrücken, from 1854 at Heidelberg University, and from 1858 at Augsburg, at first as choirmaster at the Annakirche and teacher at the Von Stetten Institut, from 1865 as founder and leader of the Oratorienverein and also founder and director of the Music School. Ph.D. of Tübingen Univ. in 1875. In 1857 he married the violinist Hortensia Zirges (1830–1904). Author of two résumés of the history of church-music (1866,'69), a sketch of the singspiel (1863), a life of J. F. Reichardt (1865), essays in Waldersee's *Sammlung* (1880–84) on Pergolesi, Boccherini, Spohr and *Die Ahnen moderner Musikinstrumente*, and a *Gesch. d. französ. Musik*, 3 vols. 1884–85 (derived from Castil-Blaze). Also wrote 4 operettas, 2 cantatas, many choruses, songs, much school-music, a violin-method and numerous careful piano-arrangements of standard works of different kinds.

Schlick, Arnolt. 16th C. *G.*

Schlick, Johann Konrad (Münster?, 1759–1825, Gotha). Fine Westphalian 'cellist, writing a concerto, 3 sonatas, 3 quintets for flute and strings, 6 string-quartets, 3 piano-trios and a concertante for violin and 'cello.

Schlieder, Frederick William (Foreston, Ill. 1873). American organist, trained at Syracuse University and by Carl, Guilmant and Dallier, from 1897 music-director at Centenary Collegiate Inst. (Hackettstown, N. J.) and from 1901 organist in or near New York (since 1910 at St. Nicholas'), besides teaching at the Music School Settlement. He has been active in musical associations, especially the Nat. Assoc. of Organists (president, 1918–20). Has written the cantata *The Way of Penitence*, a violin-sonata and pieces, piano-pieces and songs, besides studies in improvisation.

Schlimbach, Georg Christian Friedrich (Ohrdruf, 1760– ?). Thuringian organist and organ-expert, from 1782 organist at Prenzlau and from 1805 head of his own school in Berlin. Author of *Ueber d. Struktur, Erhaltung, Stimmung u. Prüfung d. Orgel*, 1801, and articles in the *Berlin. Musical. Zeitung*.

Schlögel, Xavier (n. Rochefort, 1854–1889, n. Namur). Gifted Belgian composer, pupil of the Liège Conservatory, writing *Scènes Champêtres* for orchestra, string-quartets, piano-trios, 2 masses and *Ballade des Épées* for voice and orchestra.

Schlösser, Karl Wilhelm Adolf (Darmstadt, 1830–1913, n. Dorking), son of the following. Hessian pianist, pupil of his father, from 1847 touring in Germany, France and England, in 1854 settling in London and until 1903 teaching at the Royal Academy. From 1868 he gave effective series of Schumann ' evenings '. Wrote a piano-quartet, a piano-trio, a suite, many pieces, studies and songs. *G.*

Schlösser, Louis (Darmstadt, 1800–1886, do.). Hessian violinist, conductor and composer, pupil of Rinck, Seyfried, Mayseder, Salieri and the Paris Conservatory, from about 1840 concertmaster in the court-band at Darmstadt and at length court-director. Wrote 5 operas, an operetta, a melodrama, music for *Faust*, ballets, symphonies, overtures, quartets, a horn-concertino, etc. *G.*

Schlöttmann, Louis (Berlin, 1826–1905, do.). Able Prussian pianist, pupil of Taubert and Dehn, after successful tours on the Continent

and in England, teaching at Berlin. Wrote the symphonic scene *Trauermarsch, Rezitativ und Finale*, overtures to *Romeo and Juliet* and *Wallensteins Lager*, a *Konzertstück* for piano, chamber-music, piano-pieces, choruses and songs.

Schmalstich, Clemens (Posen, 1880). Prussian pianist and conductor, trained at Bonn University and the Berlin Hochschule, in 1906–09 serving as conductor at the Neues Schauspielhaus in Berlin and since 1910 at the Berlin Opera. Has written refined salon-music for piano, including *Liebeswalzer*, a 4-hand *Suite de Carneval* and graceful pieces for children.

Schmedes, Erik (n. Copenhagen, 1868). Powerful Danish operatic tenor (originally baritone), pupil of Rothmühl, Mme. Artot de Padilla, Ress and Iffert, from 1891 appearing at Wiesbaden, in 1894–95 at Nuremberg, in 1896–97 at Dresden and since 1898 engaged at the Vienna Opera, but with many trips elsewhere (at Bayreuth in 1899, in New York in 1908–09, etc.). His répertoire includes all of Wagner's works and he has sung at 15 premières.

Schmeltzl, Wolfgang. 16th C. *G.*

Schmelzer, Johann Heinrich (?1630–1680). 17th C.

Schmetz, Paul Johann (n. Aix, 1845–1897, Zell). Rhenish church- and school-musician, from about 1865 teaching in or near Aix, in 1878–93 at the Montabaur Seminary and then school-inspector at Zell (on the Moselle). Author of works on the organ-accompaniment of Gregorian music (1885, '87, '91, '92) and on Pothier's *Liber Gradualis* (1884), with *Liederbuch für Volksschulen*, 1888 (12th ed. 1895) and *Kleines Vesperbuch*, 1893 (2d ed. 1899).

Schmid, Anton (n. Leipa, 1787–1857, n. Vienna). Bohemian librarian and writer, from 1818 engaged at the Vienna Library, from 1844 as head of the music-division. Author of monographs on Petrucci (1845), Haydn and Zingarelli (1847) and Gluck (1854), besides *Beiträge zur Litteratur u. Gesch. d. Tonkunst* (in *Cäcilia*, 1842–46) and contributions to other works. *G.*

Schmid, Bernhard [father and son]. 16th C.

Schmid, Heinrich Kaspar (Laudau, 1874). Bavarian pianist and composer, pupil of Mitterer and the Munich Conservatory, in 1903 teacher at the Athens Conservatory and then on tour as player, from 1905 teacher at the Munich Conservatory and since 1921 director of the Karlsruhe Conservatory. Has written a quintet for wind, a string-quartet, a violin-sonata, fine piano-pieces and notable songs and men's choruses.

Schmid, Joseph (Munich, 1868). Eminent Bavarian organist, pupil of the Munich Conservatory, from 1890 at the Heiliger-Geist-Kirche in Munich and since 1901 at the Cathedral and for the Kaim concerts, besides leading the choral society München. Has written a festival mass, 3 masses *a cappella*, a Te Deum do., a Crucifixus a 16 do., a Requiem do., various organ-works (including fugues and fughettas, a *Dante* fantasia etc.), a 'cello-sonata, a wind-serenade, men's choruses and the opera *Die Schildbürger* (not given).

Schmid, Otto (Dresden, 1858). Saxon critic and historian, pupil of Kretschmer, long critic for the Dresden *Journal* and since 1912 teacher of music-history at the Conservatory. He gained the title of royal professor in 1905. Author of lives of Koschat (1887), Kretschmer (1890) and Mich. Haydn (1906), *Das sächs. Königshaus in musikal. Betätigung*, 1900, *Die böhm. Altmeisterschule Czernohorskys u. ihr Einfluss auf d. Wiener Klassizismus*, 1901, *Gesch. d. Dreyssigschen Singakademie*, 1907, *Merkblätter zur Musikgeschichte*, 1912, *Die Heimstätten d. Sachs. Landestheater*, 1919, *Wagners Opern in Dresden*, 1919, and a history of the Mozart-Verein there (1921), besides the *Festschrift* for the Jubilee of the Tonkünstlerverein (1904) and the valuable collections *Musik am sächs. Hofe*, 10 vols. and *Orgelwerke altböhm. Meister*, 2 vols.

Schmidt, Arthur P. Music-publishing business in Boston, founded by A. P. Schmidt (1846–1921) and by him developed into prominence, especially in the issue of works by American composers.

Schmidt, Felix (Dresden, 1848). Able Saxon concert-bass and vocal teacher, pupil of Mantius, Weitzmann and the Berlin Hochschule, where since 1875 he has been a valued teacher. For many years (to 1917) he was conductor of the Lehrergesangverein. In 1878 he married the accomplished singer Maria Köhne. Translator of Weitzmann's *Handbuch d. Theorie* (1888).

Schmidt, Franz (Presburg, 1874). Hungarian 'cellist, pupil of Hellmesberger, in 1892–1910 playing in the court-orchestra at Vienna and since 1892 teaching at the Royal Academy. Has written the operas *Notre Dame*, 1914, and *Fredegundis*, 2 symphonies (1900, Musikfreunde prize, 1913), the orchestral march *Unter Flagge und Wimpel* and a piano-method.

Schmidt, Friedrich (n. Geldern, 1840). Rhenish church-musician, since 1866 music-director at Münster Cathedral, in 1889–99 Witt's successor as president of the Cäcilienverein and since 1890 editor of the *Fliegende Blätter für kathol. Kirchenmusik*. Has written masses, motets and other church-music, a text-book in Catholic music (1875, with Diebels) and a collection of organ-pieces (1869, 2d ed. 1872).

Schmidt, Gustav (Weimar, 1816–1882, Darmstadt). Saxon conductor, from 1841 employed at theaters in Brünn, Würzburg, Frankfort, Wiesbaden and Mayence, from 1864 at Leipzig and from 1876 court-director at Darmstadt. Wrote the operas *Prinz Eugen*, 1845, *Weibertreue*, 1858, *La Réole*, 1863, and *Alibi*, besides popular men's choruses and songs.

Schmidt, Gustav Friedrich (Rostock, 1883). North German student of history, educated at Rostock, Berlin and Munich (Ph.D. 1910), writing a thesis on G. K. Schürmann (1913) and an essay on the early operas in Leipzig (1918, in the Sandberger *Festschrift*). He is at work on a larger book on Schürmann.

Schmidt, Heinrich (n. Bayreuth, 1861). Bavarian school-musician and writer, educated at Munich University (Ph.D. 1897) and Conservatory, becoming teacher at the Bayreuth Seminary. Author of a thesis on Mattheson (1897), *Die Orgel unserer Zeit*, 1904, and *Wagner in Bayreuth*, 1909 (with U. Hartmann). Has also written music for festival-plays, an orchestral march, an organ-concerto (with strings), organ-transcriptions from *Parsifal*, men's choruses and a collection of string-pieces for school-orchestras, with a new edition of Hohmann's *Violinschule*, etc.

Schmidt, Johann Philipp Samuel (Königsberg, 1779–1853, Berlin). Prussian official, critic and amateur composer, writing operas, oratorios, cantatas, masses, symphonies, chamber-music, arrangements of orchestral and operatic music, articles for Spener's *Zeitung*, etc.

Schmidt, Karl (Friedberg, 1869). Hessian church- and school-musician, educated at Leipzig University (Ph.D.) and Conservatory, from about 1895 teaching at the Fridericianum at Laubach and since 1902 at the Augustinerschule at Friedberg, as well as at the Theological Seminary in 1903–12. Since 1905 he has edited the organ of the Kirchengesangverein. Author of studies on music in Friedberg (1894, 1919), *Kirchenmusikal. Veranstaltungen*, 1917, a life of Wilhelm Hill (1910) and several books on school-music, besides assisting on the 5th ed. of Köstlin's *Geschichte* (1899). Has also written a piano-concerto, music for Sophocles' *Ajax*, songs, etc., and edited an *Arien-Album*, 10 vols. 1912–16, and works by Hill.

Schmidt, Leopold (Berlin, 1860). Prussian critic and historian, educated at Berlin University and the Hochschule (Ph.D. 1895, Rostock), from 1887 theater-conductor at Heidelberg, Berlin, Zurich and Halle, since 1897 critic for the Berlin *Tageblatt*, besides contributing to the *Merker* and *Kunstwart*, and in 1900–15 teacher of music-history at the Stern Conservatory and since 1912 at the Klindworth-Scharwenka Conservatory. Since 1912 he has issued a musical *Almanach*. Author of lives of Meyerbeer (1898), Haydn (1898, 3d ed. 1914), Mozart (1909, 2d ed. 1920) and Beethoven (1914), *Zur Gesch. d. Märchenoper*, 1896, *Gesch. d. Musik im 19. Jahrh.* 1901, *Moderne Musik*, 1904 (vol. iii of *Die neue Kunst*), *Tonmeister d. 19. Jahrh.* 1908, collected essays (1908, '13), editions of letters by Beethoven (1908) and Brahms (1909) and *Führer* to Strauss' *Salome* and *Ariadne*, Gluck's *Orfeo*, etc., besides assisting on the new edition of Naumann's *Geschichte* (1905). Has also written the singspiel *Die glückliche Insel*, 1917, the operetta *Die Heimkehr des Odysseus*, 1913 (made up of parts taken from little-known works by Offenbach), a violin-sonata, songs and an edition of Corona Schröter's songs.

Schmitt, Aloys (Erlenbach, 1788–1866, Frankfort). Able Bavarian pianist, pupil of his father and J. A. André, settling as teacher at Frankfort in 1816, with sojourns at Berlin (about 1820) and as organist to the Duke of Cambridge at Hanover (1825–29), besides many other trips. Wrote 4 operas (1825–45), 2 oratorios, masses, a symphony, overtures, 4 piano-concertos and a concertino, piano-quartets, piano-trios, piano-sonatas, variations, excellent studies, etc., and a method. Memoir by Henkel, 1873. *G.*

Schmitt, Florent (Blamont, n. Nancy, 1870). Eminent French composer, pupil of Hess, Sandré and the Paris Conservatory (2d Prix de Rome, 1897, 1st, 1900), from 1906 living in Paris, where he was prominent in the Société Nationale (from 1909) and since 1921 director of the Lyons Conservatory. Though well versed in the ways of impressionism, he excels in the masterly marshalling and articulation of his materials. Has written the ballets *La Tragédie de Salomé*, 1907, *Ourvaçi* (not given) and *Le Petit Elfe Ferme l'Œil*, 1922, the symphonic poems *Sélamlik* (for military band), *Le Palais Hanté*, 1904, and *Combat de. Raksasas et Délivrance de Sita* (finished in 1898, but score lost by flood in 1910), the orchestral suites *Reflets d'Allemagne* and *Pupazzi*, other pieces for orchestra, a piano-quintet, a quintet for harp and strings, *Lied et Scherzo* for wind-octet, violin- and 'cello-pieces, numerous highly characteristic piano-pieces (some for 4 hands and 3 *Rapsodies* for two pianos), the scena *Sémiramis*, Psalm 47, choruses, part-songs and many songs (some with orchestra), besides orchestrations of piano-works by Chopin and Schubert. Sketches by Calvocoressi, 1907 (in *L'Art Moderne*), Séré, 1911, and Jean-Aubry, 1916 (last two in summaries of recent French music).

Schmitt, Friedrich (Frankfort, 1812–1884, Berlin). Noted Hessian vocal teacher, pupil of his father, A. Schmitt, Oesterrieth, Charlotte Mangold and Stunz, for a time singing in opera at Magdeburg, Leipzig and Dresden, then turning to teaching at Munich, Vienna and Berlin (Jul. Hey among his pupils). He was one of Wagner's intimates. Author of valuable vocal text-books (1854–70). See H. Nägeli's *Verfall d. dramat. Gesangs*, 1864.

Schmitt, Georg Aloys (Hanover, 1827–1902, Dresden), son of Aloys above. Able Hanoverian pianist, conductor and composer, pupil of his father and Vollweiler, from about 1845 touring extensively as player, followed by several engagements as theater-conductor at Aix, Würzburg, etc., in 1857–92 court-director at Schwerin, exerting an important influence, and from 1893 still further notable as conductor of the Mozartverein in Dresden. Wrote 3 operas, including *Trilby*, 1845, music for several plays, overtures, other orchestral pieces, quartets, trios, piano-pieces and songs, besides a revision of Mozart's mass in C min. and orchestrations of works by Handel and Mozart. His wife was the singer Cornelia Czanyi (1851–1906). *G.*

Schmitt, Hans (Koben, 1835–1907, Vienna). Noted Bohemian piano-teacher (originally oboist), pupil of the Vienna Conservatory and from 1862 teacher there. Wrote many

valuable studies and also a vocal method, besides a *Konzertstück* for violin, piano-pieces, songs and an opera.

Schmitt, Jakob [Jacques] (Obernburg, 1803–1853, Hamburg), brother and pupil of Aloys above. Able Bavarian piano-teacher at Hamburg, writing a large amount of piano-music (sonatas, variations, salon-pieces, sonatinas, studies, etc.), a method and also an opera. *G.*

Schmittbauer, Joseph Aloïs (Bamberg, 1718–1809, Karlsruhe). Bavarian composer of notable church-music, besides singspiele and many instrumental works. He was active at Stuttgart, Cologne and Karlsruhe (court-director from 1776 or earlier).

Schmitz, Eugen (Neuburg, 1882). Able Bavarian musicologist, trained at Munich University (Ph.D. 1905) and in 1909–14 lecturer there, in 1914–15 director of the Mozarteum in Salzburg and since 1916 lecturer or professor at the Dresden Technische Hochschule. From 1908 he was critic for the Munich *Zeitung* and editor of the *Neue Musikal. Rundschau*, and since 1915 has been critic for the Dresden *Nachrichten*. Author of monographs on Staden (1906), Hugo Wolf (1906), Rich. Strauss (1907), Wagner (1909), Kaskel (1909, in *Monographien moderner Musiker*), Palestrina (1914) and the history of the cantata (1910, '14), *Harmonielehre als Theorie, Aesthetik u. Gesch. d. musikal. Harmonik*, 1911, *Handbuch d. Musikästhetik*, 1915, *Das Madonna-Ideal in d. Tonkunst*, 1919, and *Klavier u. Klavierspiel*, 1919, besides articles in the *I. M. G. Sammelbde.* and other journals, contributions to dictionaries and *Führer* to works by Puccini, Reger, etc. For the *Denkmäler d. Tonkunst in Bayern* he edited works by Staden, besides new editions of Naumann's *Geschichte* (1908) and of Marx' *Anleitung* (1912). Has also written choruses and solo-ballades.

Schnabel, Alexander Maria (Riga, 1890). German-Russian composer, pupil of Payr and Ohnesorg, since 1912 active at Riga, where he is a leader in the German-Baltic Teachers' Association. Has written the melodrama *Gorm Grimme*, the orchestral *Babylonische Tragödie*, symphonic dances, a *Kammersinfonie*, a piano-quintet, a string-quartet, a piano-trio, sonatas for violin, for 'cello and 3 for piano, the piano-suite *Pan*, various songs, etc.

Schnabel, Arthur (Lipnik, 1882). Gifted Carinthian pianist, pupil of Leschetizky, from 1897 becoming widely known through tours and finally settling in Berlin, where he has given recitals with the violinist Flesch and in 1912 organized a Trio with Wittenberg and Hekking. His wife, née Therese Behr, is an accomplished contralto. Has written piano-pieces and songs, besides editing Mozart's violin-sonatas (with Flesch).

Schnabel, Joseph Ignaz (Naumburg, 1767–1831, Breslau). Able Silesian church-musician, from 1797 in Breslau, at first as violinist and organist, from 1804 as cathedral-choirmaster and from 1812 as music-director at the University, teacher at the Theological Seminary and head of the Institut für Kirchenmusik. Wrote masses, much other church-music, band-marches, a clarinet-concerto, a quintet for guitar and strings, etc. See Guckel's *Kirchenmusik in Silesien*, 1912. His nephew **Karl** (1809–1881) was both an expert piano-maker and a fine pianist, writing in large vocal and instrumental forms.

Schnabel-Tollefsen, Augusta (Boise, Ida. 1885). Gifted American pianist, pupil of Widmann and Gallico, appearing as a child in Germany, Switzerland and Belgium, with a tour in America in 1900, and making her formal début in 1906. In 1907 she married the violinist Tollefsen and in 1909 joined him and Durieux in a Trio that has made many concert-tours. *A.*

Schnedler-Petersen, Frederik (Rudjöbing, 1867). Danish violinist and conductor, pupil of the Copenhagen Conservatory and of Joachim, in 1894–95 concertmaster at the Konzerthaus in Berlin and from 1897 active in or near Copenhagen as conductor of popular orchestras (since 1909 of the Tivoli and Palais concerts), but with a similar engagement at Abo (Finland) in 1905–08. He also directs an orchestral school.

Schneegass, Cyriakus (1546–1597). 16th C.

Schneevoigt, Georg Lennart (Viborg, 1872). Eminent Finnish 'cellist and conductor, pupil of the Helsingfors and Leipzig Conservatories and of K. Schröder, in 1892 soloist at the Moscow Exposition and then making many tours in northern Europe and England, in 1896–99 teacher at the Helsingfors Conservatory, in 1901 conductor at the Riga Exposition, in 1904–08 Weingartner's successor as head of the Kaim Orchestra in Munich, from 1909 conductor of the Riga orchestra and since 1912 in a like position in Helsingfors, besides from 1914 directing the Concert Union in Stockholm and from 1918 summer-concerts at Scheveningen. In 1907 he married the accomplished pianist Sigrid Ingeborg Sundgrén (b. 1878), with whom he made several tours and who now teaches at the Helsingfors Conservatory.

Schneider, Edward Faber (Omaha, Neb. 1872). American pianist, pupil of F. L. King, Lisser, X. Scharwenka, Barth and Boise, from about 1900 teaching in San Francisco and from 1911 music-dean at Mills College in Oakland. Has written the 'grove-plays' *The Triumph of Bohemia*, 1907, and *Apollo*, 1915, the symphony *In Autumn Time*, 1913, violin-pieces and songs. *A.*

Schneider, Georg Abraham (Darmstadt, 1770–1839, Berlin). Noted Hessian hornist, pupil of Portmann, for a time oboist in a Hessian regiment and then in the court-bands at Schwerin, Rheinsberg and Berlin, in 1820 becoming conductor at the Berlin Opera and also general music-master in the Royal Guards. He was expert on many instruments. Wrote 5 operettas, 13 ballets, much other stage-music, 2 oratorios, cantatas, masses with orchestra, symphonies, overtures, concertos and much chamber-music for wind-instruments, etc. *G.*

Schneider, Johann Christian Friedrich (n. Zittau, 1786–1853, Dessau), brother of the following. Distinguished Saxon organist, conductor and composer, pupil of Unger, in 1807–11 organist at the Paulinerkirche in Leipzig and from 1812 at the Thomaskirche, besides from 1810 conducting the Seconda opera-troupe and from 1817 at the Opera. From 1821 he was court-director at Dessau, where he made the orchestra and the Singakademie famous, besides organizing a noted student-chorus and from 1829 directing a fine music-school. From 1825 he was in much request as conductor of festivals throughout Germany. Ph.D. of Halle Univ. in 1830 and member of the Berlin and other Academies. Wrote the oratorios *Die Höllenfahrt des Messias*, 1810, *Das Weltgericht*, 1819 (his chief work), *Die Sündflut*, 1823, *Das verlorene Paradies*, 1824, *Jesu Geburt*, 1825, *Christus das Kind*, 1829, *Christus der Meister*, 1827, *Pharao*, 1829, *Gideon*, 1829, *Absalom*, 1830, *Das befreite Jerusalem*, 1835, *Salomonis Tempelbau*, 1836, *Bonifazius*, 1837, *Gethsemane und Golgatha*, 1838, *Christus der Erlöser*, 1838, 7 operas, 25 cantatas, 14 masses, 13 Psalms, motets, over 20 symphonies, many overtures, 7 piano-concertos, piano-quartets, trios, violin- and piano-sonatas, about 400 men's choruses and 200 songs. Author of elementary text-books (1820, '27) and a *Handbuch d. Organisten*, 4 parts, 1829–30. Memoir by Kempe, 1859 (2d ed. 1864). *G.*

Schneider, Johann Gottlob (n. Zittau, 1789–1864, Dresden), brother of the above. Distinguished Saxon organist, famous as a boy-singer and head of the choir at the Zittau Gymnasium, in 1811–12 organist at the Paulinerkirche in Leipzig, from 1812 at the Peter-Paulskirche in Görlitz and from 1825 court-organist at Dresden and also from 1830 conductor of the Dreyssig Singakademie. As virtuoso he made numerous tours in Germany and even to England (1833) and as teacher drew many talented pupils (Merkel, Berthold, Jansen, Nikolai, Van Eycken, etc., besides Mendelssohn, Schumann and Liszt). In 1861 thirty of them presented him with a *Jubel-Album* of organ-pieces. Wrote organ-fugues, fantasias and preludes, besides some songs with organ. *G.*

Schneider, Johann Julius (Berlin, 1805–1885, do.). Fine Prussian pianist and organist, pupil of A. W. Bach, Türrschmidt, L. Berger, Hausmann and B. Klein, from 1829 organist and cantor at the Friedrichwerder Church in Berlin and in 1835–58 also vocal teacher at the Industrial School and from 1854 at the Institut für Kirchenmusik. In 1829 he started a Liedertafel and in 1836 a mixed chorus, besides in 1852 instituting a noted choir at his church. From 1836 he was music-director to the Royal York Grand Lodge, in 1844–47 was head of a chamber-music society in Potsdam and from 1869 official organ-inspector. Wrote 2 operas, 2 oratorios, a mass, a Te Deum, a Paternoster a 12, Psalms, cantatas, over 200 men's choruses, a piano-concerto and sonatas, many organ-pieces, chamber-music, etc.

Schneider, Karl Ernst (Aschersleben, 1819–1893, Dresden). Saxon teacher at Halle, Bielefeld and Dresden, author of *Das musikal. Lied*, 3 parts, 1863–67, *Zur Periodisirung d. Musikgeschichte*, 1863, and *Musik, Klavier u. Klavierspiel*, 1872.

Schneider, Louis (Berlin, 1805–1878, Potsdam), son of Georg Abraham above. Actor at the Berlin Theater, author of a *Gesch. d. Oper u. d. königlichen Opernhauses zu Berlin*, 1852. Wrote also a singspiel and a debatable redaction of Mozart's *Schauspieldirektor* (1858).

Schneider, Max (Eisleben, 1875). Able Saxon musicologist, trained at Leipzig University, in 1897–1901 conductor at the Halle Opera and also in summer at the Theater des Westens in Berlin, from 1904 librarian for the music-seminar at Berlin University, in 1907–14 assistant in the music-division of the Berlin Library and in 1909–15 teacher of orchestration at the Institut für Kirchenmusik, gaining the title of professor in 1913. Since 1915 he has been professor at Breslau University and teacher at the Church Music Institute there. Since 1912 (with Springer and Wolffheim) he has edited the supplements to Eitner's *Quellen-Lexikon*. Author of three catalogues of Bach-works and literature (1905, '06, '07), *Die Anfänge d. Basso Continuo u. seine Bezifferung*, 1918, many monographs and essays in journals and editions of various works like Mattheson's *Ehrenpforte* (1910) and Ortiz' *Tratado* (1913), besides editing works by Telemann and Keiser for the *Denkmäler deutscher Tonkunst*.

Schneider, Theodor (Dessau, 1827–1909, Zittau), son of Friedrich above. Saxon church-musician, pupil of his father and Drechsler, from 1845 'cellist in the Dessau court-band, from 1854 director in the court- and city-churches and from 1859 at Chemnitz as choirmaster at the Jakobikirche and conductor of the Männergesangverein (founded in 1870), retiring in 1898 with the title of royal professor.

Schneider, Wilhelm (Neudorf, 1793–1843, Merseburg). Saxon organist, long at Merseburg Cathedral, besides teaching at the Gymnasium. Author of a series of manuals on the organ and church-music (1823–35), including an account of the cathedral-organ (1829).

Schnerich, Alfred (Tarvis, 1859). Carinthian writer on church-music, trained at Vienna University (Ph.D. 1888) and since 1889 expert in art- and music-history in the library there. Author of *Der Messentypus von Haydn bis Schubert*, 1892 (defending the use of the orchestra), *Die Frage d. Reform d. Kathol. Kirchenmusik*, 1902 (reply to criticism by the Cäcilienverein), *Messe u. Requiem seit Haydn u. Mozart*, 1909, and *Unsere Kirchenmusik*, 1911, besides a facsimile edition of Mozart's Requiem with notes (1914) and essays in *Kirchenchor* and *Musik*.

Schnitzer, Germaine (Paris, 1888). Highly gifted French pianist, trained at the Paris Con-

servatory (taking a prize at ten and graduating at fourteen) and under Sauer, from 1904 establishing herself speedily as an artist of exceptional power. Her first visit to America was in 1906. In 1913 she married Dr. Leo Buerger of New York and since 1915 has made her home there.

Schnorr von Carolsfeld, Ludwig (Munich, 1836–1865, Dresden), son of the famous painter. Bavarian operatic tenor, pupil of Jul. Otto, Devrient and the Leipzig Conservatory, from 1858 appearing at Karlsruhe and from 1860 at Dresden. He sang at the première of *Tristan* (1865), dying soon after from a chill at that time. See Wagner's reminiscences in vol. viii of his *Schriften*. His wife, née Malwine Garrigues (1832–1904), was a noted soprano at Dresden (also singing at the première of *Tristan*), Hamburg and Karlsruhe. In 1867 she published poems by herself and her husband. *G.*

Schnyder von Wartensee, Xaver (Lucerne, 1786–1868, Frankfort). Swiss composer, pupil of Kienlen, from 1815 at the Yverdon Institute and from 1817 a favorite teacher at Frankfort. Wrote the fairy-opera *Fortunat*, 1829, the oratorio *Zeit und Ewigkeit*, cantatas, effective choruses and songs, besides 2 symphonies, a piano-sonata, etc. Author of *System d. Rhythmik* (posthumous, edited by Widmann) and articles in *Cäcilia* and the *Allgem. Musikal. Zeitung*, besides *Gedichte*, 1869. Memoir (anonymous), 1888.

Schoberlechner, Franz (Vienna, 1797–1843, Berlin). Precocious Prussian pianist, pupil of Hummel and E. A. Förster, at ten playing Hummel's 2d Concerto (written for him) and at seventeen producing his first opera at Florence. In 1815–19 he was musician to the Duchess of Lucca and from 1820 was much on tour, at Petrograd in 1824 marrying the singer Sophie dall' Occa (1807–1863), with whom he returned there in 1827–30 (when she sang at the Italian Opera). After about 1833 he lived at his villa near Florence. Wrote 4 operas (1814–39), an overture, variations for piano and orchestra, string-quartets, a piano-trio, a violin-sonata, piano-sonatas, fantasias, variations, etc. His wife was a favorite in Russia and Germany until her retirement in 1840. *G.*

Schöberlein, Ludwig (n. Ansbach, 1813–1881, Göttingen). Bavarian theologian, from 1841 at Erlangen, from 1850 at Heidelberg and in 1855–78 at Göttingen, author (with Riegel) of a valuable *Schatz d. liturg. Chor- u. Gemeindegesangs*, 3 vols. 1865–72.

Schobert, Johann (?1720–1767, Paris). Silesian clavierist, affiliated as composer with the Mannheim circle, from 1760 musician to Prince de Conti at Paris. Earlier he may have been organist at Versailles. Not only are his works marked by elegance and structural ingenuity, but they are notable as the first in which the clavier is systematically used in chamber-composition. Wrote 6 concertos, 7 sonatas (3 with violin), 2 trios and 6 quartets (clavier, violin and horns) and a singspiel (1765). Four of Mozart's piano-concertos are studies from Schobert. See *I. M. G. Zeitschr.* 1908. *G.*

Schoeck, Othmar (Brunnen, 1886). Gifted Swiss composer, pupil of the Zurich and Leipzig Conservatories, since about 1910 at Zurich as leader of the Choral Union and also (from 1917) of the symphony-concerts at St. Gall (following A. Meyer). Has written the operas *Don Ranudo de Colibrados*, 1919, and *Venus*, 1922, the singspiel *Erwin und Elmire*, 1916, the overture *Ratcliffe*, a serenade for small orchestra, a violin-concerto, a string-quartet, a violin-sonata, the choral work *Der Postillon*, the choruses *Wegelied*, *Dithyrambe* and *Trommelschläge* and about 125 songs.

Schœlcher, Victor (Paris, 1804–1893, do.). French official, in 1851–70 in England because of republican sympathies, author of a life of Handel, 1857, based on some original research. His Handeliana, with much other material, and his collection of rare instruments went to the Paris Conservatory. *G.*

Schoenefeld, George (Chicago, 1887), son of the following. American expert in harpsichord- and clavichord-music, pupil of his father, Krause, De la Nux and Bauer, since 1913 devoting himself to the exposition of early keyboard-music.

Schoenefeld, Henry (Milwaukee, 1857). Able American pianist and composer, trained at the Leipzig Conservatory and by Lassen, from 1879 in Chicago, where in 1891–1902 he led the Germania Männerchor, and since 1904 in Los Angeles, where he directs the Turnverein and a Women's Symphony Orchestra. In 1915 he led the first German Sängerfest on the Pacific Coast. He was one of the first to utilize Indian themes. Has written the symphonies *Rural* and *Springtime*, the overtures *In the Sunny South* and *Festival*, 2 *American Rhapsodies* for orchestra, 2 *Indian Legends*, a *Suite Caractéristique* (Indian themes), the nocturne *California* and other works for strings, concertos for violin and for piano, the pantomime-ballet *Wachicanta*, a violin-sonata (Marteau prize, 1898), many violin-, 'cello- and piano-pieces, the choral works *The Three Indians*, *Easter Idyl* and *Salvum fac regem*, other choruses and songs. He also has an opera on an Indian subject. *A.*

Schöffer, Peter. 16th C.

Scholes, Percy A. (Leeds, 1877). Versatile English teacher and writer, in 1900–01 and '03 music-master at Kent College (Canterbury), in 1901–03 at Kingswood College (South Africa), for a time from 1904 in the Municipal School of Music at Leeds, school-inspector in London, for many years extension-lecturer for Oxford, London and Manchester Universities, etc. He started the Home Music-Study Union and in 1908–21 edited its organ, *The Music Student* (now *The Music Teacher*), and also *Youth and Music* (for children). He has been active in many musical associations and during the World War did much musical work in camps. Author of *Everyman and his Music*, 1917, *Introduction*

to British Music, a *Listener's Guide to Music*, 1919, *The Book of the Great Musicians*, 3 vols. 1920–23, an unfinished life of Purcell and numerous periodical-articles. In 1915 he visited the United States. *A.*

Scholtz, Hermann (Breslau, 1845–1918, Dresden). Able Silesian pianist, pupil of Brosig and the Leipzig and Munich Conservatories, from 1869 teaching at the latter, in 1875 removing to Dresden, where he became chamber-musician to the court in 1880 and royal professor in 1910. His playing of Chopin was specially notable. Wrote a piano-concerto, a piano-trio, a piano-sonata, 5 sets of variations and one for two pianos, a Passacaglia, Ballades and a long list of charming short pieces, besides editing Chopin's piano-works, Heller's études and Brahms' piano-concerto in D min.

Scholz, Bernhard E. (Mayence, 1835–1916, Munich). Eminent Hessian conductor and composer, pupil of Pauer and Dehn, from 1856 teacher at the Munich Conservatory, from 1859 conductor at the Hanover Opera and in 1865–66 of the Cherubini in Florence, then for some years in Berlin, from 1871 conductor of the Orchesterverein in Breslau and in 1883–1908 Raff's successor as head of the Hoch Conservatory in Frankfort and from 1884 also conductor of the Rühl Gesangverein. After 1908 he lived in Florence, in 1914 returning to Munich. Ph.D. of Breslau Univ. in 1883 and from about 1885 royal professor. His works include

Operas—*Carlo Rosa*, 1858, *Ziethensche Husaren*, 1869, *Morgiane*, 1870, *Golo* [*Genovefa*], 1875, *Der Trompeter von Säkkingen*, 1877, *Die vornehmen Wirte*, 1883, *Ingo*, 1898, *Anno 1757*, 1903, *Mirandolina*, 1907.

Choral works—Requiem; *Des Sängers Wiederkehr; Ständchen an eine Verlassene; Das Siegesfest; Das Lied von der Glocke; Silvesterglocken; Türmerlied; Lebenslied; Der Wald; Media Vita;* many detached choruses.

For orchestra—symphonies in B-flat and A min.; overtures for Goethe's *Iphigenie auf Tauris* and *Im Freien* suite, *Wanderung*; piano-concerto in B; *Capriccio*; for piano and *Capriccio all' Ongarese* for 'cello; *Malinconia;* etc.

Chamber-music—string-quartet in E min.; string-quartets in G and A min.; piano-quartet in F min.; piano-trios in E min. and A min.; violin-sonatas in E-flat, G and A min.; 'cello-sonatas in F, D min., C, G and A min.

Many piano-pieces and songs.

Author of *Lehre vom Kontrapunkt u. d. Nachahmung*, 1897, *Wohin treiben wir?*, 1897 (essays), *Musikalisches u. Persönliches*, 1899, and *Verklungene Weisen*, 1911 (reminiscences), besides an edition of Dehn's *Kontrapunkt* (1859, 2d ed. 1883). *G.*

Scholz, Hans (Breslau, 1879), son of the above. Silesian writer, trained at the Hoch Conservatory and Berlin and Rostock Universities (Ph.D. 1910), since 1910 tutor at Munich University. Author of a monograph on Kusser (1911), a small text-book in harmony (1920) and a translation of Berlioz' *Mémoirs* (1914).

Scholze, Anton (Oberhennersdorf, 1864). Bohemian composer of the opera *Hanna*, 1914, and vocal and instrumental pieces, besides *Bilder aus d. Musikgeschichte*, 1913. Since 1898 he has been teacher at the Eger Music School.

Schönberg, Arnold (Vienna, 1874). Eccentric Austrian composer, until 1894 self-taught, then pupil of his brother-in-law Zemlinsky. After failure to secure attention in Vienna, in 1901–03 he lived in Berlin, where (with Wolzogen, Wedekind and Bierbaum) he experimented for some months with the enterprise called the Ueberbrettl ('a sort of artistic cabaret') and later taught at the Stern Conservatory. In 1903, returning to Vienna, he secured the favor of Mahler and thus a hearing for a variety of works, the originality and often beauty of which won him a degree of fame, so that in 1910–11 he was made teacher at the Akademie. From 1911, however, he betook himself once more to Berlin, this time gaining a wider circle of admirers and indulging in more extravagance of production. Latterly he has made his home at Mödling (near Vienna). His gifts of technical ingenuity and of imagination are indisputable, though many of his attempts to expand structural procedure in novel ways seem more bizarre than successful. Often he produces passages of obvious artistic richness and his command of resource is sometimes impressive. But his whimsicality and straining after startling effects provoke serious question. His text-book in harmony is challenged as a crude mixture of obsolete theories and impatience with all restraint. His boast that he has never read a music-history perhaps offers an explanation. Has written a *Kammer symphonie* in E (a second projected), the symphonic poem *Pelleas und Melisande*, the melodrama *Pierrot Lunaire*, the monodrama *Erwartung*, 5 other orchestral pieces, the string-sextet *Verklärte Nacht* string-quartets in D min. and F-sharp min., the extraordinary *Gurrelieder* (text by Jacobsen, for 5 soli, a reciter, 2 choruses and an orchestra of 114) and a number of songs (some with orchestra). Author of *Harmonielehre*, 1911. See essays by a circle of partisans (1912), by Huneker in *Ivory Apes and Peacocks*, 1914, by E. Wellesz, 1921, and by various writers in musical journals.

Schönberger, Benno (Vienna, 1863). Able Austrian pianist, pupil of the Vienna Conservatory and of Liszt, playing with the Hellmesberger Quartet when but eleven, beginning wide tours at fifteen and in 1880–85 teaching in Vienna. From 1887 he appeared regularly in London as both soloist and in ensemble (as with Ysaÿe and Gérardy), and in 1894 visited America. At one time he taught at the Royal Academy in London and since 1912 has conducted opera-troupes in England. Has written 3 sonatas, 3 *Rhapsodies*, many other piano-pieces and more than 40 songs. *G.*

Schönfeld, Hermann (Breslau, 1829– ?). Silesian church-musician, pupil of Jul. Seidel, long cantor at the Maria Magdalenenkirche in Breslau, writing cantatas, motets, organ-pieces, a symphony, overtures, a piano-trio, a violin-sonata, etc.

Schop, Johann. 17th C. *G.*

Schott, Anton (n. Göppingen, 1846–1913, Stuttgart). Eminent Würtemberger operatic

tenor, in 1865–71 an artillery-officer, then pupil of Agnes Schebest-Strauss, from 1872 rapidly becoming known at Munich, Berlin, Schwerin and Hanover, in England from 1879, in Italy in 1882 and in New York in 1884–85. His success in the chief Wagnerian rôles was notable. After about 1890 he confined himself mostly to concert. *G.*

Schott [B. Schotts Söhne]. Important music-publishing firm at Mayence, founded in 1773 by Bernhard Schott (d. 1817) and continued by his sons Andreas (1781–1840) and Johann Joseph (1782–1855). There are branches or affiliated houses in Brussels, London, Paris, etc. They were one of the earliest to use lithographic processes. Their total of publications is about 30,000, including a long list of great works from Beethoven down. From 1875 the active managers were Peter Schott, Franz von Landwehr and Ludwig Strecker. *G.*

Schrader, Bruno (Schöningen, 1861). North German critic and writer, at one time teacher at the Weimar Conservatory and later at the Riemann Conservatory at Stettin, also critic for the Leipzig *Neueste Nachrichten* and editor of the *Musik-Saison*, and since 1908 active in Berlin. Author of lives of Handel, Mendelssohn, Berlioz and Liszt (1918), besides completing Riemann's *Bach* and revising Brehmer's *Handlexikon.*

Schradieck, Henry (Hamburg, 1846–1918, Brooklyn). Eminent North German violinist, pupil of his father, Léonard and David, in 1863–64 concertmaster for the Reinthaler concerts in Bremen, from 1864 teacher at the Moscow Conservatory, from 1868 concertmaster of the Hamburg Philharmonic (following Auer) and in 1874–83 concertmaster (with Röntgen) of the Gewandhaus Orchestra at Leipzig and at the Opera, besides teaching at the Conservatory. In 1883 he moved to Cincinnati to teach at the College of Music, in 1889–94 resumed his post at Hamburg, from 1894 was at the National Conservatory in New York and from 1898 at the Broad Street Conservatory in Philadelphia and from 1912 also at the Am. Institute of Applied Music in New York. His gifts as teacher were carried out in a *Schule d. Violintechnik*, many studies and exercises. *G, A.*

Schramm, Melchior. 16th C.

Schreck, Gustav (Zeulenroda, 1849–1918, Leipzig). Able Saxon teacher and composer, trained mostly at the Leipzig Conservatory, from 1870 teacher at the Viborg (Finland) Gymnasium and then at Leipzig, where from 1887 he taught at the Conservatory and from 1892 was cantor at the Thomasschule (succeeding Rust), gaining the title of royal professor in 1898 and a Ph.D. from the Univ. in 1909. Wrote the oratorio *Christus der Auferstandene*, the choral works *Im Walde*, *König Fjalar*, *Der Falken-Rainer*, *Begrüssung des Meeres*, Psalm 23, *Salvum fac regem*, *Gott ist die Liebe* and *Pfingstgesang*, many *a cappella* motets and choruses, a *Divertimento* for wind-nonet, a fantasia and double fugue for organ and orchestra, sonatas for oboe and for bassoon, etc., besides editing Pergolesi's Stabat Mater (1909), Bach's violin-sonatas and a set of 15 choruses used by the Thomaschor. For the quinquecentennial of Leipzig University (1909) he wrote a *Festkantate.*

Schreiber, Friedrich Gustav (n. Gotha, 1817–1889, Mühlhausen). Thuringian organist, pupil of Kast and Gebhardt, in 1840–47 teacher at the Musikinstitut at Prague and from 1851 town-musician and cantor at the Blasiuskirche in Mühlhausen, in 1864 becoming organist and founding two choral societies. Wrote the oratorio *Der Jüngling von Nain*, the choral works *Frühlingsfeier*, *Borussia*, *Der deutsche Geist*, etc., motets, Psalms, songs, symphonies, overtures and piano-pieces.

Schreker, Franz (Monaco, 1878). Eminent Austrian-Monacan composer, pupil of Fuchs, from 1911 founder and conductor of the Philharmonischer Chor at Vienna and also teacher at the Akademie and from 1920 director of the Berlin Hochschule. Has written the operas *Der ferne Klang*, 1912, *Das Spielwerk und die Prinzessin*, 1913, *Die Gezeichneten*, 1918, and *Der Schatzgräber*, 1920, 3 pantomimes, Psalm 116 (1901), a choral *Schwanengesang*, an orchestral suite, the overture *Ekkehard*, a *Vorspiel zu einem Drama*, 1914, a *Sinfonietta* and *Nachtsstück* for orchestra, an intermezzo for strings and about 50 songs. Sketches by Bekker, 1919, and Kapp, 1921.

Schrems, Joseph (n. Berneck, 1815–1872, Ratisbon). Bavarian priest and church-musician, from 1839 choirmaster at Ratisbon Cathedral, joining Proske and Mettenleiter in the revival of old liturgical music and succeeding the former in 1861 as editor of *Musica Divina.* He was untiring in his extension of the cathedral-library.

Schreyer, Johannes (n. Dresden, 1856). Saxon writer, pupil of the Leipzig Conservatory and the Berlin Akademie, since 1881 a valued teacher at Dresden. Author of *Von Bach bis Wagner*, 1903 (revised as *Harmonielehre*, 1905, 4th ed. 1911), *Beiträge zur Bachkritik*, 2 parts, 1911–12, articles in the *Allgem. Musikzeitung* (1914) and articles in the Riemann *Lexikon.*

Schröder [Schroeder], Alwin (Neuhaldensleben, 1855), brother of the two following. Eminent Saxon 'cellist, pupil of his father, J. B. André and the Berlin Hochschule, in 1871–72 playing viola in the Schröder Quartet (with his three brothers), from 1875 'cellist in Liebig's orchestra in Berlin and from 1880 at the Gewandhaus in Leipzig, the Opera and the Conservatory (from 1881 as his brother's successor), besides playing in the Petri Quartet. In 1891 he moved to Boston, remaining in the Boston Symphony Orchestra till 1903 and in the Kneisel Quartet till 1907, returning to the Orchestra in 1910–12. In 1907–08 he played in the Museum Orchestra at Frankfort and taught at the Hoch Conservatory, and in 1908–10 was with the Hess Quartet in Boston. Since 1915 he has been in the Margulies Trio in New York and also the

Boston String Quartet (till 1919). As soloist and ensemble-player he holds the first rank. His 'cello is a fine Amati. Has published a large number of excellent studies. *A.*

Schröder, Hermann (Quedlinburg, 1843–1909, Berlin), brother of Alwin and Karl. Able Saxon violinist, pupil of his father and A. Ritter, from 1873 head of his own school in Berlin and also from 1885 teaching at the Hochschule. Wrote pedagogical quartets and trios, a violin-method and essays on acoustical questions (1891–1906).

Schröder, Karl (Quedlinburg, 1848), brother of the two preceding. Distinguished Saxon 'cellist, conductor and composer, pupil of his father, Drechsler and Dehn, playing in the court-orchestra at Sondershausen when but fourteen and in 1871 forming a Quartet with his three brothers, in 1872–73 conductor at Kroll's in Berlin, in 1873–74 in the Brunswick court-band and in 1874–81 with the Gewandhaus Orchestra in Leipzig, at the Opera and also at the Conservatory. From 1881 he was court-director at Sondershausen (following Erdmannsdörfer) and was head of the new Conservatory, holding both positions till 1907 except in 1886–90, when he conducted the German Opera at Rotterdam for one season and the Berlin and Hamburg Operas for two each. After 1907 he conducted orchestras at Leipzig, Frankenhausen and Dresden and since 1911 has taught at the Stern Conservatory at Berlin. He received the title of royal professor in 1885 and that of Hofrat in 1907. Has written the operas *Aspasia*, 1892 (rewritten as *Die Palikarin*, 1905), and *Der Asket*, 1893 (short), the operetta *Malajo*, 2 'cello-concertos, 2 string-quartets, a string-trio, 4 *Konzertstücke* for 'cello and piano, many pieces, studies and a method, besides an edition of J. G. Arnold's concerto and a collection of 60 standard 'cello-pieces. Author of a *Führer* for the 'cello-teacher (1880) and *Katechismen* of conducting (1889), violin-playing (1889, 3d ed. 1911) and 'cello-playing (1890).

Schröder-Devrient, Wilhelmine (Hamburg, 1804–1860, Coburg). Distinguished North German operatic soprano, trained by her parents as an actress and by Mazatti in singing, in 1821–22 establishing herself at Vienna as an artist of extraordinary breadth and power. From 1823 till her retirement in 1847 she was engaged at the Dresden Opera, but with many trips to Paris (from 1830), London (from 1832) and other cities. Her power lay more in mental earnestness and dramatic intensity rather than in the beauty or finish of her voice. She sang at the premières of Wagner's *Rienzi* (1842), *Fliegende Holländer* (1843) and *Tannhäuser* (1845). In 1823–28 she was the wife of the actor Karl Devrient, in 1847–48 of Von Döring (who decamped with her savings) and from 1850 of the Livonian Baron von Bock. Memoirs by Glümer, 1862, Wolzogen, 1863, Bonacci, 1903, Hagemann, 1904, and (anonymous) 1913, and see vol. ix of Wagner's *Schriften*. *G.*

Schröter, Christoph Gottlieb (Hohenstein, 1699–1782, Nordhausen). Saxon organist and theorist, pupil of the Kreuzschule, Dresden, from 1717 copyist for Lotti, in 1720–24 traveling in Germany, Holland and England with a nobleman, then studying and lecturing at Jena University, from 1726 organist at Minden and from 1732 at Nordhausen. In 1717 he seems to have made a design for a hammer-clavier and later claimed thus to have invented the piano, but his priority even of idea is now set aside. Author of *Deutliche Anweisung zum Generalbass*, 1772, *Letzte Beschäftigung mit musikal. Dingen*, 1782, and many essays, largely polemic, in Mizler's *Bibliothek* and Marpurg's *Critische Briefe*. His formal assertions regarding the invention of the piano are in Mizler, 1738 and 1763. Wrote 5 Passions, 7 sets of church-cantatas, many secular cantatas and serenades, symphonies, overtures, concertos, sonatas, organ-fugues and preludes, etc. *G.*

Schröter, Corona Elisabeth Wilhelmine (Guben, 1751–1802, Ilmenau). Famous Prussian actress and singer, pupil of her father, appearing in concert at Leipzig when but fourteen and continuing there till 1771. In 1778–86 she was chamber-singer at Weimar, one of the brilliant circle around Goethe. Wrote 2 sets of songs (1786, '94). Memoirs by Keil, 1875 (in *Vor 100 Jahren*), Düntzer, 1876, Pasig, 1902, and Stümcke, 1904. Her brother **Johann Samuel** (1750–1788) was a good pianist, from 1772 in England and soon in court-employ, writing many concertos, quintets, trios and sonatas. *G.*

Schröter, Leonhardt (?1540–1595). 16th C. *G.*

Schröter, Oskar. Composer of the opera *Jodocus der Narr*, 1903.

Schubart, Christian Friedrich Daniel (Sontheim, 1739–1791, Stuttgart). Noted Swabian poet, in 1777–87 imprisoned for indiscreet writing in his *Deutsche Chronik*, but later court-poet and theater-director at Stuttgart. Wrote an operetta, a melodrama, 2 cantatas, songs, piano-pieces, etc., besides *Ideen zu einer Aesthetik d. Tonkunst*, 1806 (edited by his son). Autobiography, 1791–93, and memoirs by F. D. Strauss, 1849, Solcher, 1895, and Holzer, 1905. See also Friedländer, *Das deutsche Lied*, 1902. *G.*

Schubaur, Johann Lukas (Lechfeld, 1749–1815, Munich). Swabian physician at Munich, writing the early singspiele *Melida*, 1781, *Die Dorfdeputierten*, 1783, *Das Lustlager*, 1784, and *Die treuen Köhler*, 1786, a Psalm and a cantata.

Schubert, Ferdinand (Lichtenthal, 1794–1859, Vienna), brother of the following. Austrian school-musician, from 1809 employed at the Vienna Orphan Asylum, from 1820 at the parish-school of Altlerchenfeld (suburb) and from 1824 head-teacher at the Normal School of St. Anna (director from 1851). Wrote about 40 pieces of church-music, including 2 Requiems. He was tenderly devoted to his brother and after the latter's death took charge of his effects. *G.*

Schubert, Franz Peter (Lichtenthal, [Jan. 31] 1797–1828 [Nov. 19], Vienna), son of the parish

schoolmaster, Lichtenthal being then a village just north of Vienna. Extraordinarily gifted Austrian composer, whose career, though pitifully brief, marks an epoch in lyrical expression through music. His humble origin and poverty precluded his having thorough and varied training. But his phenomenal intuition for playing instruments and for composition was carefully guided by his father, his older brothers Ignaz (1784–1844) and Ferdinand (see above) and the local choirmaster Holzer, so that at ten he was adept with voice and violin. In 1808 he readily secured admission to the school of the court-choir (under Eybler and Salieri, with Ruzicka as routine instructor), gaining invaluable experience from the daily singing and ensemble-practice (soon leader of the school-orchestra). At his home-visits quartet-playing with his father and brothers was the chief occupation (he taking the viola). From 1810 varied examples of his urgent impulse to composition accumulate (1st overture in 1812, 1st symphony, wind-octet and significant songs in 1813). When his boy-voice broke in 1813 he left the school and avoided military service by becoming helper in his father's school, remaining in its drudgery till 1817. He kept up lessons with Salieri and gave all spare time to composing (1st mass and a 3-act opera in 1814, 2 symphonies, 2 masses, operettas and nearly 150 songs in 1815). He now began to acquire faithful friends, such as the Grob family, Mayseder, the poet Mayrhofer and the young Schober, with many others later. In 1816 he vainly sought the headship of the new music-school at Laibach, but after settling in Vienna in 1817 gradually attracted notice through the interest of friends (now including the singer Vogl, the Hüttenbrenners, etc.). In 1818 two of his overtures were given in public, followed by some other works at intervals. His quartets at home now expanded into orchestral evenings at other houses. In the summer of 1818 (as again in 1824) he spent some months at Zélesz (Hungary) as music-master in Count Esterházy's family. From 1819 he often took summer walking-trips in the mountains. Except for these absences, he remained in Vienna, absorbed in producing works in all forms with marvelous rapidity and freshness of inspiration. From 1820 his songs began to make their way, so that his relations with singers, publishers and managers increased. At times he was led to hope for the performance of stage-works (as of *Alfonso und Estrella* in 1822 and of *Fierrabras* in 1824). On the whole, however, he remained without official position or occupation and relatively obscure, living mostly in casual lodgings, with few diversions or opportunities except the bohemian gatherings of his circle of intimates. The lack of a suitable home and the unconscious strain of intense mental application brought on several illnesses. At length he succumbed to typhus fever when still not thirty-two. In his last hours he had strange fancies about Beethoven and his father and brother fulfilled his wish to be buried close to him in the Währing Cemetery.

Personally, he was simple-hearted, affectionate and almost always buoyant, with a childlike honesty and directness that made him lovable. He liked the bluff camaraderie of students and working-people, but was ill at ease in formal society. He had no finesse about business affairs or skill in advancing his own interests or fame. Indeed, it is not clear that he had any full sense of his transcendent artistic value beyond a perfect assurance in working out the manifold visions of his restless imagination.

To poetry of every kind he was acutely responsive. As lyrics and dramas came to his hand fit musical embodiments instantly presented themselves, usually complete in detail. His song-texts were drawn from more than a hundred different poets (over 70 from Goethe, about 45 each from Schiller and Wilh. Müller, about 25 each from Matthison, Hölty and Kosegarten, etc.). His dramatic texts were much less happily chosen and he often showed here a taste for the extravagantly fantastic or the gruesomely morbid, thus displaying one aspect of the inherently romantic bent of his genius. But the lyric impulse was not limited to literary suggestion. It was equally ready in generating matchless tone-poems for the piano, the chamber-ensemble or the orchestra. Here his melodic and harmonic fecundity was supplemented by an instinct for rhythmic and color-effects all the more surprising when we recall how many of his works never came to performance while he lived. In sustained elaboration, in thematic construction in the formal sense and in the production of climax through compressed and studied approach he was far less successful. Many works are obviously too long and diffuse. But they are never dry or unbeautiful. Upon them all lies a radiance as from a world unseen.

In his hands the artistic song became one of the master-forms of modern music, utterly spontaneous melody combining with ingenious, yet unstrained accompaniment vividly to express his interpretation of the text. He was one of the first to produce true ' songs without words ', though without using the term. His employment of the sonata-type was technically regular, but the richness of his main subjects was novel. In the development-sections, however, he is seldom powerful. Yet in his finer sonatas, quartets and symphonies he stands forth as a worthy companion of Mozart and even Beethoven. For the production of dramatic works he had too little technical training, though the lyric passages are often full of beauty. Into the choral works, sacred and secular, he poured a wealth of earnest feeling, but on certain sides (as in contrapuntal movements) he was hampered by the lack of early discipline and possibly by a defect of hearty interest.

The total extent of his compositions remained long unknown. Not until Schumann's visit to Vienna in 1838 was the search for them pushed,

and even yet there may be some unknown. The standard edition was issued by Breitkopf & Härtel in 1888–97 (40 vols.), edited by Mandyczewski. Thematic catalogue by Nottebohm, 1874. Of the songs there have been numerous editions, larger or smaller.

A summary of his works is as follows:

For Orchestra

Symphonies—1, D (1813), 2, B-flat (1815), 3, D (1815), 4, *Tragische*, C min. (1816), 5, B-flat (1816), 6, C (1818), 7, '*Unfinished*' [two movements only] (1822), 8, '*Gasteiner*', C (1825), 9, C (1828).

Overtures in D (1812), B-flat (1816), D (1817), D and C, '*in italien. Stil*' (1817), and E min. (1819).

Konzertstück for violin, in D (1816). Also several early pieces.

Chamber-Music

Octet in F, for clarinet, horn, bassoon and strings (1824); two movements of a wind-octet (1813).

String-quintet in C (1828); piano-quintet in A (1819).

String-quartets in B-flat and C (1812), B-flat, C, B-flat, E-flat and D (1813), D and B-flat (1814), G min. (1815), E-flat and E (1817), C min., one movement only (1820), A min. (1824), D min. and G (1826). Also *Adagio and Rondo Concertant* in F, for piano-quartet (1816).

String-trio in B-flat (1816); piano-trios in B-flat (1826) and E-flat (1827). Also *Notturno* for piano-trio (1827?).

Trauermusik for nine wind-instruments (1813).

Violin-sonatas in D, A min. and G min. (1816) and A (1817). Also, for violin, *Rondeau Brillant* in B (1826) and *Phantasie* in C (1827?). Arpeggione- (or 'cello-) sonata (1824).

Introduction and Variations on 'Ihr Blumlein alle' (from no. 18 of the *Müllerlieder*), for flute and piano (1824).

For Piano

Sonatas in E and C (1815), A-flat, E min., B, A min. and E-flat (1817), A min. (1823), A min., A and D (1825), G (1826), C min., A and B-flat (1828) and E (?), besides 5 incomplete.

8 *Impromptus*; 6 *Moments Musicaux*; 2 *Scherzos*; Variations in F and A min.; *Wanderer-Phantasie* (1822); some other pieces.

Many minuets, waltzes, ländler, écossaises and other dances.

For 4 hands—sonatas in B-flat and C (1824); overtures in G min. and F; 4 fantasias; *Divertissement à la Hongroise*; 3 sets of variations; 18 marches; 10 polonaises; etc.

Dramatic Works

Operas—*Alfonso und Estrella* (1822, overture 1823, given by Liszt at Weimar 1854), *Fierrabras* (1823, given at Vienna 1861). Music for *Rosamunde* (1823).

Operettas and Singspiele—*Des Teufels Lustschloss* (1814), *Der vierjährige Posten* (1814), *Fernando* (1815), *Die beiden Freunde von Salamanca* (1815), *Die Zwillingsbrüder* (1819), *Die Zauberharfe*, 1820 (melodrama), *Die Verschworenen* (1823, given at Vienna 1861). Fragments or sketches of 6–7 others.

Church-Music

Masses in F (1814), G and B-flat (1815), C (1816), A-flat (1822) and E-flat (1828). Also 3 Kyries, 1 Gradual and 5 Offertoriums.

Magnificat; 2 Stabat Maters; 4 Salve Reginas; 5 Tantum Ergos; Palm Sunday Antiphons; *Auguste jam cœlestium* (duet).

Deutsche Messe (1827, text by Neumann).

Other Choral Works

Psalms 23 (1820) and 92 (1828).

Mirjams Siegesgesang (1828); *Lazarus* (1820, fragment); *Gott in der Natur* (1822); *Gebet vor der Schlacht*, (1824); *Glaube, Hoffnung und Liebe* (1828).

Various occasional cantatas in honor of his father, Salieri, Spendou, Vogl, the Emperor, etc.

Chor der Engel and *Gesang der Geister* (both from Goethe).

Over 50 other choruses and part-songs.

Songs

Cycles—*Die schöne Müllerin* (20, 1823); *Die Winterreise* (24, 1827); *Schwanengesang* (14, 1828).

About 550 others.

Memoirs by Kreissle von Hellborn, 1861 (2d ed. 1865), Barbedette, 1866, La Mara, 1868, Risse, 2 vols. 1872, Reissmann, 1873, Austin, 1873, Frost, 1881, Friedländer, 1887, Niggli, 1888, H. Ritter, 1896, Skalla, 1897, Curzon, 1899, 1900, Zenger, 1902, Heuberger, 1902 (2d ed. 1908), Duncan, 1905, Klatte, 1907, Bourgault-Ducoudray, 1908, Antcliffe, 1910, Dahms, 1912 (6th ed. 1918), and Deutsch and Scheibler, 4 vols. 1913. *G.*

Schubert, Joseph (Warnsdorf, 1757–1812 [1833], Dresden). Bohemian violist, about 1780 musician to the Margrave of Schwedt and from 1788 in the Dresden court-band. Wrote 4 operas, 15 masses, various concertos, violin- and piano-sonatas, etc.

Schubert, Louis (Dessau, 1828–1884, Dresden). Saxon violinist, from 1845 playing at Petrograd, in 1846–52 in the opera-orchestra at Königsberg and then teacher and soloist there, in 1862 moving to Dresden as a favorite vocal teacher. Wrote 4 effective operettas, songs, a violin-method, a *Gesangschule in Liedern*, etc.

Schubert, Maschinka, née Schneider (Reval, 1815–1882, Dresden). Brilliant German-Russian operatic soprano, pupil of Bordogni and Bianchi, appearing London in 1832 and from about 1835 engaged at the Dresden Opera, retiring in 1860. She married the concertmaster Franz Schubert (1808–1878). Her daughter **Georgine** (1840–1878) was also an accomplished stage-singer from 1859. *G.*

Schuberth, Karl (Magdeburg, 1811–1863, Zurich). Eminent Saxon 'cellist, pupil of L. Hesse and Dotzauer, from 1828 active at Magdeburg, from 1833 on long and brilliant tours and from 1835 court-musician in Petrograd (conductor of the court-orchestra, inspector of the opera-school and music-director at the University). Wrote 2 'cello-concertos, fantasias and variations with orchestra, a string-octet, 2 string-quintets, 4 string-quartets, a 'cello-sonata, etc. *G.*

Schuberth. Prominent music-publishing firm at Leipzig and New York, first started at Hamburgh in 1826 by Julius Ferdinand Georg Schubert) (1804–1875), with branches at Leipzig (1832) and New York (1850). After 1853 the Hamburg business was taken over by his brother Friedrich Wilhelm (b. 1817). Julius at Leipzig was succeeded by his widow and nephew, and in 1891 the business was sold to Siegel. He was the founder of the Norddeutscher Musikverein in 1840, at different times started musical journals of importance and also published a musical *Lexikon*. *G.*

Schubiger, Anselm (Utznach 1815–1888, Einsiedeln). Swiss priest, author of *Die Sängerschule von St. Gallen*, 1858, *Die Pflege d. Kirchengesangs in d. deutschen kathol. Schweiz*, 1873, *Musikal. Spicilegien*, 1876 (essays on liturgical drama, organ-making, instruments, etc., in the

Middle Ages), and articles in the *Monatshefte für Musikgeschichte*.

Schuch, Ernst von (Gratz, 1847–1914, Dresden). Eminent Styrian conductor, pupil of Stoltz and Dessoff, from 1867 engaged successively at Breslau, Würzburg, Gratz and Basel, with service in Pollini's troupe in 1872, and from 1873 court-director at Dresden, where his long administration was extremely able and brilliant, particularly in the field of opera, and rewarded by a series of honors, including the title of nobility from the Emperor of Austria. In 1900 he visited New York, conducting three concerts at the Metropolitan. In 1875 he married the soprano Clementine Proska [Procháska] (b. 1853), who in 1873–95 was the leading coloratura-singer at Dresden. Sketches by L. Hartmann, 1896 (in *Nord u. Süd*), and Sakolowski, 1901. *G.*

Schuchardt, Friedrich (Gotha, 1876). Saxon clergyman, pupil of the Leipzig Conservatory, becoming pastor in Gotha. Has written the opera *Die Bergmannsbraut*, 1904, the oratorio *Peter Forschegrund*, the choral work *Die Erscheinung der Muse*, songs and ballades.

Schucht, Jean F. (Holzthalleben, 1822–1894, Leipzig). Thuringian writer, in music pupil of Hauptmann, Spohr and Schnyder von Wartensee, from about 1845 in Berlin and from 1868 in Leipzig, writing for the *Neue Zeitschrift*. Author of lives of Meyerbeer (1869) and Chopin (1880), besides handbooks of musical knowledge.

Schuëcker, Edmund (Vienna, 1860–1911, Bad Kreuznach), brother of the following. Eminent Austrian harpist, trained at the Vienna Conservatory, from 1877 soloist in the Park Orchestra at Amsterdam, then at Hamburg and Dresden, and in 1884–91 soloist at the Gewandhaus in Leipzig and teacher at the Conservatory. From 1891 he was with the new Chicago Orchestra under Thomas, in 1900–01 at the Vienna Opera under Mahler, then in ill-health at Bad Kreuznach, in 1903–04 with the Pittsburgh Orchestra, from 1904 with the Philadelphia Orchestra and in 1909–10 at the Metropolitan, New York. In 1903–06 he assisted at Wagner works at Covent Garden, London, under Richter. He was a superior teacher and also a fine pianist. Wrote many striking harp-pieces, including the effective *Remembrances of Worcester* for two harps, many valuable études, a collection of the principal harp-passages in Wagner's works and arrangements from several composers (some for two or three harps or for harp and violin). *A.*

Schuëcker, Heinrich (Vienna, 1867–1913, Boston), brother of the above. Eminent Austrian harpist, pupil of the Vienna Conservatory, in 1884–85 engaged at Hamburg and Bad Kreuznach and from 1885 soloist in the Boston Symphony Orchestra, besides teaching at the New England Conservatory. In 1893 he organized a Trio with Jacques Hoffmann and Karl Barth. He played often at the Worcester Festivals, in Paris and in London. He owned a small collection of valuable harps. *A.*

Schuëcker, Joseph E. (Leipzig, 1886), son of Edmund above. Saxon harpist, pupil of his father and the Vienna Conservatory, in 1904–05 and 1908–09 with the Pittsburgh Orchestra, in 1907–08 with the Leipzig Philharmonic, from 1909 with the Philadelphia Orchestra, in 1911–13 with the Savage Opera Company and since 1914 teacher at the Pittsburgh Inst. of Technology. *A.*

Schulhoff, Erwin (Prague, 1894). Gifted ultra-modern pianist and composer, trained as player at the Prague, Leipzig and Cologne Conservatories, the Berlin Hochschule and under Thern, taking the Mendelssohn prize in 1913 (Cologne). Has written 2 symphonies, the one (*Landschaften*) with soprano, the other (*Menschheit*) with alto, an overture, orchestral variations, a *Lustige Ouvertüre*, a piano-concerto, a suite for small orchestra, a string-quartet, a quartet-divertimento, a violin-suite, sonatas for violin, for 'cello, and 2 for piano, piano-variations and fugato, 6 piano-pieces (*Ironie*), preludes and fugues, waltzes, inventions and many other piano-works, 3 pieces for contra-bassoon solo, etc.

Schulhoff, Julius (Prague, 1825–1898, Berlin). Able Bohemian pianist and teacher, pupil of Kisch, Tedesco and Tomaschek, making his début in 1842 at Dresden, Leipzig and Paris (at first under Chopin's patronage), after 1848 with extended tours throughout Europe and much success as a popular teacher, but removing to Dresden in 1870 and finally to Berlin. Wrote a sonata, a set of études and much facile salon-music. *G.*

Schultheiss, Benedict (?–1693). 17th C. *G.*

Schulthesius, Johann Paul (n. Gotha, 1748–1816, Leghorn). Saxon clergyman, in music pupil of Kehl and Checchi, from about 1775 pastor of the Dutch and German congregation at Leghorn, and noted as a clavierist. Wrote piano-quartets, quartet- and trio-variations, violin-sonatas, etc. *G.*

Schultz, Johannes (?–1653). 17th C.

Schultz-Adaievsky, Ella von (Petrograd, 1846). Russian pianist, pupil of Henselt and the Petrograd Conservatory, from about 1870 much engaged in studying old Greek music, from 1882 living in Venice and from 1909 at Neuwied. Has written the opera *The Dawn of Freedom*, 1881, *a cappella* church-music, a *Sonate Grecque* for clarinet, part-songs, songs and piano-pieces, besides a collection of Italian folk-songs.

Schultze, Adolf (Schwerin, 1853). North German pianist, trained at the Kullak Academy in Berlin, from 1875 teacher there, in 1886–90 court-director at Sondershausen and head of the Conservatory, later teacher in Berlin. Has written a piano-concerto, orchestral and piano-pieces.

Schulze, Christoph (1606–1683). 17th C.

Schultze, Wilhelm Heinrich (Celle, 1828–1888, Syracuse, N. Y.). Hanoverian violinist, coming to America in 1848 with the Germania Orches-

tra, from 1858 leader of the Mendelssohn Quintette Club and from 1877 teacher at Syracuse University (Mus.D. 1877). *A.*

Schulz, August (n. Brunswick, 1837–1909, do.). North German violinist, pupil of Zinkeisen, Leibrock and Joachim, from about 1855 in the Brunswick court-band and, after a short period as concertmaster at Detmold, conductor at Brunswick of the symphony-concerts and of several choral societies. Wrote the opera *Der wilde Jäger*, 1887, the choral works *Hehre, heilige Musik*, *Eine Sommernacht*, *Prinzessin Ilse*, *Frühlingsbrautfahrt* and *Sturmhymnus*, excellent men's choruses and songs.

Schulz, Ferdinand (n. Krossen, 1821–1897, Berlin). Prussian choral conductor, pupil of A. W. Bach, Grell and Dehn, from 1843 singer in the Berlin Domchor, in 1856–64 conductor of the Cäcilienverein, from 1858 choirmaster at the Markuskirche and finally organist at the Sophienkirche. Wrote Psalm 68, motets, other church-music, men's choruses, songs and piano-pieces.

Schulz, Johann Abraham Peter (Lüneburg, 1747–1800, Schwedt). Noted North German conductor and vocal composer, pupil of Kirnberger, in 1768–73 traveling as music-master to a Polish princess, then in Berlin teaching and assisting on Sulzer's *Theorie d. schönen Künste* (S–Z), in 1776–78 conductor at the French theater, from 1780 court-director to Prince Heinrich at Rheinsberg, in 1787–95 court-director at Copenhagen and then again in Germany, part of the time as leader of the Seconda opera-troupe. Wrote about 10 stage-works (from 1774), including 4 Danish operas (1779–93), music for Goethe's *Götz von Berlichingen* and Racine's *Athalie*, the oratorios *Maria und Johannes* and *Christi Tod*, a long series of both secular and sacred songs, including the important *Lieder im Volkston*, 3 books, 1779–90, part-songs, choruses, many piano-pieces, including a sonata or two, etc. As song-composer he was a significant forerunner of Schubert, though his service lay chiefly in developing the artistic capacity of the folk-song type. Author of *Wahre Grundsätze zum Gebrauch d. Harmonie*, 1773 (issued as by Kirnberger), and *Gedanken über d. Einfluss d. Musik auf d. Bildung eines Volkes*, 1790, besides a work on tablature (1786). Memoir by Riess, 1914 (in *I. M. G. Sammelbde.*), and on his songs see monograph by Klunger, 1909. *G.*

Schulz, Johann Philipp Christian (Langensalza, 1773–1827, Leipzig). Thuringian conductor, pupil of Engel and Schicht, from 1800 in charge of the Seconda opera-troupe and from 1810 conductor of the Gewandhaus Orchestra. Wrote overtures for *Die Jungfrau von Orleans* and *Faust* (also dances for the latter), part-songs, songs, marches, etc.

Schulz, Leo (Posen, 1865). Eminent Prussian 'cellist, playing much in concert when but five to eight, trained at the Berlin Hochschule, making a more mature début at eleven. In 1885–86 he played in the Berlin Philharmonic and in 1886–89 at the Gewandhaus in Leipzig. Coming to America, in 1889–90 he was with the Boston Symphony Orchestra and then with the New York Philharmonic (except 1906–08, when he was in the New York Symphony Society). For some years he taught at the National Conservatory and in 1904–15 was a member of the Margulies Trio. He has had numerous engagements as soloist. Has written a 'cello-concerto, a string-quintet, 3 string-quartets, a piano-trio, 'cello-pieces, a cantata and some songs, besides editing collections of 'cello-works. *A.*

Schulz-Beuthen, Heinrich (Beuthen, 1838–1915, Dresden). Distinguished Silesian composer, originally studying at Breslau University to be a civil engineer, then pupil of the Leipzig Conservatory and of Riedel, by 1865 recognized as of more than ordinary ability. From 1866 he lived at Zurich (where he aroused antagonism by his criticism of the failure of musical enterprise after Wagner's residence), from 1880 in Dresden, from 1893 in Vienna and after 1895 in Dresden again, teaching at the Conservatory and gaining the title of professor in 1911. He was an ardent disciple of Wagner and Liszt, and was highly valued by the latter. His works include

Symphonies—1, *Dem Andenken Haydns*, 2 *Frühlingsfeier*, 3, *Sinfonia Maestosa*, 4, *Schön Elisabeth*, 5, *Reformation* (with organ), 6, *König Lear* (with men's chorus), 7, in B-flat (from a quartet), 8, *Sieg*. Also one movement each of 2 others.

Symphonic Poems—*Sturmesnacht*; *Wilhelm Tell*; *Toteninsel*; *Mittelalterliche Volksszene*; *Des Meeres und der Liebe Wellen*; *Beethoven-Hymnus*; *Ein Pharaonenbegräbnis*. Also 2 episodes from *Faust* (*Am Rabenstein*, *Fausts Tod*).

Overtures—*Bacchantenzug des Dionysus*; *Pan und die Waldnymphen*; *Kriemhildens Leid und Untergang*.

Suites—*Auf dem Künstlerfest*; *Aus meiner Wiener Musikmappe*.

Ballfest-Episode; *Negerlieder und Tanze* (2 sets); *Indianischer Korntanz* and *Kriegtanz*; *Ungarische Ballade*; *Serenade*.

Symphonische Konzert, for piano and orchestra.

Chamber-works — wind-octet; *Abschiedsklänge*, for string-sextet; string-quintet in B-flat; *Schäferspiele*, for string-trio; several pieces for violin.

For piano—sonatas, *Alhambra* and *Heroische*; suite, *Bilder aus alter Zeit*; *Kindersymphonie*; *Orientalische Bilder*; *Ungarisches Ständchen*; *Stimmungsbilder in freier Walzerform*; 3 pieces *im ernsten Stil*, 5 *in Suitenform*, 4 *in heroischen Stil*, 3, *in Sonatenform* and 5 in a cycle: *Erinnerung an die Jugendzeit*; 6 fugues. Also several pieces for 4 hands.

Stage-works—*Fridolin*, 1862 (singspiel), *Aschenbrödel*, 1879, *Die Verschollene*, *Die Paria*, *Ohne Mann*, *Kuriert*. Also *Die Blume Wunderhold* (melodrama).

Choral works—Psalms 13, 23, 29 (triple chorus) and 125, *Befreiungsgesang der verbannten Israels*: Requiem; *Geburt und Sendung Christi*; several other choruses for men's or women's voices.

5 sets of songs.

Sketch by Mey, 1909 (in *Monographien moderner Musiker*).

Schulz-Schwerin, Karl (Schwerin, 1845–1913, Mannheim). North German pianist, trained at the Stern Conservatory, Berlin, from 1865 touring as court-pianist at Mecklenburg, then at Stettin as teacher at the Conservatory and at Stargard as conductor of the Musikverein, in 1885–1901 teacher at the Stern Conservatory

and then living at Mannheim. Wrote a symphony, the overtures *Torquato Tasso*, *Die Braut von Messina* and *Triomphale*, the orchestral pieces *Serenata Giocosa*, *In Memoriam* and *Festmarsch*, orchestral arrangements of works by Mendelssohn, various piano-pieces and sacred choral works.

Schulze, Adolf (n. Mölln, 1835–1920, Jena). Able North German bass and vocal teacher, pupil of Voigt and Garcia, from 1864 active as concert-singer at Hamburg and from about 1875 a prominent teacher at the Berlin Hochschule, becoming royal professor and senator in the Academie, retiring in 1910.

Schumacher, Peter Paul Heinrich (Mayence, 1848–1891, do.). Hessian teacher and conductor, from 1871 leader of choral societies at Mayence and in 1881 founder of a music-school (continued by his widow). Wrote the orchestral suite *Bilder vom Rhein*, a serenade and funeral march, a violin-concerto and suite, many piano-pieces, the opera *Die sieben Raben*, the cantata *Der fahrende Schüler*, 1890, men's choruses and effective songs.

Schumann, Camillo (Königstein, 1872), brother of Georg below. Able Saxon organist, pupil of the Leipzig Conservatory and of Bargiel, since 1896 organist at the Georgskirche in Eisenach. Has written 3 notable organ-sonatas, 2 suites, 2 chorale-fantasias, a fantasia and fugue on *Ein' feste Burg*, other fine organ-works (including *Rezitativ und Adagio* with 'cello), a fantasia for oboe and orchestra, violin- and 'cello-pieces and songs.

Schumann, Clara Josephine, née Wieck (Leipzig, 1819–1896, Frankfort), daughter and pupil of Friedrich Wieck. Distinguished Saxon pianist, appearing from her eleventh year and touring from 1832 with rapid success. In 1840 she married Robert Schumann (see below) and till 1856 her life was bound up with his. She then moved to Berlin, in 1863 to Lichtenthal (near Baden-Baden) and in 1878 to Frankfort, where till 1892 she taught at the Hoch Conservatory. From 1856 she was a frequent visitor in England. She was remarkable for her sympathetic mastery of the whole range of piano-literature, but specially famous as the interpreter of Beethoven, Chopin and Brahms, besides being the chief agent in securing due recognition for her husband. She was thus peculiarly important in establishing standards of appreciation for the whole romantic school. Her relation to Brahms from about 1855 onward was notable, both in influencing his development and in bringing his works into favor. Her own works were few, but finely conceived and wrought. Wrote a piano-concerto, a piano-trio, 2 scherzos, 4 polonaises, *Valses Romantiques*, 3 preludes and fugues, variations on the cavatina from Bellini's *Il Pirata* and on a theme from Schumann's *Bunte Blätter*, the impromptu *Souvenir de Vienne*, caprices in waltz-form, about 10 romances (3 for violin), 10 *Soirées Musicales*, 4 *Pièces Fugitives*, an andante and allegro, cadenzas for Mozart's concerto in G min. and for those of Beethoven in C min. and G, and about 15 songs. Memoirs by Meichsner, 1875, La Mara, 1882, Litzmann, 3 vols. 1902–08 (later eds. 1915–20), and Kleefeld, 1910. *G.*

Schumann, Georg Alfred (Königstein, 1866), brother of Camillo above. Eminent Saxon pianist, conductor and composer, pupil of his father, K. A. Fischer, Rollfuss, Baumfelder and the Leipzig Conservatory (Beethoven prize), from 1890 director of the Gesangverein at Danzig, in 1896–99 of the Bremen Philharmonic and since 1900 of the Berlin Singakademie (following Blumner) and from 1913 also director of the Akademische Meisterschule. He gained the title of royal professor in 1900, in 1916 was made Ph.D. by Berlin Univ. and in 1918 became vice-president of the Academie. Has written 2 symphonies, the overtures *Liebesfrühling*, *Zu einem Drama* and *Lebensfreude*, the suite *Zur Karnevalszeit*, orchestral variations on *Wer nur den lieben Gott lässt walten*, *Ueber ein lustiges Thema* (with double fugue) and on a theme by Bach (with fugue), 2 piano-quintets, a piano-quartet, a piano-trio, 2 violin- and 1 'cello-sonatas, variations and fugue on a theme by Beethoven for two pianos, piano-variations, ballade, *Stimmungsbilder*, *Traumbilder*, *Harzbilder*, etc., the fine choral works *Amor und Psyche*, *Totenklage*, *Sehnsucht*, *Preis- und Danklied*, *Ruth* and *Das Tränenkrüglein*, the burlesque duet-scena *Junker David und Absalon*, motets, *a cappella* choruses and many songs, besides an organ-passacaglia on B-A-C-H and an edition of a trio-sonata by K. P. E. Bach. Sketch by Hielscher, 1906 (in *Monographien moderner Musiker*). *G.*

Schumann, Robert Alexander (Zwickau, [June 8] 1810–1856 [July 29], Endenich, n. Bonn). Distinguished Saxon composer, foremost in promoting the romantic movement in music. He was the son of a bookseller, from whom he derived strong literary aptitudes, while from his mother he inherited a marked emotional sensitiveness. Until he was twenty he had but desultory musical training, but developed himself into an effective pianist and also as leader of a school-orchestra. When about fifteen he became an eager admirer of the intense poet Richter ('Jean Paul') and absorbed in sentimental phantasies. His mother (his father having died) sent him in 1828 to Leipzig University to study law and in 1829 to Heidelberg, though without weaning him from his increasing desire to pursue music. In 1830 she withdrew her opposition.

He then returned to Leipzig, took up studies with Wieck and tried by strenuous practice to make up for earlier deficiencies. But in his zeal he crippled his right hand so that the virtuoso-career was impossible. He then turned to composition, with lessons under Dorn and the same assiduous application. He also advanced rapidly into critical activity, standing forth as the opponent of whatever in the musical world

was inspired by merely pedantic, mechanical or meretricious motives. A circle of sympathizers began to gather about him, constituting what he called the 'Davidsbund', arrayed against the ranks of all 'Philistines'. In 1834 he started the *Neue Zeitschrift für Musik*, which he edited till 1844, making it at once the organ of artistic and creative progress. In 1835 he was stimulated by the advent of Mendelssohn and the awakening of musical life in Leipzig that he effected. In 1836 began his courtship of Clara Wieck, long blocked by her father's opposition, which finally was ended in 1840 by legal pressure. In 1838–39 he visited Vienna in search of professional openings and there began the recovery of many of the Schubert manuscripts. Throughout these years he was gaining self-reliance in composition, but wholly in the field of piano-music. The vigorous, original and exuberant type of his genius was already manifest.

After his marriage in 1840 his creative power displayed itself more fully and on a larger scale, at first in a multitude of beautiful songs, in 1841 chiefly in orchestral writing, in 1842 in chamber-works and then in several choral works. From 1843 he was one of the notable faculty of the new Leipzig Conservatory, though he was never himself a successful teacher, owing to his reticence. In 1844 he and his wife made a striking tour in Russia. But for three or four years he was then laid aside by ill-health, living mostly in Dresden, where in 1847 he undertook some choral conducting and in 1848 resumed composition with energy. He even aspired to be conductor at the Gewandhaus if Rietz should leave (1849). In 1850 he followed Hiller as town-director at Düsseldorf, in charge of both chorus and orchestra, though with leisure for composition. The latter opportunity he richly used, but his conducting, like his teaching, was increasingly ineffective, so that he was gradually replaced by Tausch. He and his wife made trips to Leipzig (1852), Holland (1853) and Hanover (1854). In October, 1853, came the famous interview with the young Brahms. But his health was failing, in 1853–54 mental derangement appeared and he finally attempted suicide by throwing himself into the Rhine (February, 1854). After that he was cared for in an asylum at Endenich, passing into progressive melancholia.

His strong impress during his early maturity was at first that of a rather whimsical romanticist, somewhat quixotically attacking settled customs, and then that of a thoughtful, cultivated and constructive critic, eager to urge music into fresh fields of expression in accord with the mental expansion of the age. His significance as composer was not at once appreciated by many—his style was too novel, condensed, impetuous and heedless about easy sentimental effect. But gradually its peculiar union of intellectuality, imagination, virility and nobility came to be better understood, so that its influence in moulding composition later in the century may be traced in many groups and classes of composers. As song-writer he came to be ranked next to Schubert, though diverse from him in reflective insight and in the elaboration of technical detail. The same warm lyricism runs through most of his choral works. His piano-pieces are strongly characterized by some topic or mood as appraised by poetic imagination and are often mentally programmatic. Their independence of form pointed the way for many later developments. His orchestral works are generally criticized as of unequal effectiveness, owing largely to his lack of early discipline in instrumentation. But even these, with the best of the chamber-works, are marked by an extraordinary elevation of conception and intense beauty of expression in many passages.

His association with Mendelssohn at Leipzig was most cordial on his part, though Mendelssohn never seems to have quite understood his enthusiastic support of everything that looked like advance and change. Together they gave to the Leipzig circle a striking mixture of tendencies in which the Schumann element was for a time not conspicuous. In his own development and especially in the establishment of his fame the forceful quality of Clara Wieck was of prime importance.

His works comprise the following (opus-nos. in brackets);

For Orchestra

Symphonies—1, '*Spring*', in B-flat [38], 2, in C [61], 3, '*Rheinische*', in E-flat [97], 4, in D min. [120].
Ouvertüre, Scherzo und Finale [52], overtures, *Die Braut von Messina* [100], *Fest* (on the *Rheinweinlied*) [123], *Julius Cæsar* [128] and *Hermann und Dorothea* [136].
With piano—concerto in A min. [54], *Konzertstück* (Intro. and Allegro) [92], *Konzert-Allegro* [134].
Fantasia for violin [131]; 'cello-concerto [129]; *Konzertstück* for 4 horns [86].

Chamber-Works

Piano-quintet in E-flat [44].
String-quartets in A min., F and A [41]; piano-quartet in E-flat [47].
Piano-trios in D min. [63], F [80] and G min. [110].
Violin-sonatas in A min. [105] and D min. [121]; 4 *Fantasiestücke* for violin and 'cello [88], 4 *Märchenbilder* for viola [113], 5 *Stücke im Volkston* for 'cello [102].
3 *Romanzen* for oboe [94]; 4 *Märchenerzählungen* for clarinet [132].

For Piano

Sonatas—1, in F-sharp min. [11], 2, in F min. [14], 3, in G min. [22].
Papillons (12) [2]; *Davidsbündlertänze* (18) [6]; *Carnaval* (21) [9]; 11 *Fantasiestücke* [12, 111]; *Kreisleriana* (8) [16]; 8 *Noveletten* [21]; 4 *Nachtstücke* [23]; 9 *Waldscenen* [82]; 14 *Bunte Blätter* [99]; 20 *Albumblätter* [124]; 5 *Gesänge der Frühe* [133].
Études Symphoniques [13]; Variations on A-B-E-G-G [1]; 12 studies after Paganini's *Caprices* [3, 10]; Impromptus on theme by Clara Wieck [5]; *Faschingsschwank aus Wien* [26].
Toccata [7]; Allegro [8]; Fantasia in C [17]; *Arabeske* [18]; *Blumenstück* [19]; *Humoreske* [20]; 3 Romances [28]; Scherzo, Gigue, Romanza and Fughetta [32]; 4 fugues [72]; 4 marches [76]; 7 pieces in fughetta-form [126].
6 *Intermezzi* [4]; 13 *Kinderscenen* [15]; *Jugendalbum* (40) [68]; 3 sonatas for children [118].
For two pianos—Andante and variations [46].
For 4 hands—*Bilder aus Osten* [66]; 9 *Ballscenen* [109]; *Kinderball* (6) [130]; 12 pieces [85].

For pedal-piano or organ—6 canons [56]; 4 *Skizzen* [58]; 6 fugues on B-A-C-H [60].

Dramatic Works

Opera—*Genoveva*, 1850 [81].
Music for Byron's *Manfred* (1859) [115]; scenes from Goethe's *Faust* (1849–62).

Choral Works

Ballades and Cantatas with soli—*Das Paradies und die Peri*, 1843 [50]; *Adventlied* (1848) [71]; *Der Rose Pilgerfahrt*, 1852, [112]; *Der Königssohn*, 1852 [116]; *Des Sängers Fluch*, 1860 [130]; *Vom Pagen und der Königstöchter* (4 ballades), 1852 [140]; *Das Glück von Edenhall* (1853) [143]. Without soli—*Abschiedslied* [84]; *Requiem für Mignon* [98b]; *Nachtlied* [108]; *Neujahrslied* [144].
Missa Sacra [147]; Requiem [148]. Motet, *Verzweifle nicht* [93].
For mixed voices—*Spanisches Liederspiel* [74]; *Der deutsche Rhein* (with solo); 33 others [55, 59, 67, 75, 141, 145–6].
18 part-songs for women's voices [29, 69, 91, 114], 24 do. for men's voices [33, 62, 65 (canons), 137].

Songs and Duets

Myrthen (26) [25]; *Frauenliebe und Leben* [42]; *Dichterliebe* (16) [48]; *Belsazar* [57]; *Lieder-Album* (28, for children) [79]; *Der Handschuh* [87]; *Schön Hedwig* [106]; *Husarenlieder* (4) [117]; *Spanische Liebeslieder* [138]; about 160 others [24, 27, 30–1, 35–7, 40, 45, 49, 51, 53, 64, 77, 83, 89, 90, 95–6, 98a, 101, 104, 107, 119, 122, 125, 127, 135, 142].
About 15 duets [34, 43, 78, 103].

The standard edition of his works, edited by his wife, was issued by Breitkopf & Härtel in 1886–93, with a supplement edited by Brahms. His articles in the *Neue Zeitschrift* are gathered as *Gesammelte Schriften über Musik u. Musiker*, 4 vols. 1854 (5th ed. 1914, edited by Kreisig). Selected letters have been published by his wife, 1885 (4th ed. 1912), Jansen, 1886 (2d ed. 1904), Gensel, 1892, and Storck, 1896. Memoirs by Wasielewski, 1858 (4th ed. 1906), Reissmann, 1865, (3d ed. 1879), La Mara, 1868, Niggli, 1879, Spitta, 1882 (in Waldersee's *Vorträge*), Fuller-Maitland, 1884 (2d ed. 1913), Erler, 2 vols. 1887 (2d ed. 1912), Reimann, 1887, Batka, 1892, Abert, 1903 (2d ed. 1910), Patterson, 1903, Schneider and Maréschal, 1905, Oldmeadow, 1905, Mauclaire, 1906, Wolff, 1906, Hartog, 1910, Steiner, 1911, Calvocoressi, 1912, Dahms, 1916, and Von der Pforten, 1920, besides numerous articles, biographical and critical. *G.*

Schumann-Heink, Ernestine, née Rössler (n. Prague, 1861). Eminent Austrian-Bohemian operatic soprano, pupil of her mother (an Italian), Marietta von Leclair, Krebs and Wüllner, when but eleven gaining notice as singer at the Ursuline Convent in Prague and at fifteen appearing at Gratz in concert. From 1878 she sang at the Dresden Opera, from 1883 with rapidly increasing fame at the Hamburg Opera (from 1896 regularly also at Bayreuth) and in 1898 began a ten-years' contract with the Berlin Opera, until 1902 with leave in the winters to sing at the Metropolitan, New York, but then chose to remain in America, after 1904 devoting herself mainly to concert-tours, though with some brilliant stage-appearances there and in Europe (1908–09). Her répertoire extends to at least 150 operas and she is also renowned as an interpreter of song-literature. She has been thrice married, to Ernst Heink in 1882, to Paul Schumann in 1893 (d. 1904) and to William Rapp in 1905 (divorced 1914). *G, A.*

Schünemann, Georg (Berlin, 1884). Prussian musicologist, trained at the Stern Conservatory (Berlin) and Leipzig University (Ph.D. 1907), since 1919 on the faculty of Berlin University and in 1920 temporarily head of the Hochschule. Author of *Das Taktschlagen in d.Mensuralmusik*, 1907, *Mozart als achtjähriger Komponist*, 1908, an able *Gesch. d. Dirigierens*, 1913, and *Der Berliner Tonkünstlerverein*, 1919, besides many valuable articles in periodicals and the editing of two oratorios by J. C. F. Bach (with biography) for the *Denkmäler deutscher Tonkunst*. During the World War he was appointed to study the songs of prisoners taken by the Germans (see *Kasantatarische Lieder* in *Archiv für Musikwissensch.* 1918, expanded in 1922), etc.

Schunke, Ludwig (Kassel, 1810–1834, Leipzig). Gifted Hessian pianist, pupil of his father, Kalkbrenner and Reicha, beginning successful tours when but eleven and especially after 1824. In 1833 he came to Leipzig and joined Schumann in the *Neue Zeitschrift*, but died soon after. Wrote a sonata and other works of great promise. *G.*

Schuppan, Adolf (Berlin, 1863). Prussian composer of a string-quartet, a piano-trio, a 'cello-sonata, a viola-fantasie, 2 piano-suites, etc.

Schuppanzigh, Ignaz (Vienna, 1776–1830, do.). Noted Austrian violinist, in 1794 for a time teacher of Beethoven and from 1792 leader of the youthful Quartet maintained by Prince Carl Lichnovsky. In 1798–99 he conducted the concerts at the Augarten (started in 1782 by Martin and Mozart). In 1808–16 he led the famous Rasumovsky Quartet, interpreting for the first time many of Beethoven's chamber-works, and in 1816–23 toured with it in Germany and Russia, then returning to Vienna, where from 1824 he played in the court-orchestra and from 1828 was conductor at the German Opera. Besides his long intimacy with Beethoven, from 1823 he was associated with Schubert. *G.*

Schuré, Édouard (Strasburg, 1841). Able Alsatian literary scholar, trained at Strasburg University, since 1867 living in Paris. Author of *Histoire du Lied*, 1868 (4th ed. 1900), *Le Drame Musical*, 1875 (5th ed. 1902), *Souvenirs sur Wagner*, 1900, and *Précurseurs et Révoltés*, 1904, besides several non-musical works. Sketches by Mainor, 1905, and Roux and Veyssié, 1913.

Schürer, Johann Georg (Raudnitz, 1720–1786, Dresden). Bohemian composer, from 1748 court-composer at Dresden, writing 40 masses, 3 Requiems, 140 Psalms, 3 oratorios, a German singspiel (1747), 4 Italian operas (1746–48), etc.

Schuricht, Karl (Danzig, 1880). Gifted Prussian conductor, trained at the Berlin Hochschule, from about 1900 directing concerts and opera at Zwickau, Dortmund, Kreutznach, Goslar and Frankfort (Rühlscher Gesangverein),

besides from 1912 serving as conductor of the Kur-Orchester at Wiesbaden and town-director. Has written a piano-sonata, *Drei Herbststücke* (also for orchestra), other piano-pieces and some songs.

Schurig, Arthur (Dresden, 1870). Saxon artillery-officer, since 1904 engaged in historical studies, preparing a good life of Mozart (1913, 2 vols.), editing Leopold Mozart's travel-notes (1920) and writing essays on Stendhal, Balzac and others.

Schurig, Volkmar Julius Wilhelm (Aue, 1822–1899, Dresden). Saxon church-musician, pupil of Fr. Schneider, J. Otto and Uhlig, in 1842–52 choirmaster at the Synagogue in Dresden and also till 1856 organist at the English Church, in 1856–61 cantor and organist at Presburg and then teaching in Dresden, in 1873–93 being also cantor at the Annenkirche. Wrote several organ-works, motets, choruses, sacred duets and solos, children's songs, etc.

Schürmann, Georg Kaspar (?1672–1751). 17th C. *G.*

Schuster, Bernhard (Berlin, 1870). Prussian editor and publisher, from about 1890 opera-conductor at Magdeburg and Berlin, since 1901 founder and editor of *Die Musik* and from 1905 also in the publishing-firm of Schuster & Loeffler (dissolved in 1915). Has written a symphony, a suite for small orchestra, a string-quartet, a Psalm, 2 books of songs and 2 operas, including *Der Jungbrunnen*, 1920.

Schuster, Joseph (Dresden, 1748–1812, do.). Saxon conductor and composer, pupil of Schürer and Martini, with three long sojourns in Italy, from 1772 holding the title of court-composer at Dresden and from 1781 associated there with Naumann, Schürer and Seydelmann as conductor in church and theater, from 1787 sharing with the latter the post of court-director. Wrote about 25 operas (1770–1800, 4 in German), many of them for Italian stages, 5 oratorios, several cantatas (as *Das Lob der Musik*), a mass, symphonies, piano-concertos, 6 string-quartets, violin- and piano-pieces, etc.

Schütt, Eduard (Petrograd, 1856). Eminent German-Russian pianist and composer, pupil of the Petrograd and Leipzig Conservatories and of Leschetizky, from 1880 making brilliant tours with Neruda and Auer, in 1881 succeeding Mottl as conductor of the Akademischer Wagner-Verein in Vienna, occasionally making concert-trips elsewhere. Has written the comic opera *Signor Formica*, 1892, 2 piano-concertos, a serenade for strings, a piano-quartet, 2 piano-trios, *Walzermärchen* for piano-trio, a violin-sonata, 3 violin-suites, an *Andante und Scherzino* for two pianos, many characteristic piano-pieces and songs. *G.*

Schütz, Heinrich (1585–1672). 17th C. *G.*

Schwalm, Robert (Erfurt, 1845–1912, Königsberg). Able Thuringian choral conductor and composer, pupil of Pflughaupt and the Leipzig Conservatory, from 1870 active at Elbing and from 1875 leader of the Sängerverein at Königsberg and in 1878–84 of the Philharmonie, gaining the title of royal professor in 1897. Wrote the opera *Frauenlob*, 1885, the oratorios *Die Hochzeit zu Kana* and *Der Jüngling zu Nain*, many striking men's choruses with orchestra or *a cappella*, Psalm 100, the ballade *Das Gewitter*, a string-serenade, *Konzertstücke* for violin and for 'cello, piano-pieces and songs.

Schwanenberg, Johann Gottfried (Wolfenbüttel, 1740–1804, Brunswick). North German conductor and composer, pupil of Latilla and Saratelli, with direction also from Hasse, whose style he imitated, from 1762 court-director at Brunswick. Wrote about a dozen Italian operas, the prologue *Der Ausspruch des Apollo*, 1794, cantatas, concertos for violin and for piano, etc.

Schwantzer, Hugo (Oberglogau, 1829–1886, Berlin). Silesian organist, trained at the Institut für Kirchenmusik at Berlin, from 1852 organist at synagogues there, in 1856–69 teacher at the Stern Conservatory and from about 1870 head of his own Musikinstitut.

Schwartz, Rudolf (Berlin, 1859). Prussian musicologist, educated at Berlin and Leipzig Universities (Ph.D. 1892), in 1887–97 leader of the Greifswald Liedertafel and then at Leipzig, where from 1901 he has edited the *Jahrbuch Peters* and had charge of the Bibliothek Peters. Author of important monographs on the frottola (1886), H. L. Hassler (1892), *Das erste deutsche Oratorium* (1898), *Die Tonkunst im* 19. *Jahrh.* (1900) and *Zur Gesch. d. Taktschlagens* (1907), besides a fresh catalogue for the Bibliothek (1910, one vol.) and an index for the *Vierteljahrschrift* (1895). He has also contributed to the German and Bavarian *Denkmäler*.

Schwarz, Max (Hanover, 1856). Able North German pianist, pupil of Bendel, Von Bülow and Liszt, in 1880–83 teacher at the Hoch Conservatory and then founder and director of the Raff Conservatory there.

Schwedler, Otto Maximilian (Hirschberg, 1853). Fine Silesian flutist, pupil of Meinel, from 1872 playing in orchestras at Warmbrünn, Meissen, Königsberg and Düsseldorf, and since 1881 at the Gewandhaus in Leipzig (in 1895 succeeding Barge), besides teaching at the Conservatory. In 1885 he invented an improved form of flute, later put on sale by Kruspe. Has written transcriptions, a method and a *Katechismus d. Flöte u. d. Flötenspiels*, 1897 (2d ed. 1910).

Schweitzer, Albert (n. Colmar, 1875). Eminent Alsatian theologian, physician and organist, variously educated at Strasburg, Paris and Berlin Universities (Ph.D. 1899, Lic. Theol. 1900, both Strasburg), pupil in music of Eugen and Ernst Munck and Widor, from 1902 lecturer and from 1913 adjunct-professor at Strasburg, meanwhile taking medical studies (M.D. 1912), then going as medical missionary under the Mission Évangélique to West Africa (French Kongo). During the war he was interned as a German subject, returning to France when released. His musical activities have largely

arisen from his interest in Bach. From 1896 he was organist at Bach concerts in Strasburg and from 1906 also for those of the Société Bach in Paris. Author of an important life of Bach (1905, 2d ed. 1915) and editor (with Widor) of a fresh edition of his organ-works (from 1912, 5 vols. thus far). He is also an expert on organ-making, in 1909 acting as chairman of that section of the I. M. G. Congress at Vienna (paper on *Die Reform unseres Orgelbaues*) and author of *Deutsche u. französische Orgelbaukunst u. Orgelkunst*, 1906. His chief theological book is *Das Messianitäts- u. Leidensgeheimnis, eine Skizze d. Lebens Jesu*, 1901. See also the *Hibbert Journal*, 1914, for sketch of his missionary work. *A.*

Schweitzer, Anton (Coburg, 1735–1787, Gotha). Saxon conductor, as a youth singer and violist at the Hildburghausen court, where, after two years in Italy, he was in 1766–69 court-director. From 1769 he was conductor for the Seyler opera-troupe, which in 1772–74 was established at Weimar. Moving to Gotha, from 1780 he was court-director there (following Benda). Wrote 4 very popular singspiele (from 1770), the serious operas with German texts (the first of their class) *Alceste*, 1773, and *Rosamunde*, 1780, the monodrama *Polyxena*, 1793, cantatas and symphonies. Memoir by Maurer, 1912.

Schwemmer, Heinrich (1621–1696). 17th C. *G.*

Schwencke, Christian Friedrich Gottlieb (in the Harz, 1767–1822, Hamburg). North German church-musician, pupil of Marpurg and Kirnberger, appearing as clavierist when not yet twelve, competing for one of the Hamburg organs in 1783 and from 1789 town-cantor there and choirmaster at the Katharinenkirche (following K. P. E. Bach). Wrote 2 oratorios, cantatas, much church-music, 6 organ-fugues, sonatas for violin and for clavier, etc., besides rescoring Handel's *Messiah* and Hasse's Te Deum in D and contributing to the *Allgem. Musikal. Zeitung*. *G.*

Schwencke, Johann Friedrich (Hamburg, 1792–1852, do.), son of the above. From 1829 organist at the Nikolaikirche in Hamburg and noted also as 'cellist and clarinettist. Wrote over 500 preludes and postludes, many cantatas, harmonies for about 1000 chorales and for 73 Russian folk-songs, a septet for 5 'cellos, double-bass and timpani, arrangements from Spohr, etc., besides editing the Hamburg *Choralbuch*, 1832. His son **Friedrich Gottlieb** (1823–1896) was also a remarkable organist, in 1852 succeeding his father at the Nikolaikirche. In 1855 he gave recitals in Paris. *G.*

Schwencke, Karl (Hamburg, 1797– ?), brother of the above. Both organist and excellent pianist, from about 1820 successful in Petrograd, Stockholm and Paris and finally living near Vienna. Wrote a mass, a symphony (both given in Paris), a violin-sonata, 3 piano-sonatas (4 hands), etc. In 1824 Beethoven wrote a canon for him. Memoir in the Hamburg *Korrespondent*, 1884–85. *G.*

Schwickerath, Eberhard (Solingen, 1856). Able Rhenish choral conductor, trained at first as a lawyer, then pupil of Seiss, G. Jensen, Door and Bruckner, from 1882 director of two *a cappella* choruses at Cologne and teacher at the Conservatory, from 1887 highly honored as town-director at Aix, where he also formed an *a cappella* chorus and led several of the Lower Rhine Festivals, and since 1912 head of the Munich Conservatory, still continuing his choral activities.

Schwindel, Friedrich (? –1786, Karlsruhe). Silesian (?) violinist, about 1770 at The Hague, then at Geneva and Mülhausen, finally becoming court-concertmaster at Karlsruhe. Wrote numerous symphonies, quartets and trios in the style of the Mannheim school. *G.*

Schytte, Henrik Vissing (Aarhus, 1827–1909, Copenhagen), brother of the following. Danish 'cellist and critic, writing for several papers and in 1884–93 editing the *Musikbladet*, besides a useful *Nordisk Musiklexikon*, 1882–95.

Schytte, Ludvig Theodor (Aarhus, 1850–1909, Berlin), brother of the above. Gifted Danish pianist and composer, pupil of Rée, Neupert, Gebauer, Gade, Taubert and Liszt, from 1887 teaching in Vienna (at first at the Horák Institute) and from 1907 at Berlin. As composer he was most successful in short, picturesque pieces. Wrote the short operas *Hero*, 1898, *Der Mameluk*, 1903, *Der Student von Salamanka*, 1909, and *Fahrendes Volk* (not given), a piano-concerto, a *Barcarolle* for piano and strings, *Petites Suites Faciles* for piano-trio, 3 *Scènes Orientales* for violin, a piano-sonata, 6 sonatinas, the suite *Pizza del Popolo*, *Promenades Musicales*, *Mondscheinwanderungen*, *Rapsodie Norvégienne*, *Aus froher Kinderzeit*, *Spanische Nächte*, *Valse Piquante*, *Waldbilder*, *Aus der Heimat und Fremde* and numerous brilliant and original studies, besides, for 4 hands, *Bajaderentänze*, *Musikalische Wandelbilder*, *Reiseblätter*, *Kindersymphonie* and *Kindersuite*, and various songs, including the cycle *Der Verlassene*. *G.*

Scontrino, Antonio (Trapani, 1850–1922, Florence). Eminent Sicilian double-bassist and composer, trained at the Palermo and Munich Conservatories, in 1870–72 touring as soloist and in 1874–75 playing with Mapleson's troupe in London, from 1875 teacher in Milan, in 1891–92 at the Palermo Conservatory and from 1892 at the Florence Istituto. Wrote the operas *Matelda*, 1879, *Il Progettista*, 1882 (short), *Sortilegio*, 1882, *Gringoire*, 1890 (short) and *La Cortigiana*, 1896, music for D'Annunzio's *Francesca da Rimini*, overture to Marenco's *Celeste*, the symphonies *Marinaresca* and *Romantica*, a concerto for double-bass, 3 string-quartets, *Preludio e Fuga* for quartet, many pieces for violin, for 'cello and for double-bass, a Gloria (8-part fugue for soli), over 50 songs, including the cycles *La Vie Intérieure* and *Intima Vita*, and piano-pieces. *G.*

Scott, Cyril Meir (Oxten, Cheshire, 1879). Eminent English composer of the impressionist

school, pupil of the Hoch Conservatory (Frankfort), since 1900 living at Liverpool. He has lectured and written much on occult philosophy and its application in music and on the relation of tones and colors. Has written 2 symphonies (the 2d revised as *Orchestral Dances*), a *Heroic Suite*, the overtures *Pelléas et Mélisande*, *Princess Maleine*, *Aglavaine et Sélysette* and *Christmas* (with chorus), 2 orchestral *Rhapsodies*, an *Aubade*, an *Arabeske* and 2 *Passacaglias on Irish Themes*, a piano-concerto, a piano-sextet, a piano-quintet, 2 string-quartets, a piano-quartet, a piano-trio, a violin-sonata, the violin-suite *Tallahassee*, a piano-sonata, 2 piano-suites, a *Handelian Rhapsody*, many pieces, the opera *The Alchemist*, the scenas *La Belle Dame sans Merci* and *Fair Helen of Kirkconnel* and many songs. Author of *The Philosophy of Modernism* and seven books of poems. Biography by Hull, 1918, and various sketches in magazines. *G, A.*

Scott, Henri Guest (Coatesville, Pa. 1876). Gifted American operatic bass, pupil of Saenger, making his début in 1909 in New York with the Manhattan Company, in 1910–11 at the Adriano in Rome, in 1912–14 with the Chicago Company and from 1915 at the Metropolitan, New York. *A.*

Scott-Gatty, Alfred (Ecclesfield, 1847–1919, London). English specialist in heraldry and composer of 2 operettas, 3 children's plays and many popular songs (words often original). He was knighted in 1904.

Scotti, Antonio (Naples, 1866). Famous Italian operatic bass, pupil of Mme. Trifari Paganini, in 1889 appearing at Malta, in Italy and then in South America, from 1899 regularly at both Covent Garden, London, and the Metropolitan, New York, his versatility and histrionic genius giving him great success. Since 1919 he has toured in America with his own companies. *G, A.*

Scotto family. 15–16th Cs.

Scriabin [Skriabin], Alexander Nikolaievitch (Moscow, 1872–1915, do.). Eminent Russian pianist and composer, pupil of the Moscow Conservatory, where, after living from 1892 in Paris, Brussels and Amsterdam, he taught in 1898–1903. Though in his early works for piano he exhibited a notable refinement of idea and expression, from about 1905 he steadily drifted into impressionistic paths and even into the most radical revolt against conventional forms and methods. But his experiments with mystical types of expression were directed by thorough conviction and great ingenuity, so that the results are often impressive and even beautiful. He was fanatical in his emphasis on the relation of colors (and even perfumes) to musical effect. In 1907 he visited America and in 1914 England. Wrote 3 symphonies (in E, with chorus, C min. and C, *Le Divin Poëme*), *Le Poëme de l'Extase*, *Prométhée, le Poëme du Feu*, a piano-concerto, 10 piano-sonatas (6 being in his peculiar harmonic system, without fixed tonality), 3 nocturnes, a *Fantaisie*, *Poëme Satanique*, 8 sets of preludes, mazurkas, impromptus, etc.—in all 70 opus-nos. Memoirs by Lipiaiev, 1913, Hull, 1916, etc., and see the latter's *Modern Harmony*, 1914. [His *Prométhée*, which involves the use of color-effects through a 'color-keyboard', was produced according to the composer's intentions by the Russian Symphony Orchestra under Altschuler in New York in 1915, though without satisfactory impression.] *G, A.*

Scribe, Eugène (Paris, 1791–1861, do.). Exceedingly prolific and popular French dramatist, novelist and writer of librettos for operas and lesser musical stage-works. The best of Auber's, Meyerbeer's and Halévy's operas were written to his texts, as those of many other composers. In all, he provided over 100 texts. See his *Œuvres*, 1874–85. *G.*

Scudo, Paolo (Venice, 1806–1864, Blois). Italian critic in Paris, author of various collections of essays and annals (from 1850), the musical novel *Le Chevalier Sarti*, 1857 (and its sequel *Frédérique*), and many fugitive articles. *G.*

Seagle, Oscar (Chattanooga, Tenn. 1877). American baritone, pupil of Jean de Reszké, favorably known in the United States from 1896 and from 1907 in Europe. For some years he was De Reszké's assistant, but since 1914 has lived in New York. He is specially noted as a lieder-singer.

Search, Frederick Preston (Pueblo, Colo. 1889). Able American 'cellist, pupil of J. Adamowski, Mattioli and the Leipzig Conservatory, in 1910–12 playing at the Gewandhaus under Nikisch, then touring in America, in 1915–16 with the American Orchestra in Chicago and in 1916–17 with the Chicago Opera Company. Has written a *Romantic Symphony*, an overture (1915), incidental music for plays, a string-sextet, 4 string-quartets, an *Aztec Dance* for quartet, 2 'cello-sonatas, about 20 songs, etc. *A.*

Seashore, Carl Emil (Mörlunda, 1866). Notable Swedish psychologist, educated wholly in America (Ph.D. 1895, Yale Univ.), from 1895 instructor at Yale University and since 1902 professor at Iowa State University (Iowa City). He has specialized in problems of musical psychology, conducting extensive investigations on novel lines and with many ingenious instruments. Author of *The Psychology of Musical Talent*, 1917, and many monographs in the Univ. of Iowa *Studies in Psychology* and in periodicals. *A.*

Sebald, Alexander (Pest, 1869). Eminent Hungarian violinist, trained at the Pest Academy and by Thomson, from about 1890 playing in the Gewandhaus Orchestra and Quartet at Leipzig, from 1903 touring widely in Europe and America (from 1910), besides from 1907 directing his own school in Berlin, where he gained the title of professor in 1913. From 1914 he was for a time concertmaster for the Chicago Opera. Author of a *Geigentechnik*, some pieces and songs.

Sebastiani, Johann (1622–1683). 17th C. *G.*

Šebor, Karel [Karl] (Brandeis, 1843–1903, Prague). Bohemian bandmaster and composer, pupil of the Prague Conservatory and of Kittl, in 1864–67 conductor at the National Opera there and from 1871 in army-service at Vienna. Wrote the Czech operas *The Templars in Moravia*, 1864, *Drahomira*, 1867, *The Hussite Bride*, 1868, *Blanka*, 1870, and *The Frustrated Wedding*, 1878, symphonies, overtures, a quintet, a quartet, cantatas, songs, etc.

Sechter, Simon (Friedberg, 1788–1867, Vienna). Distinguished Bohemian organist, theorist and composer, pupil of Koželuch, from 1811 teacher at the Blind Institute in Vienna, from 1825 court-organist and from 1851 professor at the Conservatory, training many famous pupils (such as Preyer, Rufinatscha, Bruckner, Vieuxtemps, Pauer, Thalberg, etc.). He was not only a skillful teacher, but a most industrious composer, usually in intricate contrapuntal forms. Wrote 4 oratorios, cantatas, a large amount of church-music, many organ-fugues, preludes, etc., many contrapuntal piano-pieces (including some humorous fugues) and dances, 2 string-quartets, comic operettas, the burlesque opera *Ali Hitsch-Hatsch*, 1844, songs, etc. One set of piano-fugues is dedicated to Beethoven and a fugue to Schubert; he also completed Mozart's unfinished orchestral fugue in D. His chief theoretical work is the *Grundsätze d. musikal. Composition*, 3 vols. 1853–54 (based in general on Rameau), besides a revised edition of Marpurg's *Abhandlung von d. Fuge*. Memoir by Pohl, 1868, and see monograph on his theory by Capellen, 1902. *G.*

Seckendorff, Karl Siegmund, Freiherr von (Erlangen, 1744–1785, Ansbach). Bavarian soldier (in Austrian service) and diplomat (for Saxony and Prussia), in 1776–84 living at Weimar in intimacy with Goethe. Wrote the operas *Lila*, 1776, *Proserpina*, 1778, and *Jery und Bätely*, 1780, 12 string-quartets, 3 piano-trios, violin- and piano-pieces (in the Mannheim style) and notable *Volks- und andere Lieder*, 3 sets, 1779–82 (new ed. by Friedländer, 1916). Memoir by Knab, 1913.

Sedaine, Michel (Paris, 1719–1797, do.). French architect, from 1752 author of many effective texts for the new French opéras comiques and similar stage-pieces. Memoir by Gisi, 1883, and selections from his works by Moland, 1878.

Sedie. See Delle Sedie.

Seeboeck, Wilhelm Karl Ernst (Vienna, 1859–1907, Chicago). Austrian pianist, pupil of Grädener, Epstein, Grill, Nottebohm and Brahms, with help from Rubinstein, from 1881 teacher and organist in Chicago. Wrote 2 piano-concertos, a piano-quintet, 2 piano-sonatas, variations for two pianos, concert-études and over 200 songs, besides 2 operas (not given). *A.*

Seeger, Charles Louis (Mexico City, 1886). American teacher and composer, educated at Harvard University and in Europe, in 1910–11 assistant-conductor at the Cologne Opera and in 1912–21 professor at the University of California (Berkeley). Has written the overture *Shadowy Waters*, the masques *Dedra*, 1914, and *The Queen's Masque*, 1915, chamber-music (including a violin-sonata) and about 25 songs. Author (with Stricklen) of 2 text-books in harmony (1913, '16). *A.*

Seegr [Segert], Joseph Ferdinand Norbert (n. Melnik, 1716–1782, Prague). Famous Bohemian organist, pupil of Czernohorsky, from about 1725 at St. Martin's in Prague, from 1735 violinist and from 1741 organist at the Teynkirche and also from 1745 at the Kreuzherrenstift, besides teaching many notable pupils (Koželuch, Mysliweczek, Gelinek, etc.). Wrote many masses, Psalms, litanies, etc., and 8 organ-toccatas and fugues. *G.*

Seeling, Hans [Hanuš] (Prague, 1828–1862, do.). Able Bohemian pianist, from 1852 appearing in Italy, in 1856–57 in the Orient and from 1859 at Paris and in Germany. Wrote brilliant piano-pieces and études. *G.*

Seghers, François Jean Baptiste (Brussels, 1801–1881, n. Paris). Belgian violinist, pupil of Gensse and Baillot, in 1828 one of the promoters of the Conservatory Concerts at Paris and in 1848 founder of the Société Ste.-Cécile (conductor till 1854), giving notable choral and orchestral performances.

Segnitz, Eugen (Leipzig, 1862). Saxon critic and writer, pupil of Papperitz and Paul, long on the staff of the Leipzig *Tageblatt*. Author of lives of Reinecke (1900), Nikisch (1920) and Reger (1921), *Wagner u. Leipzig*, 1901, *Liszt u. Rom*, 1901, *Goethe u. d. Oper in Weimar*, 1908, *Liszts Kirchenmusik*, 1911, and several analyses for the *Musikführer*.

Segond, L. A. French physician at Paris, author of essays on vocal hygiene (1846) and lectures on the mechanism of phonation (1859).

Seguin, Arthur Edward Sheldon (London, 1809–1852, New York). Irish-English bass, pupil of the Royal Academy, London, from 1828 appearing in concert and from 1833 in opera (Covent Garden, Drury Lane), in 1838 removing to New York, where, with his wife, née Ann Childe (1814–1888), he later formed an opera-troupe that toured in the United States and Canada. After his death Mrs. Seguin became a teacher in New York. *G, A.*

Seidel, Friedrich Ludwig (Treuenbrietzen, 1765–1831, Charlottenburg). Prussian conductor and composer, pupil of Friedrich Benda and protégé of Reichardt, from 1792 organist at the Marienkirche, from 1801 B. A. Weber's assistant at the National-Theater, from 1808 conductor of the court-orchestra and in 1822–30 court-director. Wrote the singspiel *Claudine von Villabella*, the operas *Jery und Bätely*, *Der Dorfbarbier*, 1817, and *Lila*, 1818, the oratorio *Die Unsterblichkeit*, 1797, much church-music, piano-pieces and songs.

Seidel, Johann Julius (Breslau, 1810–1856, do.). Silesian organist, from 1837 at the Christ-

ophskirche in Breslau, author of *Die Orgel u. ihr Bau*, 1843 (4th ed. 1887, edited by Kothe).

Seidel, Toscha (Odessa, 1900). Gifted Russian violinist, pupil of Max and Alex. Fiedemann and Auer, making his début in 1915 at Christiania, then touring in Scandinavia (partly with Auer) and in 1918 going with him to America.

Seidl, Anton (Pest, 1850–1898, New York). Distinguished Hungarian conductor, trained at the Leipzig Conservatory, in 1872 engaged as chorusmaster for the Vienna Opera under Richter, but transferred to Bayreuth as Wagner's helper in preparing the scores for the *Ring* premières, at which he assisted. In 1879 he became associated with Angelo Neumann at the Leipzig Opera, participated in the latter's representations there and elsewhere of the *Ring* dramas and in 1883–85 was conductor under his management at the Bremen Opera, and there married the soprano Auguste Krauss. In 1885 he came to the Metropolitan, New York, to succeed Damrosch, continuing there in the highest regard except in 1892–95, when German operas were not given. He directed the American premières of all the later Wagnerian works (from *Die Meistersinger* in 1886 to the *Ring* complete in 1889). From 1891 he was also conductor of the Philharmonic and in 1897 appeared as guest-conductor at Covent Garden, London, and at Bayreuth. His masterly interpretations of Wagner not only gave him fame, but had permanent influence in establishing the Wagnerian style in public favor. Memoirs by Krehbiel, 1898, and (anonymous), 1899. *G*, *A*.

Seidl, Arthur (Munich, 1863). Eminent Bavarian literary scholar, trained at the Heffner Music School in Ratisbon, the Munich Conservatory and Tübingen, Berlin and Leipzig Universities (Ph.D. 1887), with much special music-study, in 1888–90 visiting German and Austrian libraries, in 1890–93 and '98–99 engaged in literary work at Weimar, from 1893 critic at Dresden, in 1897–98 at Hamburg and from 1899 for the *Neueste Nachrichten* at Munich. In 1903–19 he served as music-dramaturgist at the Dessau Opera and in 1904–09 lectured on history and æsthetics at the Leipzig Conservatory. Author of *Vom Musikalisch-Erhabenen*, 1887 (2d ed. 1907), *Zur Gesch. d. Erhabenheitsbegriffs seit Kant*, 1889, *Hat Wagner eine Schule hinterlassen?*, 1892, a character-study of Strauss (1896, with Klatte), *Moderner Geist in d. deutschen Tonkunst*, 1900 (2d ed. 1912), *Wagneriana*, 3 vols. 1901–02, *Moderne Dirigenten*, 1902, *Kunst u. Kultur*, 1902, *Festschrift* for the Jubilee of the Allgem. deutsche Musikverein, 1911, *Die Hellerauer Schulfest u. d. Bildungsanstalt Jaques-Dalcroze*, 1912, *Ascania* [ten years in Anhalt], 1913, *Wagners Parsifal*, 1914, *Neue Wagneriana*, 3 vols. 1914, *Zur modernen Tonkunst*, 2 vols. 1914, *Zur Musikdramaturgie*, 2 vols. 1914–15, and *Lisztiana*, 1914 (edited from Lina Ramann's papers). Since 1917 he has edited the book-series *Die Musik* (begun in 1904 by Strauss). In 1904 he gained the title of professor. Sketch by Frankenstein, 1913.

Seifert, Uso (n. Hildburghausen, 1852–1912, Dresden). Saxon piano-teacher, pupil of the Dresden Conservatory and from about 1875 teacher there. In his later years he was organist at the Reformed Church. Wrote an overture, many notable organ-pieces, piano-pieces and a method, men's choruses and songs.

Seiffert, Max (Beeskow, 1868). Eminent Prussian musicologist, trained at Berlin University (Ph.D. 1891) and since then diligently active as writer and editor. Author of a thesis on Sweelinck and his pupils (1891), *Gesch. d. Klaviermusik*, 1899–1901 (issued as 3d ed. of Weitzmann's book, but really original), and *Ein Archiv für deutsche Musikgeschichte*, 1914, besides important contributions to the many works that he has edited for the German, Bavarian, Austrian and Dutch *Denkmäler*. In 1904–14 he edited the *I. M. G. Sammelbde.* and since 1918 the *Archiv für Musikwissenschaft*. He is engaged on the completion of the biography of Handel begun by Chrysander. Since 1907 he has been royal professor and from 1914 member of the Akademie. *G*.

Seifriz, Max (Rottweil, 1827–1885, Stuttgart). Würtemberger violinist, pupil of Täglichsbeck, from 1841 in the Hechingen court-band, from 1849 at the Zurich Opera, in 1857 court-director at Löwenberg (to Prince Hohenzollern) and from 1870 court-director at Stuttgart. Wrote music for *Die Jungfrau von Orleans*, a symphony, an overture, the cantata *Ariadne auf Naxos*, many choruses and a violin-method (with E. Singer).

Seiler, Emma (Würzburg, 1821– ? , Philadelphia). Bavarian singing-teacher, pupil of Wieck and Helmholtz, becoming a recognized vocal specialist. In 1866 she removed to Philadelphia and opened a school. Author of *Altes u. Neues über d. Ausbildung d. Gesangorgans*, 1861, *The Voice in Singing*, 1869, and *The Voice in Speaking*, 1875. *A*.

Seiss, Isidor Wilhelm (Dresden, 1840–1905, Cologne). Saxon pianist, pupil of Wieck, Jul. Otto and Hauptmann, making some tours, from 1871 a valued teacher at the Cologne Conservatory, besides conducting the Musikalische Gesellschaft (till 1900). Wrote many effective piano-pieces and arrangements, an orchestral *Feierliche Szene und Marsch*, a 'cello-adagio and an opera. *G*.

Seitz, Friedrich [Fritz] (n. Gotha, 1848). Saxon violinist, pupil and son-in-law of Uhlrich, with further study under Lauterbach, from about 1875 active at Sondershausen and Magdeburg and since 1884 concertmaster of the Dessau court-orchestra. Has written a piano-quartet and various pieces for violin and for 'cello.

Séjan, Nicolas (Paris, 1745–1819, do.). Noted French organist, pupil of Forqueray, from 1760 at St.-André-des-Arts, from 1772 one of four players at Notre-Dame and from 1783 at St.-Sulpice, besides from 1789 serving at the

Chapelle Royale and teaching at the École Royale. The Revolution deprived him all of these posts. But from 1807 he was at the Invalides and from 1814 again at the Chapelle Royale. Wrote some piano-trios, violin- and piano-sonatas, etc. His son **Louis** (1786–1849) succeeded him at St.-Sulpice and the Chapelle Royale.

Sekles, Bernhard (Frankfort, 1872). Hessian composer, trained at the Hoch Conservatory and from 1896 teacher there (after service from 1893 as theater-conductor at Heidelberg and Mayence). Has written the opera *Schahrazade*, 1917, the dance-play *Der Zwerg und die Infantin*, 1913, the burlesque *Die Hochzeit des Faun*, 1921, the symphonic poem *Aus den Gärten der Semiramis*, the orchestral *Kleine Suite* and *Die Temperamente*, a serenade for eleven instruments, a Passacaglia and Fugue for string-quartet, a 'cello-sonata, piano-pieces, men's and women's choruses and many songs, besides a text-book in dictation (1905).

Selby, Bertram Luard (Ightham, 1853–1918, Rochester). Able English organist, pupil of the Leipzig Conservatory, in 1881–83 playing at Salisbury Cathedral, from 1884 in Torquay, from 1886 at St. Barnabas (Pimlico) in London and in 1900–16 at Rochester Cathedral, following John Hopkins. Wrote the operas *The Ring*, 1886, and *Adela*, 1888, music for *Helena in Troas* (1886), an operetta or duologue (1896), an orchestral *Idyll*, 1897, 2 piano-quintets, a violin-suite and sonata, a piano-suite and many pieces, excellent organ-pieces, services, anthems, part-songs, songs and a school-cantata. *G.*

Selby, William (1738–1798, Boston). An English organist who came to America about 1771, from 1774 was at Trinity Church, Newport, and from 1777 at King's Chapel in Boston, where he long remained influential as player on both organ and harpsichord, teacher and concert-promoter. Wrote a harpsichord-concerto, a quartet-sonata, organ-pieces, anthems and songs. *A.*

Seligmann, Hippolyte Prosper (Paris, 1817–1882, Monte Carlo). Able French 'cellist, pupil of the Paris Conservatory, from about 1840 making extensive tours. Wrote many violin-pieces and études and 2 sets of songs.

Selle, Thomas (1599–1663). 17th C.

Sellner, Joseph (Landau, 1787–1843, Vienna). Famous Bavarian oboist, from 1805 in Austrian military-bands, from 1811 at the National Opera at Prague, where he was associated with Weber and studied composition under Tomaschek, and from 1817 at the Vienna Opera, besides teaching at the Conservatory from 1821 and till 1838 leading the students' concerts there. Wrote an oboe-concerto, 3 concertinos, a double concerto, a quartet for oboe and strings, etc., and a superior *Oboen-Schule*, which is still standard.

Selmer, Johan (Christiania, 1844–1910, Venice). Eminent Norwegian composer, trained at the Paris and Leipzig Conservatories, with a governmental scholarship later. In 1882–86 he conducted the Philharmonic at Christiania and then devoted himself to composition, mostly abroad. Wrote the symphonic poem *Prometheus*, the suite *In der Bergen*, the orchestral *Scène Funèbre*, *Nordischer Festzug*, *Finnländische Festklänge* and *Karneval in Flandern*, the choral works *Nordens Aand*, *Zug der Türken gegen Athen*, *Hilsen til Nidaros*, and *Der Selbstmörder und die Pilger*, the solo-scenas *Fortunios Lied*, *La Captive*, *Wunsch*, *Erwartung* and poems by Shelley and Jacobsen, political songs for unison-chorus with orchestra, *a cappella* men's choruses, duets, many songs and folk-song arrangements. Sketch by P. Merkel, 1904.

Selneccer, Nikolaus (1528–1592). 16th C. *G.*

Sembach, Johannes (Berlin, 1881). Eminent Prussian operatic tenor, pupil of Wichmann, Irrgang, F. Schmidt and the Stern Conservatory (Berlin), serving as organist when but fourteen and from about 1900 becoming known in operettas, from 1903 at the Vienna Opera under Mahler, in 1907–13 at the Dresden Opera, with a visit to London in 1910 and a sojourn at Paris in 1911–12 for study with Jean de Reszké. From 1914 he became a favorite at Covent Garden, the Berlin Opera and the Metropolitan, New York. Besides his large operatic repertory he is noted as a finished lieder-singer. He sang at the premières of Grünfeld's *Die Schönen von Fogaras* (1907), Strauss' *Elektra* (1909), Kaskel's *Der Gefangene der Zarin* (1910), De Koven's *Canterbury Pilgrims* (1917), etc. Has written about 100 marches, dances and songs.

Sembrich, Marcella [**Praxede Marcelline Kochanska**] (Wisniewczyk, 1858), deriving her name Sembrich from her mother. Distinguished Galician (Polish) operatic soprano, precociously developed by her father as pianist and violinist and at the Lemberg Conservatory, at sixteen turning to vocal study under Rokitansky, Stengel (whom she married in 1877) and the Lampertis. Her début in opera was at Athens in 1877, followed by engagements at Dresden in 1878–80, at Covent Garden, London, in 1880–85 and at the Metropolitan, New York, from 1884 till her retirement in 1909, but with numerous appearances elsewhere in all parts of Europe. Throughout her career she has been in constant request for oratorio and concert. Her voice is a singularly perfect and brilliant one, adapted to every demand of lyric and coloratura music. She has instinctively avoided the heavier rôles of Wagner, Verdi (in his later works) and the intensely dramatic school. Her song-repertory includes all leading works in many languages. During the World War she was prominent in Polish relief-work in New York. Her husband died in 1917. *G, A.*

Semet, Théophile Aimé Émile (Lille, 1824–1888, n. Paris). French light-opera composer, pupil of Halévy, for many years timpanist at the Opéra. Wrote *Nuits d'Espagne*, 1857, *La Demoiselle d'Honneur*, 1857, *Gil Blas*, 1860, *Ondine*, 1863, and *La Petite Fadette*, 1869, a cantata (1862), fine part-songs, songs, etc. *G.*

Senaillé, Jean Baptiste (Paris, 1687–1730, do.). Able French violinist, pupil of Queversin, Baptiste Anet and Vitali, from about 1720 in the court-band at Paris. His playing and teaching helped to advance Italian standards in France. Wrote 50 sonatas (1710–27). *G.*

Senefelder, Alois (Prague, 1771–1834, Munich). Bohemian printer, with Gleissner the first to apply lithography commercially to music-printing. In 1799 he worked for André at Offenbach and in 1800 set up for himself at Vienna. Memoir by Pfeilschmidt, 1877.

Senesino [Francesco Bernardi] (Siena, 1680–1750?) Famous Italian artificial mezzo-soprano, pupil of Bernacchi, in 1719 appearing at Dresden and from 1720 in high favor in London, until 1733 under Handel. About 1735 he returned to Italy. *G.*

Senff, Bartholf Wilhelm (n. Coburg, 1815–1900, Badenweiler). Important Saxon music-publisher, trained under Kistner in Leipzig, in 1847 establishing his own business. From 1843 he issued the valuable *Signale für die Musikalische Welt*. In 1907 the business was purchased by Simrock. *G.*

Senfl, Ludwig (?1492–1555). 16th C. *G.*

Senger-Bettaque, Katharina (Berlin, 1862). Able Prussian operatic soprano, pupil of H. Dorn, in 1879 appearing at Berlin, in 1880–82 at Mayence, in 1883–84 at Leipzig, from 1884 at Rotterdam, in 1888–92 at Bremen, from 1893 at Hamburg, from 1895 at Munich (both Hofoper and Prinzregenten) and since 1906 at Stuttgart. In 1888–89 and 1904–05 she also sang at the Metropolitan, New York. She is specially successful in Wagnerian rôles. In 1895 she married the actor and manager Senger (d. 1902) and later the engineer Klein. She holds court-titles from Bavaria and Würtemberg.

Senilov, Vladimir Alexeievitch (Vyatka, 1875). Russian composer, pupil of Riemann and the Petrograd Conservatory. Has written a symphony, 4 symphonic poems, an overture, a *Poëme* for 'cello and orchestra, 2 string-quartets, choruses and solos with orchestra, 3 operas, songs, etc.

Senkrah [Arma Loretta Hoffmann, née Harkness] (New York, 1864–1900, Weimar). American violinist, pupil of Hilf, Wieniawski and Massart, from 1882 making successful tours in Europe. *A.*

Seppilli, Armando (b. 1860). Italian conductor and composer of the operas *La Nave Rossa*, 1907, and *Cingallegra*, 1912 (both at Milan), besides the early *Andrea di Francia* (1888, offered for the Sonzogno prize).

Serassi, Giuseppe (Bergamo, 1750–1817, do.). Noted Italian organ-maker, active in developing a business founded at Bergamo by his grandfather. He was followed by his two sons. Their output to 1815 was nearly 350 organs and by 1852 over 650, including the best in Italy.

Sérieux, Jean Marie Charles Auguste (Amiens, 1865). French theorist, originally trained in law, then pupil of Barthe, Gédalge and d'Indy, from 1900 assisting the latter at the Schola Cantorum and helping on his *Cours de Composition* (1903–09). Author of *Les Trois États de la Tonalité*, 1909, a sketch of d'Indy (1914) and many articles in periodicals. Has also written a violin-sonata (1904), the scena *La Voie Lactée*, organ- and piano-pieces, songs, etc.

Sermisy, Claude de (?1490–1562). 16th C. *G.*

Serov [Sierov], Alexander Nikolaievitch (Petrograd, 1820–1871, do.). Gifted Russian critic and composer, educated as a lawyer and till about 1850 in the civil service, in music almost wholly self-taught. Even after entering on musical activity he still held posts in the Interior and Postal Offices. From 1851 he began writing articles extolling Western music and lamenting Russian nationalism, thus coming into sharp collision with his close friend Stassov and the New Russian group. Later he became a strong partisan of Wagner. In 1859 and '64 he lectured at Petrograd University, in 1865 at Moscow and in 1866 for the Imperial Musical Society. In 1863 his opera *Judith* at once set him in the front rank of national composers and it was shortly followed by others of less vigor during his few remaining years. His works include the operas *Judith*, 1863, *Rognieda*, 1865, *The Power of Evil* (completed by his wife, scored by Soloviev and given 1871) and sketches of *Christmas Eve* (later made into a suite by his wife), incidental music to *Nero*, an orchestral *Danse Cosaque*, a setting of Schiller's *Lied von der Glocke*, a *Christmas Song*, Ave Maria (1868, for Patti) and Stabat Mater, dances and an *Ouverture d'une Comédie* for piano (4 hands). His opera-librettos were original. Many of his essays were collected in 1892–95 (4 vols.). His letters to his sister were published in 1896. Memoir by Findeisen, 1900. *G.*

Serova [Sierova], Valentina Semenovna, née Bergmann (Moscow, 1846), wife of the above. Russian composer, for a time at the Petrograd Conservatory, then pupil of her future husband (married in 1867). Besides assisting him in both criticism and composition, wrote the operas *Uriel Akosta*, 1885, and *Ilya Muromets*, 1899, with 2 others not given. *G.*

Serpette, Henri Charles Antoine Gaston (Nantes, 1846–1904, Paris). French light-opera composer, trained at the Paris Conservatory (Prix de Rome, 1871). Wrote about 30 operettas and other stage-works, from *La Branche Cassée*, 1874, to *Le Carillon*, 1896, and the cantata *Jeanne d'Arc*, 1871. *G.*

Serrão y Ruiz, Emilio (Victoria, 1850). Spanish conductor and composer, pianist to the Infanta Isabella (Countess Girgenti), long director of the Madrid Opera and professor at the Conservatory. Has written the operas *Mitridates*, 1882, *Doña Juana la Loca*, 1890, *Irene de Otranto*, 1891, and *Gonzalo de Córdoba*, 1898, and much piano-music. *G.*

Serrao, Paolo (Filadelfia, 1830–1907, Naples). Able Italian (Calabrian) composer, trained at the Naples Conservatory and from 1863 a

valued teacher there. Wrote the operas *Pergolesi*, 1857, *La Duchessa di Guisa*, 1865, *Il Figliuol Prodigo*, 1868, and two not given, an oratorio, a mass, a Requiem and much other sacred music, a symphony in honor of Mercadante, an overture, etc.

Serre, Jean Adam (Geneva, 1704– ?). Swiss painter and musical theorist, author of several essays on acoustics and harmony (1742–63), discussing the theories of Blainville, Rameau and others.

Servais, Adrien François (Hal, 1807–1866, do.). Eminent Belgian 'cellist, pupil of his father and the Brussels Conservatory, from about 1830 playing in the opera-orchestra, from 1834 touring as virtuoso throughout Europe and in Siberia, and after 1848 teaching at the Brussels Conservatory with marked success. He was sometimes called ' the Paganini of the 'cello '. Wrote 3 concertos, 16 fantasias with orchestra, many duos (with violin), études, etc. *G.*

Servais, François Matthieu (1852–1901, Asnières), adopted son of the above. Belgian pianist and conductor, active at Brussels in giving orchestral concerts and producing Wagner's *Holländer* and *Siegfried* at La Monnaie. His opera *Yon*, 1899 (Karlsruhe), the fruit of long effort, failed of success.

Servais, Joseph (Hal, 1850–1885, do.), son of Adrien above. Gifted 'cellist, pupil of his father, with whom he played in 1867, becoming soloist at Weimar in 1869–70 and from 1872 teacher at the Brussels Conservatory and playing in quartet with Hubay. Wrote a string-quartet. Both he and his father used a remarkable Stradivari, given to the former by Princess Yusupov. *G.*

Servières, Georges (Fréjus, 1858). French novelist and critic, author of works on Wagner (1887, '95), Weber (1906) and Chabrier (1911), *La Musique Française Moderne*, 1897, and *Épisodes d' Histoire Musicale*, 1914, besides able articles in periodicals and translations of the texts of Weber's *Freischütz* and Wagner's *Tristan*.

Setaccioli, Giacomo (Corneto, 1868). Important Italian composer, pupil of the Accademia S. Cecilia in Rome and later professor there. Has written the operas *La Sorella di Mark*, 1896, and *Adriana Lecouvreur*, 1907, a symphony, an orchestral fugue and *Marcia Solenne*, an Allegro for piano and orchestra, the symphonic poems *La Morte di Gaulo* and *Quadro Sinfonico* (with chorus), a suite for strings and harp, a wind-nonet, a string-quartet, a prelude and fugue for organ, a Requiem in memory of Humbert I (1900), the choral work *Cantica, a cappella* motets, songs and piano-pieces. Author of *Debussy è un Innovatore?*, 1910, and a translation of Riemann's *Harmonielehre* (1906).

Ševčik, Otokar Josef (Horaždowitz, 1852). Eminent Bohemian violinist and teacher, pupil of his father and the Prague Conservatory, in 1870–73 concertmaster at the Mozarteum in Salzburg, in 1873–74 at the Theater an der Wien in Vienna, from 1875 teacher at the Kiev Music School, in 1892–1906 at the Prague Conservatory and from 1909 head of the Violin Master-School of the Vienna Academie, but has lately taught in the United States. He has attained extraordinary success with his pupils, using a method of great originality and thoroughness. Has written a series of text-books and studies that have had wide currency. *G.*

Sévérac, Déodat de (St. Félix de Caraman, 1873–1921, Céret). Gifted French composer, pupil of the Toulouse Conservatory and the Schola Cantorum in Paris, from 1907 active in Paris or at his birthplace. Wrote the operas *Le Cœur du Moulin*, 1909, *Les Princesses d' Hokifari* and *L'Étudiant de Vich* (both not given), music for Damard's *Mirage* (1905), Sicard's *Héliogabale* (1910), Navarre's *Muguetto* (1911) and Verhaeren's *Hélène de Sparte* (1912), the symphonic poems *Nymphes au Crépuscule*, *Tryptique*, *Les Grenouilles* and *Nausikaa*, the orchestral suite *Didon et Enée* (lost), a serenade for flute and piano-sextet, the suite *Le Parc aux Cerfs* for oboe and piano-sextet, the suite *Les Muses Sylvestres* for piano and double quintet, an organ-suite, a piano-sonata, the piano-suites *Le Chant de la Terre* (7 movements), *En Languedoc* (5 do.) and *Petite*, other piano-pieces, songs and collections of folk-songs. He was active in the Société Nationale in furthering progressive ideas. Memoir by Moulin, 1922, and see Séré, *Musiciens d' Aujourd'hui*, 1911.

Severi, Francesco (? –1630). 17th C.

Severn, Edmund (Nottingham, 1862). Talented English violinist and composer, pupil in America of his father, Milcke, B. Listemann and Chadwick, then of Wirth and Ph. Scharwenka, from 1890 active at Springfield, Mass., as soloist and leader of quartets and choruses, and since 1897 living in New York, in 1900–07 often on tour and in 1907–14 lecturing for the Board of Education. Has written the symphonic poems *Lancelot and Elaine*, 1895, and *Abelard and Héloïse*, 1915, 2 overtures, an orchestral Polonaise and Gavotte, an orchestral fantasy on *The Tempest*, a violin-concerto, 2 string-quartets, a piano-trio (1898), a violin-sonata, the violin-suites *Oriental* (1900), *Italian* (1904) and *From Old New England* (1912), a suite for two violins (1914), many violin-pieces and studies, the cantata *Jephtha's Daughter*, 1896, choruses, songs, etc., besides a method. *A.*

Seydel, Martin (n. Leipzig, 1871). Saxon vocal specialist, educated at Leipzig University (Ph.D. 1894) and from 1900 instructor there, gaining the title of professor in 1913. Author of *Schopenhauers Metaphysik d. Musik*, 1894, *Ueber Stimme u. Sprache*, 1902, and *Grundfragen d. Stimmkunde*, 1909.

Seydelmann, Franz (Dresden, 1748–1806, do.). Noted Saxon composer, pupil of his father, with Italian study (as protégé of the Elector), from 1772 one of the composers to the Dresden court (with Schuster), later in charge of the court-choir (with Naumann and Schuster) and

from 1787 court-director, besides acting as cembalist at the Opera. Wrote several Italian operas, the singspiel *Arsene*, 1779, a Requiem, 36 masses, 40 Psalms, cantatas, duets, songs, sonatas for violin, for flute and for piano, etc. Monograph by Speyer, 1909.

Seyffarth, Ernst Hermann (Crefeld, 1859). Rhenish choral conductor and composer, trained at the Cologne Conservatory and the Berlin Hochschule, from 1887 leader of the Freiburg Liedertafel and since 1892 conductor of the Neue Singverein in Stuttgart and also later teacher at the Conservatory, receiving the title of royal professor in 1897. Has written a symphony, orchestral variations and the pieces *Thusnelda* and *Trauerfeier für eine Frühentschlafene*, a string-quartet, a piano-quartet, a violin-sonata, a piano-sonata, the choral works *Schicksalsgesang*, *Zum Gedächtnis*, *Aus Deutschlands grosser Zeit* and *Festgesang*, the scena *Friede*, the cycle *Vom Schwarzwald bis zum Rhein* and other songs, choruses and the opera *Die Glocken von Plurs*, 1912.

Seyfried, Ignaz Xaver, Ritter von (Vienna, 1776–1841, do.). Austrian conductor and composer, pupil of Koželuch, Albrechtsberger and Winter, from 1797 conductor for Schikaneder and in 1801–28 at the Theater an der Wien. Wrote over 100 stage-works, including operas, operettas, singspiele, melodramas, the biblical dramas *Saul*, 1810, *Abraham*, 1817, *Die Maccabäer*, 1818, *Noah*, 1819, and *Moses*, etc., a great quantity of church-music, symphonies, quartets, piano-pieces, etc., besides pasticcios from Mozart and Haydn. He wrote much for the *Neue Zeitschrift*, *Allgem. Musikal. Zeitung* and *Cäcilia*, as well as for Schilling's *Lexikon*, and edited Albrechtsberger's and Preindl's works on theory, with Beethoven's exercises in harmony and counterpoint (1832). He was a member of numerous societies and taught many pupils of note. *G.*

Sgambati, Giovanni (Rome, 1843–1914, do.). Distinguished Italian pianist, conductor and composer (English mother), precociously developed by Barbieri and Natalucci so that he appeared in public from his sixth year, later pupil of Liszt. In 1860 he settled in Rome as player and soon as conductor of important orchestral concerts at the Sala Dante (introducing many masterpieces previously unheard there), besides making occasional trips abroad. In 1869 he visited Germany with Liszt and began to know Wagner's works, while in 1876 the latter first heard some of the Italian's in Rome, immediately recommending him to the publisher Schott. In 1882 he appeared in London and in 1884 at Paris. Meanwhile at Rome in 1866 he joined Pinelli in starting chamber-music concerts and in 1869 began free piano-instruction at the Accademia S. Cecilia, this being the first step toward the founding of its Liceo Musicale in 1877. Here he became chief piano-teacher. For many years he was pianist to the Queen and director of her Quintet. In 1903 he made a brilliant trip to Russia. His significance lay not so much in the absolute originality of his composition as in his resolute devotion to instrumental music at a time when it was generally neglected in Italy. His efforts opened a period of significant progress. His works include

For orchestra—symphonies in D and E-flat; overtures *Solennelle* and for *Cola di Rienzi*; *Epitalamio Sinfonico*, 1887 (for the Duke of Aosta's wedding); piano-concerto in G min.; *Te Deum Laudamus* (also for strings and organ).

Chamber-works—piano-quintets in F min. and B-flat; string-quartet in D-flat (last part in C-sharp min.); 3 violin-pieces.

For piano—Prelude and Fugue in E-flat min.; suite (5 movements); 6 *Notturni*; 8 *Fogli Volanti*; 6 *Pièces Lyriques*; 12 Mélodies Poétiques; 2 Études; Gavotte; Romanza; a few other pieces. Transcriptions of a melody from Gluck's *Orfeo*, of Chopin's *Canzone Lituana* and of Liszt's *Die Ideale* (4 hands).

For voice—*Messa da Requiem* (in memory of Humbert I); about 35 songs.

Memoirs by De Angelis, 1912 (in *Rivista Musicale*), and Bonaventura, 1914 (in *La Nuova Musica*). *G.*

Shakespeare, William (Croydon, 1849). Eminent English tenor and vocal teacher, pupil of Molique, the Royal Academy, London (Mendelssohn Scholar), Reinecke and Lamperti, from 1875 singing in concert and oratorio and from 1878 professor at the Royal Academy (many notable pupils). In 1880–86 he also conducted the Academy concerts and in 1901–05 those of the Strolling Players' Orchestral Society. Has written a symphony, several overtures, a piano-concerto, 2 string-quartets, a piano-trio, etc. Author of the important *The Art of Singing*, 2 parts, 1900–01. *G.*

Shaliapin, Fedor Ivanovitch (Kazan, 1873). Remarkable Russian operatic bass, first appearing without training with a traveling troupe, then pupil of Usatov, making his formal début in 1894 at Petrograd and soon displaying extraordinary powers of vocal and dramatic interpretation, especially in Russian works. From 1901 he began to be known in Italy and in 1906 in Paris and New York, entering on a prolonged career of international fame. *G.*

Shapleigh, Bertram (Boston, 1871). American composer, pupil of the New England Conservatory (Boston), also trained in medicine and as art-critic. From 1898 he lived not far from London, cultivating a large estate, but in 1915 his house was burnt and his valuable library destroyed. He then returned to New York. Has written several operas (not given), 2 symphonies, a *Symphonic Prelude*, 3 *Consolations*, the orchestral suites *Rámáyana* and *Gur Amir*, the tone-poem *Mirage* (with chorus), a *Poem* for 'cello and orchestra, a string-quartet, a piano-trio, violin- and 'cello-pieces, the choral works *The Raven*, *The Dance of the Dervishes*, *The Fir-Tree and the Brook*, *The Tale of the Dismal Swamp* and *Vedic Hymn*, the cycle *Romance of the Year* for solo and small chorus, a mass and other Catholic music, a cantata, over 100 songs (many on Oriental themes) and many

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piano-pieces. Many of his texts are by his wife, née Mabelle Carpenter. He has acted as adviser for Breitkopf & Härtel, lectured on art-topics and edited *The Concert-Program Exchange*, besides publishing poems. *A.*

Sharp, Cecil James (London, 1859). English lawyer and folk-music specialist, educated at Cambridge University, in 1882–91 at Adelaide (South Australia) in judicial work, also being organist at the Cathedral and director of the Philharmonic. In 1893–96 he conducted the Finsbury Choral Society (London), in 1896–1905 was head of the Hampstead Conservatory (London) and since 1911 has directed the Folk-Dance Society and the School of Folk-Song and Dance (Stratford), visiting America in search of folk-music material. Author of *English Folk-Song*, 1907, *Folk-Dancing and Singing in Schools*, 1913, '14, and a long list of collections of songs and dances from different parts of England (from 1902) and from the Appalachian region in America (1917). *A.*

Sharpe, Cedric (London, 1891). English 'cellist, pupil of the Royal College, London, from 1915 a member of the Philharmonic Quartet and since 1920 a leading player in the Albert Hall Orchestra.

Sharpe, Herbert Francis (Halifax, 1861). English pianist, pupil of the National Training School (London), from 1882 appearing widely as soloist and in trio in 1899–1902, since 1884 teacher and from 1890 examiner at the Royal College. Has written a comic opera, an overture, violin- and flute-pieces, piano-music and a *Pianoforte School* (with Lucas), part-songs and songs. *G.*

Shattuck, Arthur (Neenah, Wis. 1881). American pianist, pupil of Leschetizky, making his début in 1901 at Copenhagen and then touring throughout Europe (as far as Egypt in the East and also to Iceland), with visits to America in 1911–12 and since 1915. *A.*

Shaw, Mary, née Postans (London, 1814–1876, Hadleigh). Gifted English contralto, pupil of the Royal Academy (London) and of G. Smart, from 1834 appearing in concert and from 1839 also in opera (including premières of Mendelssohn's *St. Paul*, 1836, and of Verdi's *Oberto*, 1839). In 1844 her career was ended by the shock of her husband's insanity. *G.*

Shedlock, John South (Reading, 1843–1919, London). English critic, pupil of E. Lübeck and Lalo, from about 1865 teacher in London, from 1879 critic for the *Academy* and in 1901–16 for the *Athenæum*, besides lecturing somewhat at the Royal Academy. Author of *The Pianoforte Sonata*, 1895, a life of Beethoven (1903), articles on Beethoven's sketch-books (1892) and Cramer's studies (1893), and a translation of Riemann's *Lexikon*, 4th ed. (1899), besides an edition of Kuhnau's Bible-sonatas (1895).

Shelley, Harry Rowe (New Haven, Conn. 1858). Noted American organist and composer, pupil of Stoeckel, Buck, Vogrich and Dvořák, from 1878 at the Church of the Pilgrims, Plymouth Church (1881–87) and other Brooklyn churches, since 1899 at the Fifth Avenue Baptist Church, New York, besides teaching at the Am. Institute of Applied Music. Has written 2 symphonies, an overture, the orchestral suite *Souvenir de Baden-Baden*, a violin-concerto, a piano-fantasia with orchestra, the cantatas *The Inheritance Divine*, *Vexilla Regis*, 1894, *Death and Life* and *Lochinvar's Ride*, 1915, many effective anthems, songs and piano-pieces, with many organ-transcriptions and collections of organ-pieces. *A.*

Shepard, Frank Hartson (Bethel, Conn. 1863–1913, Orange, N. J.). American organist and teacher, pupil of Eugene Thayer and the Leipzig Conservatory, from 1891 (with his wife) directing a piano-school at Orange. Author of various text-books, including *Harmony Simplified*. *A.*

Shepard, Thomas Griffin (Madison, Conn. 1848–1905, Brooklyn). American organist, pupil of G. W. and J. P. Morgan, from 1865 at various churches in New Haven, Conn., and leader of choral societies. Wrote the cantata *The Word Made Flesh*, many anthems, songs and the comic opera *Pennikeese*. *A.*

Shepherd, Arthur (Paris, Idaho, 1880). American conductor and composer, trained at the New England Conservatory (Boston), where, after ten years in Salt Lake City, he taught in 1908–20. From 1914 he directed the Musical Art Society and in 1917 followed Clifton as head of the Cecilia. Since 1920 he has been assistant-conductor of the Cleveland Orchestra. Has written the overtures *Joyeuse* (Paderewski prize, 1902), *The Festival of Youth*, 1915, and *The Nuptials of Attila*, an orchestral suite, a *Humoreske* for piano and orchestra, a piano-sonata (prize, 1909), variations and other pieces, the choral works *Song of the Sea-Wind* and *The City of the Sea*, choruses and songs. *A.*

Shepherd, John. 16th C. *G.*

Sheremetiev, Alexander Dmitrievitch (b. 1859). Russian music-patron at Petrograd, from 1882 maintaining a symphony-orchestra, from 1884 a choir (led by Archangelsky) and from 1898 popular orchestral concerts (led by himself and Vladimirov). Has written for orchestra and choir. [His father long maintained a noted choir, led by Lomakin.] *G.*

Sherwood, Percy (Dresden, 1866). English-Saxon pianist and composer, pupil of H. Scholtz and the Dresden Conservatory (Mendelssohn prize, 1889) and from 1890 teacher there, in 1911 gaining the title of royal professor. Has written 2 symphonies, several overtures, a piano-quintet, a violin- and 2 'cello-sonatas, a suite for two violins, a clarinet-suite, 2 piano-sonatas, other pieces, songs and a Requiem. *G.*

Sherwood, William Hall (Lyons, N. Y. 1854–1911, Chicago). Eminent American pianist, pupil of his father, Wm. Mason, Kullak, Weitzmann, Doppler, Deppe, Richter and Liszt, appearing in Europe in 1875 and from 1876 in America, where he soon became widely known

as soloist. After teaching in Boston and New York, from 1889 he was head of the piano-section of the Chicago Conservatory and in 1897 founded the Sherwood Piano School. In 1887 he married his pupil Estella F. Abrams, also a fine pianist. Wrote 2 piano-suites, dances and some other pieces. *A.*

Shield, William (Whickham, 1748–1829, London). English violist and composer, from about 1765 in theater-orchestras (as violinist) at Scarborough and London, in 1773–91 violist at the Opera and from 1778–97 composer at Covent Garden, continuing in theater-music till 1807. From 1817 he was Master of the King's Music. Wrote about 40 stage-pieces (from 1778), 6 string-trios, violin-duets, many popular songs and 2 text-books in harmony. *G.*

Shostakovsky, Peter Adamovitch (b. 1853). Russian pianist and conductor, appearing at Riga at fifteen, then pupil of the Petrograd Conservatory, Kullak and Liszt, for a time teacher at the Moscow Conservatory, in 1878 founder of a music-school there, which in 1883 he gave over to the new Philharmonic Society and which in 1886 was duly recognized as one of the national conservatories. Besides remaining its director he also led concerts by the Society and in 1889 and '94 conducted the Italian Opera, retiring in 1898.

Shudi. See Tschudi.

Sibelius, Jean (Tavastehus, 1865). Distinguished Finnish composer, pupil of the Helsingfors Conservatory and of Bargiel, A. Becker, Fuchs and Goldmark, from 1893 teacher at the Helsingfors Conservatory and the Philharmonic Orchestra School. His genius was early recognized by a grant of 3000 marks annually (1897–1907) from the Finnish government. His fame was much increased by a tour with the Helsingfors Philharmonic in 1900 throughout northern and western Europe and by his appearance at the Heidelberg Festival in 1901. In 1914 he came to America to conduct his *Aalottaret Oceanids* at the Norfolk (Conn.) Festival, receiving also a Mus.D. from Yale Univ. Without using much direct folk-song material, his style evidently rests upon an intensely national basis, developed with extraordinary vigor and assurance of artistic conception and grasp of harmonic, rhythmic and orchestral resource. His imagination tends to dwell upon the sombre and the weird, interpreted with great intellectual earnestness. His works include the following (opus-nos. in brackets):

Dramatic Works—*The Maid in the Tower*, 1896 (the first Finnish opera); *Scaramouche* (pantomime) [71]; music for Paul's *Christian II* [27] and *Die Sprache der Vögel*, Maeterlinck's *Pélleas et Mélisande*, Procope's *Belsazar*, Strindberg's *Svanehit* and Järnefelt's *Kuolema*; *The Wood-Nymph* (melodrama) [15].

Symphonies—1, E min. [39], 2, D [43], 3, C [52], 4, A min. [63], 5, E-flat (1916).

Symphonic Poems—*A Legend* [9], *Der Schwan von Tuonela* and *Lemminkäinen zieht heimwärts* [22], *Finlandia* [26], *Pohjola's Daughter* [49], *Nächtliche Ritt und Sonnenaufgang* [55], *Der Barde* [64], *Luonnotar* (with soprano) [70], *The Oceanids* [72].

Overtures—*Karelia* [10]; also in E and A min.

Suites—*Karelia* [11], in E-flat [25], from music for *Christian II* [27], *Pélleas* [46] and *Svanehit* [54] (last two for small orchestra), *Scènes Historiques* [66].

Violin-concerto in D min. [47]; 2 serenades for violin and orchestra [69].

Other orchestral pieces—*Spring-Song* [16]; *Romanze* (strings) [42]; *Valse Triste* from *Kuolema* [44]; *Die Dryade* and *Tanz-Intermezzo* [45]; *Gastmal* from *Belsazar* [51]; *Pan und Echo* (intermezzo) [53a]; *In Memoriam* (march) [59]; *Canzonetta* and *Valse Romantique* (strings) [62a].

Chamber-Music—string-quintet in G min.; string-quartets in D min. (*Voces Intimæ*) [56], A min. and B-flat; piano-quartet in C; variations in E-flat min. for string-quartet; string-trio in A..

For Piano—sonata in F [12]; 6 Impromptus [5]; *Kylliki* [41]; about 25 other pieces [24, 58, 67–8].

Vocal Works—for men's voices, *Athenians' Song* [31], *The Old Man*, part-songs [18, 21]; for women's voices, Impromptu [19]; for mixed voices, *Die gefangene Königin* [48], part-songs [23]. *Der Fährmanns Bräute* (baritone scena) [33]; about 50 highly individual songs [13, 17, 35–8, 50, 57, 60–1].

Sketches by Newmarch, 1905, and Niemann, 1917. *G, A.*

Siboni, Erik Anton Waldemar (Copenhagen, 1828–1892, do.), son of the following. Danish pianist and composer, pupil of Hartmann, Moscheles, Hauptmann and Sechter, from 1853 teacher in Copenhagen and in 1864–83 organist and teacher at the Sorö Academy. Among his early pupils were Princesses Alexandra and Dagmar, later Queen of England and Empress of Russia respectively. Wrote the operas *Loreley*, 1859, and *Carls II Flucht*, 1862, the choral works *The Battle of Murten*, *The Capture of Copenhagen*, Psalm 111 and Stabat Mater (Paris prize), 2 symphonies, 2 overtures, a piano-concerto, quartets, a trio, violin-, 'cello- and piano-sonatas, etc. *G.*

Siboni, Giuseppe (Forli, 1780–1839, Copenhagen). Italian tenor and conductor, from 1797 favorably known in Italy and at Prague, Vienna, London and Petrograd, in 1819 settling at Copenhagen as teacher in the opera-school and from 1827 head of his own school. Paër wrote several rôles for him. *G.*

Sichra, Andreas Ossipovitch (Vilna, 1772–1861, Petrograd). Russian guitarist, inventor of the 7-stringed instrument, for which he wrote many pieces and a method, besides issuing periodicals in 1802 (Moscow) and 1826–29 (Petrograd). See Russanov's work on the guitar (1901).

Sick, Theodor Bernhard (1827–1893, Copenhagen). Danish artillery-officer, self-taught in music, becoming a facile and effective composer of chamber-music (about 65 works).

Siebeck, Hermann (Eisleben, 1842–1920, Giessen). Saxon professor of philosophy, from 1875 at Basel University and from 1883 at Giessen, author of *Ueber musikal. Einfühlung*, 1906, *Grundfragen zur Psychologie u. Aesthetik d. Tonkunst*, 1909, and other writings on musical æsthetics.

Sieben, Wilhelm (Landau, 1881). Bavarian violinist and conductor, trained at the Munich Conservatory and by Sevčik and Berber, from 1905 teacher at the Munich Conservatory and leader of a Quartet, and since 1918 Brode's

successor as conductor of the Königsberg Philharmonie and Singakademie.

Siebenhaar, Malachias (1616–1685). 17th C.

Sieber, Ferdinand (Vienna, 1822–1895, Berlin). Noted Austrian vocal teacher, pupil of Mieksch and G. Ronconi, from about 1840 singing in opera, from 1848 teacher at Dresden and after 1854 at Berlin, where he attracted many pupils and was made royal professor in 1864. Wrote many songs, studies and vocalises, besides a series of text-books and a classified catalogue of 10,000 German songs, duets and terzets (1875).

Siegel, E. F. W. Firm of music-publishers at Leipzig, founded in 1846 by Siegel (d. 1869), who was followed by Richard Linnemann (1845–1909) and his sons Carl and Richard. They have specialized in choral music and in 1871–1916 issued the periodical *Die Sängerhalle* and since 1919 the *Archiv für Musikwissenschaft*. In 1903 they acquired the business of Fritzsch and in 1919 that of Kistner.

Siegel, Rudolf (Munich, 1878). Bavarian conductor and composer, pupil of Thiel, Humperdinck and Thuille, from about 1900 living in Berlin, in 1914–17 conductor of the Königsberg Akademie (orchestra) and since 1919 city-director at Crefeld and conductor of the Konzertverein. Has written the opera *Herr Dandolo*, 1914, an *Apostatenmarsch* for men's voices and orchestra, the orchestral *Heroische Tondichtung* and songs.

Sieveking, Martinus (Amsterdam, 1867). Noted Dutch pianist, pupil of his father and the Amsterdam Conservatory, with later study under Leschetizky, from about 1885 accompanist with the Lamoureux Orchestra (Paris) and on tour with Patti, in 1893–95 teacher in Lincoln, Neb. and in 1896–97 touring in America as soloist. After many years in Europe, with some concert-tours, in 1915 he started a school in New York to demonstrate a new method of rapidly acquiring virtuosity. Has written violin- and piano-pieces.

Siface [Giovanni Francesco Grossi] (1653–1697). 17th C. *G.*

Sighicelli, Antonio (Modena, 1802–1883, do.). Able Italian violinist and conductor, pupil of his grandfather and Mari, from about 1820 prominent in orchestras at Cento, Bologna and Ferrara and from 1835 conductor of the Modena court-orchestra and concertmaster at the theater. His son **Vincenzo** (1830–1905) was associated with him at Modena from 1849 and from 1855 was a favorite teacher in Paris.

Sigismondi, Giuseppe (Naples, 1739–1826, do.). Italian singing-teacher, from 1808 librarian at the Naples Conservatory, writing an opera (1767?), 4 oratorios, etc.

Sigwart, Botho [Sigwart Botho, Graf von Eulenburg] (1884–1915, in the Galician campaign). Prussian composer of the opera *Die Lieder des Euripides*, 1915, the melodramas *Hektors Bestattung* and *Ode de Sappho*, a symphony for organ and orchestra, a string-quartet, sonatas for violin, for viola d'amore and 2 for piano, many songs, etc.

Siklós, Albert (Pest, 1878). Hungarian pianist and composer, pupil of the Pest Akademie and from 1910 teacher there, besides connection with the Fodor Institut. Has written a suite for small orchestra, a piano-quintet, 'cello- and piano-pieces and several text-books in harmony, counterpoint, form and instrumentation.

Silas, Édouard (Amsterdam, 1827–1909, London). Able Dutch pianist, organist and composer, playing in public from his seventh year, pupil of Neher, Grua, Lacombe and the Paris Conservatory (in 1849 competing successfully against Saint-Saëns in organ-playing). From 1850 he lived in London, for years as organist at the Catholic Chapel at Kingston and later as teacher at the Guildhall School and the London Academy of Music. Wrote the opera *Nitocris* (not given), the oratorio *Joash*, 1863, a cantata, a mass (prize at the Belgian Exposition of 1866), canticles and much other Catholic church-music, 3 symphonies, overtures, other orchestral pieces, 3 piano-concertos, a nonet for strings and wind, 2 quintets, quartets, trios, sonatas and many pieces for organ and for piano, songs, etc., besides text-books in notation and harmony (1885). *G.*

Silbermann, Andreas (n. Freiberg, 1678–1734, Strasburg). Noted Saxon organ-maker, from 1703 settled in Strasburg, where he built the organ in the Cathedral. His skill was transmitted to three sons. *G.*

Silbermann, Gottfried (n. Freiberg, 1683–1753, Dresden), brother of the above. Famous Saxon maker of organs, clavichords and pianos, working mostly at Freiberg and Dresden (noted instruments in both places). From about 1730 he produced the first German pianos. From 1745 three or more of these were owned by Frederick the Great. He also invented the ' cembalo d' amour ' (a double-length clavichord, the tangents striking the strings in the center). *G.*

Silcher, Philipp Friedrich (n. Waiblingen, 1789–1860, Tübingen). Noted Würtemberger song-composer, pupil of his father and Auberlen, from about 1810 schoolmaster at Ludwigsburg, then at Stuttgart and from 1817 music-director at Tübingen University (Ph.D. 1852). Wrote numerous highly popular songs (for one, two or four voices), many chorales, men's choruses, etc., largely included in his *Sammlung deutscher Volkslieder*, 12 vols. Author of *Gesch. d. evangel. Kirchengesangs*, 1844, and a text-book in harmony (1851). Memoirs by Köstlin, 1877, and Prümers, 1910. *G.*

Siloti [Ziloti], Alexander (n. Kharkov, 1863). Eminent Russian pianist and conductor, pupil of the Moscow Conservatory and of Liszt, from 1880 appearing with marked success at Moscow and in 1887–90 professor at the Conservatory there. After about ten years on tour throughout western Europe, from 1901 he was regular or occasional conductor of the Moscow Philhar-

monic and from 1904 organized his own orchestra at Petrograd, with concerts there and elsewhere. One of Liszt's strongest pupils, he has had notable artistic triumphs everywhere. He visited America in 1898 and moved to New York in 1922. He arranged Bach's Concerto in D for piano, violin, flute and strings and Vivaldi's Concerto in D min. for small orchestra, and edited some of his own concert-pieces. *G.*

Silva, Andreas de. 16th C. *G.*

Silva, David Poll de (n. Bayonne, 1834–1875, Clermont). Talented French composer (blind), writing 3 operas, 2 oratorios, various other choral works, 2 symphonies, an overture, much chamber-music and many lesser works.

Silvani, Gioseffo Antonio (Bologna, 1672–1727?, do.). Italian church-musician, in 1702–25 maestro at S. Stefano in Bologna, publishing many masses, motets, litanies, etc. *G.*

Silver, Charles (Paris, 1868). French composer, pupil of the Paris Conservatory (Prix de Rome, 1891). Has written the operas *La Belle au Bois Dormant*, 1902, *Clos*, 1906, *Neigilde* (ballet-opera), 1908, and *Myriane*, 1913, the oratorio *Tobie*, other dramatic pieces, the overture *Bérénice*, 2 orchestral suites, songs, etc.

Silvestre, Armand (Paris, 1839–1901, Toulouse). French dramatist and poet, author of many noted opera-texts (as of Joncières' *Dimitri* (1876), Saint-Saëns' *Henri VIII* (1883), Godard's *Jocelyn* (1888) and Massenet's *Griselidis* (1901).

Simandl, Franz (Blatna, 1840–1912, Vienna). Bohemian double-bassist, long in the court-orchestra at Vienna and from 1869 teacher in the Conservatory. Wrote a concerto for his instrument, a *Konzertstück* and other pieces, besides an elaborate method and collections of concert-pieces and études.

Simon, Anton (b. 1851). French composer, pupil of the Paris Conservatory, from 1871 settled in Moscow, where at first he was conductor at the Bouffes, from 1891 teacher at the Philharmonic Music School and from 1897 also orchestra-intendant at the Imperial theaters and inspector at the Alexander Institute. Has written the operas *Rolla*, 1892, *Triumphant Love*, 1899, *The Fishers*, 1900, and *Esmeralda* (mimodrama), 1902, the ballets *The Stars* and *Living Flowers*, the symphonic poems *La Revue de Nuit* and *The Sinner*, 3 overtures, a suite, concertos for piano and for clarinet, other orchestral pieces, a string-quartet, 2 piano-trios, a brass-quartet, 22 pieces for 4–7 brass instruments, many piano-pieces (some for 4 hands), a mass and about 100 songs. *G.*

Simon, James (Berlin, 1880). Prussian writer and pianist, trained at the Berlin Hochschule and Meisterschule, as well as Munich University (Ph.D. 1904), since 1907 teacher at the Klindworth-Scharwenka Conservatory. Has written a piano-concerto and 6 books of songs, an essay on the romantic element in Vogler's works (1904), *Faust in der Musik*, 1906, and a study of Mozart's operatic orchestration, 1914 (in *Musik*).

Simon, Jean Henri (Antwerp, 1783–1861, do.). Belgian violinist, pupil of Lahoussaye, Rode, Gossec, Lesueur and Catel, from about 1810 prominent at Antwerp as teacher and player (Meerts, Janssens and Vieuxtemps among his pupils). Wrote 7 violin-concertos, a trio, fantasias, etc., the oratorio *Judith*, cantatas and church-music.

Simon, Prosper Charles (Bordeaux, 1788–1866, Paris). Able French organist, pupil of Franz Beck and later Reicha, in 1802–25 playing in Bordeaux, from 1826 organist at Notre-Dame in Paris and from 1840 at the Chapelle Royale of St. Denis. He wrote an organ-method. Memoir by Dumoulin, 1866.

Simpson, Christopher. 17th C. *G.*

Simpson, George Elliot (Orange, N. J. 1876). American teacher and composer, pupil of E. Mollenhauer, Bassford, Busch and the Leipzig Conservatory, from 1903 active at Kansas City, in 1907–11 at Belton, Tex., and since 1912 at Fort Worth. Has written 2 symphonies, 4 overtures, 3 suites and other orchestral works, songs and piano-pieces. *A.*

Simpson, Thomas 17th C. *G.*

Simrock. Famous music-publishing house, established in 1790 at Bonn by Nikolaus Simrock (1752–1834), succeeded there by his son Peter Joseph (d. 1868) and his grandson Fritz August (1838–1901). In 1870 the latter moved the business to Berlin and passed it on to his nephew Hans (d. 1910), who made it into a stock company in 1902 and started branches in London and Paris. They have been noted as publishers of many of the great works of Beethoven, Brahms, Bruch and Dvořák. *G.*

Sinclair, George Robertson (Croydon, 1863–1917, Birmingham). English organist and conductor, pupil of Ouseley, Stewart and Lloyd, in 1879–80 assisting the latter at Gloucester, from 1881 at Truro Cathedral and from 1889 at Hereford Cathedral, where he also directed choral and orchestral societies and many of the Three Choirs' Festivals (1891–1906) as well as playing at six festivals at Gloucester. From 1899 he led the Festival Society at Birmingham. Mus.D. of Canterbury in 1899. *G.*

Sinclair, John (n. Edinburgh, 1791–1857, Margate). Scottish tenor, pupil of Thos. Welsh, in 1811–18 appearing in English operas in London, then pupil of Pellegrini, Banderali and Rossini, in 1822–23 engaged in Italy and again in England till 1830, when, after a trip to America, he retired. *G.*

Sinding, Christian (Kongsberg, 1856). Distinguished Norwegian composer, trained by Lindeman and at the Leipzig Conservatory, with further studies on a stipend from the government, in 1877–80 and '82–90 teaching at Christiania and then enabled by a life-pension from the government to give himself entirely to composing. In Norway he is counted next to

Grieg as a national representative, though his ability lies more in the field of extended concerted forms. His works include the following (opus-nos. in brackets):

For orchestra—symphonies in D min. [21] and D [85]; piano-concerto in D-flat [6]; violin-concerto in A [45]; *Épisodes Chevaleresques* (suite) [35]; *Rondo Infinito* [42]; suite in A min. [10], *Légende* [46] and *Romanze* in D [100] (all with violin).

Chamber-works—piano-quintet in E min. [5]; string-quartet in A min. [70]; piano-trios in D [23], A min. [64] and C [87]; 2 serenades for two violins and piano [56, 92]; violin-suites in F [14], G, *Scènes de la Vie* [51] and G min. [96]; violin-variations, *Cantus Doloris* [78]; pieces for violin [9, 30, 43, 61, 79, 81, 89]; do. for 'cello [66].

For piano—sonata in B min. [91]; suite [3]; variations, *Fatum* [94]; *Alte Weisen* [1]; 15 *Capricen* [44]; *Burlesques* [48]; *Mélodies Mignonnes* [52]; *Morceaux Caractéristiques* [53]; 5 *Études* [58]; *Intermezzi* [65, 72]; *Studien und Skizzen* [82]; over 80 other pieces [24–5, 31–4, 49, 74, 76, 84, 86, 88, 93, 97]. For 4 hands, *Valses, Nordische Tänze*, etc. [59, 71, 98]. For two pianos, Variations in E-flat min., etc. [2, 41].

Vocal—opera, *Der heilige Berg*, 1914; over 200 songs; 5 duets [63]; 3 terzets [47].

In 1921 he was called to the new Rochester (N. Y.) Conservatory as professor of composition. *G.*

Singelée, Jean Baptiste (Brussels, 1812–1875). Belgian violinist, pupil of his brother and the Brussels Conservatory, variously employed at Brussels, Ghent and Antwerp. Wrote 2 violin-concertos, overtures, fantasias, etc.

Singer, Edmund (Totis, 1830–1912, Stuttgart). Brilliant Hungarian violinist, pupil of Ellinger, Kohne and Jos. Böhm, beginning tours when but eleven, in 1846 soloist at the Pest Opera, from 1854 concertmaster at Weimar and from 1856 at Stuttgart. Wrote a *Tarantella* and *Rapsodie Hongroise* for violin and orchestra, cadenzas for concertos by Beethoven and Brahms, various fantasias, etc., besides a *Violinschule* and editions of many standard works.

Singer, Otto (Sora, 1833–1894, New York). Able Saxon pianist, trained at the Leipzig Conservatory and by Liszt, from 1855 teaching at Leipzig and Dresden and in 1867 removing to New York, where till 1873 he taught in the Mason-Thomas Conservatory. In 1873 he assisted Thomas at the Cincinnati Festival and became teacher at the College of Music, also serving as chorus-trainer and conductor for the Sängerbund. Wrote the choral works *The Landing of the Pilgrim Fathers*, 1876, and *Festival Ode*, 1878, 2 symphonies, a symphonic fantasia, sonatas for violin and for piano, etc. His son **Otto** (b. 1863), a good violinist, in 1888–90 led the Heidelberg Liederkranz, from 1890 the Cologne Männergesangverein, then going to Leipzig and Berlin (1900). He has prepared vocal scores of many of Wagner's and Strauss' operas. *A.*

Singer, Peter (Häselgehr, 1810–1882, Salzburg). Tyrolese monk and church-musician at Salzburg, writing an enormous amount of masses and other ritual-music and also inventing in 1839 the 'pansymphonikon' (reed-orchestrion). Memoirs by Lahn-Hochbrunn, 1910, and Engl, 1910.

Singer, Richard (Pest, 1879). German-Hungarian pianist, pupil of Fiedler, Barth, Leschetizky and Busoni, since about 1900 prominent at Hamburg as concertist and also at Berlin as teacher of advanced students. At Berlin in 1912–13 he gave a notable series of concert-recitals.

Singleton, Esther. American author of opera-guides (1899, 1909), *The Orchestra and its Instruments*, 1917, translations from Lavignac (1898, 1903) and an article on American music for the latter's *Encyclopédie* (1915). *A.*

Sinico, Francesco (Trieste, 1810–1865, do.). Noted Italian-Austrian choral leader, pupil of Farinelli, from 1832 conductor of the Trieste Filarmonico-Drammatica Society and from 1843 maestro at S. Maria Maggiore, besides developing a school for choral singing on Wilhem's method. Wrote the opera *I Virtuosi di Barcellona*, 1841, and 2 others, besides choruses.

Sinico, Giuseppe (Trieste, 1836–1907, do.), son of the above. Austrian choral leader and composer, pupil of his father and I. Bruno, extending the popular chorus-work begun by his father and serving as maestro at the Greek and Illyrian churches. Wrote the operas *Marinella*, 1854, *I Moschettieri*, 1859, *Aurora di Nevers* 1861, *Alessandro Stradella*, 1863, *Spartaco*, 1886, and *Don Carlo* (not given), church-music and a vocal method.

Sinigaglia, Leone (Turin, 1868). Eminent Italian composer, pupil of the Turin Conservatory and of Bolzoni and Dvořák, with help from Goldmark, since about 1895 increasingly prominent as a gifted and versatile instrumental composer. Has written

For orchestra—overture to Goldoni's *Le Baruffe Chiozotte*; suite, *Piemonte*; violin-concerto in A; *Danze Piemontesi*; *Rapsodia Piemontese* and *Romanze* (with violin); *Romanze* and *Humoreske* (with 'cello).

Chamber-works—*Hora Mistica*, for string-quintet; *Romanza*, for horn and string-quartet; string-quartet in D; *Konzert-Étude, Scherzo*, Variations on theme by Brahms and other pieces, for string-quartet; a *Serenade* in D for string-trio; pieces for violin, oboe and horn.

Various choruses, part-songs, songs and some piano-pieces. *G.*

Sinsheimer, Bernard (New York, 1870). American violinist, pupil of Léonard and Joachim, from 1886 appearing in New York, later in Germany and France and from 1902, with his own Quartet, generally in America, introducing many important works. *A.*

Sirmen [Syrmen], Maddalena Laura, née Lombardini (Venice, ?1735– ?). Noted Italian violinist, pupil of the Conservatorio dei Mendicanti (Venice) and of Tartini, from about 1760 favorably known in Italy (marrying Ludovico Sirmen, also a violinist, at Bergamo), from 1768 at the Concerts Spirituels in Paris and in 1771–72 with great success in London. From 1774 she tried operatic singing with slight result. She is last heard of as playing in Paris in 1785. Tartini wrote her a remarkable letter of instruction (1770). Wrote 6 violin- and 6 harpsichord-concertos, 6 trios, 6 sonatas for two violins and (with her husband) 6 quartets. *G.*

Sistermans, Anton (Hertogenbosch, 1867). Eminent Dutch bass, originally in business, then pupil of Stockhausen, from 1895 widely recognized as a concert-singer of the first rank, equally effective in songs and in oratorio. Till 1904 he lived at Frankfort or Wiesbaden, then moving to Berlin and teaching at the Klindworth-Scharwenka Conservatory. In 1899 he sang as Pogner at Bayreuth.

Sitt, Hans (Prague, 1850–1922, Leipzig). Able Bohemian violinist, conductor and composer, trained at the Prague Conservatory, from 1867 playing in or directing theater-orchestras at Breslau, Prague and Chemnitz, in 1880–81 in a nobleman's band at Nice, from 1881 settled at Leipzig, where he started a series of popular concerts, from 1883 taught at the Conservatory, in 1885–1903 was conductor of the Bachverein (following Herzogenberg), for a time played viola in the Brodsky Quartet, led subscription-concerts at Altenburg and also for a time conducted the Singakademie and for many years the Lehrergesangverein. Wrote an overture for Lescivo's *Don Juan d'Austria*, 3 violin-concertos, a viola-concerto, 2 'cello-concertos, an orchestral *Nocturne* and *Festmarsch*, a *Spinnlied* for strings, a violin-concertino, *Cavatina*, *Polonaise*, *Wiegenlied* and *Gavotte* for violin and orchestra, *Konzertstück* for viola and orchestra, 2 piano-trios, 2 piano-suites, numerous pieces for violin, for viola and for 'cello, violin-études, some piano-pieces, the choral works *Hohenzollern und Oranien* and *Festhymne*, etc., besides a viola-method and 2 collections of violin-pieces.

Sittard, Alfred (Stuttgart, 1878), son of the following. Eminent Würtemberger organist, pupil of his father, W. Köhler, Armbrust (whom he succeeded at the Petrikirche in Hamburg in 1896–97) and the Cologne Conservatory, in 1901–02 assisting at the Hamburg Opera, in 1902 taking the Mendelssohn prize, from 1903 organist at the Kreuzkirche in Dresden and since 1912 at the rebuilt Michaeliskirche at Hamburg (having one of the largest organs in the world), where he organized a noted choir. Has written *Choralstudien*, many *a cappella* choruses and a monograph on the Hamburg organ (1912). Since 1920 he has also conducted the Lehrer-Gesangverein.

Sittard, Josef (Aix, 1846–1903, Hamburg). Rhenish critic and writer, pupil of the Stuttgart Conservatory, from about 1875 teacher there and after 1885 in Hamburg as critic for the *Korrespondent* (succeeding Meinardus). Author of sketches of Mendelssohn and Rossini (1881–82, in Waldersee's *Vorträge*), *Kompendium d. Gesch. d. Kirchenmusik*, 1881, *Zur Einführung in d. Geschichte u. Aesthetik d. Musik*, 1885, *Das erste Stuttgarter Musikfest*, 1885, *Jongleurs u. Ménestrels*, 1885, *Studien u. Charakteristiken*, 1889 (various essays), *Gesch. d. Musik- u. Konzertwesens in Hamburg*, 1890, and *Gesch. d. Oper am Hofe zu Stuttgart*, 2 vols. 1890–91, besides some vocal music.

Sivori, Ernesto Camillo (Genoa, 1815–1894, do.). Eminent Italian violinist, first appearing when but six, then pupil of G. Costa, Dellepiane and Paganini, becoming a protégé of the latter and adopting his style. From 1827 (with Dellepiane) he began tours which lasted without long breaks until 1870 and which included a prolonged visit to the United States, Mexico and South America (1846–50). Unlike Paganini, he was a fine ensemble-player. Wrote 2 concertos, many fantasias, etc. Memoir by Pierrottet, 1896. *G.*

Sjöberg, Svante Leonard (Karlskrona, 1873). Swedish organist, pupil of the Stockholm Conservatory and the Berlin Hochschule, since 1902 at the Stadskyrka in Karlskrona (with many recitals) and leader of the Musikförening. Has written 2 overtures, a violin-sonata, Psalm 23, *a cappella* choruses and songs.

Sjögren, Johan Gustav Emil (Stockholm, 1853–1918, do.). Gifted Swedish organist and lyric composer, pupil of the Stockholm Conservatory and of Kiel and Haupt, from 1891 at the Johankyrka in Stockholm. Though not often essaying large forms, he won fame by the delicate refinement of his style. Wrote 5 violin-sonatas, 2 *Fantasiestücke* for violin, *Legender* and Prelude and Fugue for organ, a piano-sonata, a Prelude and Fugue, *Nenia* (also orchestrated, with organ, by Aulin), Theme and Variations, many other piano-pieces, about 80 beautiful songs, a *Trinklied* for men's voices and the cantata *The Journey of the Magi*, 1890. *G.*

Skilton, Charles Sanford (Northampton, Mass. 1868). American composer, pupil of Bargiel, Boise, Heintz, Buck and Shelley, in 1893–97 teacher at Salem, N. C., from 1897 at the Normal School in Trenton, N. J., and since 1903 at the University of Kansas (Lawrence), till 1915 also dean of Fine Arts, besides activity as recitalist and lecturer. He has given special attention to Indian music. Has written the symphonic poem *A Carolina Legend*, the overture *Mt. Oread*, 2 *Indian Dances* (also for quartet), sonatas for 'cello and for organ, 3 *Indian Scenes* for quartet, 3 *Indian Sketches* for piano, other piano- and organ-pieces, the cantatas *The Witch's Daughter*, 1917, and *The Ballad of Carmilhan*, choruses and songs. *A.*

Skinner, Ernest M., & Company. Firm of organ-makers in Boston, founded in 1901 by Ernest M. Skinner (b. 1866) and rapidly developed by his energy and skill into national fame. He is author of *The Modern Organ*, 1917. *A.*

Skovgaard, Axel (Copenhagen, 1875). Danish violinist, pupil of Krygel, C. Petersen, Tofte and the Berlin Hochschule, from 1890 widely known in Scandinavia and since 1903 throughout the United States and Canada. *A.*

Škroup [Skraup], Franz (n. Pardubitz, 1801–1862, Rotterdam), brother of the next. Bohemian conductor and composer, trained at Prague while studying law, from 1827 assistant and 1837–57 chief conductor at the Bohemian Opera there and after 1860 conductor of the

German Opera in Rotterdam. Besides composing the first Czech operas, he was an early promoter of interest in Wagner. Wrote 5 Czech operas (from 1826), 3 German do., music for several plays, overtures, a string-quartet, 3 piano-trios and many popular songs.

Škroup, Jan Nepomuk (n. Pardubitz, 1811–1892, Prague), brother of the above. Bohemian church-musician, from about 1830 connected with the Bohemian Opera in Prague, in 1838–45 choirmaster at the Kreuzherrenstift and from 1845 director at the Cathedral, besides teaching at the Theological Seminary. Wrote some Czech operas (from 1836), an overture (1862), much church-music and text-books.

Skuherský, Franz Zdenko (Opočno, 1830–1892, Budweis). Bohemian choral leader and composer, pupil of Pietsch and Kittl, from 1854 conductor of the Innsbruck Musikverein and from 1866 director of the Prague Organ School (following Krejči), from 1868 also choirmaster at St. Kastulus and city-director, besides from 1879 lecturing at the University. Wrote the operas *Der Liebesring*, 1861, *Vladimir*, 1863, *Lora*, 1868, and *Rector a General*, 1873, many organ-pieces (in Gregorian modes) and studies, piano-pieces, several masses and songs, besides text-books in harmony, form, composition and the organ.

Slavík, Joseph (n. Pribram, 1806–1833, Pest). Gifted, but short-lived, Bohemian violinist, pupil of the Prague Conservatory, from 1829 playing at the Vienna Opera and writing 2 violin-concertos and 1 for two violins, a string-quartet and other ensemble-works.

Sleeper, Henry Dike (Patten, Me. 1865). American organist and educator, pupil of B. D. Allen, Paine, Hammond, Eddy, Root and Geo. Thorpe, in 1892–94 teacher at Beloit College (Wis.), then at Georgetown, Ky., from 1895 at the University of Wisconsin (Madison) and in 1898–1923 at Smith College (Northampton, Mass.), in 1904 becoming head of the music-department. From about 1890 he has also been almost always in service as organist. Has written an orchestral Larghetto, an organ-suite a choral *Carmen Sæculare*, 1904, part-songs and songs, besides editing collections of songs and tunes. *A.*

Slezak, Leo (Schönberg, 1875). Eminent Moravian operatic tenor, pupil of Ad. Robinson and Jean de Reszké, from 1895 appearing at Brünn, in 1898–99 at the Berlin Opera and from 1900 regularly engaged at the Vienna Opera, but with many trips elsewhere (England from 1909, America in 1909–12). He has a répertoire of about 60 rôles, besides an extensive range of lieder. Author of reminiscences (1922). Sketch by Klinenberger, 1910.

Slivinski, Joseph von (Warsaw, 1865). Highly gifted Polish pianist, pupil of the Warsaw Conservatory and of Leschetizky and A. Rubinstein, making his début in 1890 and from 1893 recognized in England and America as a virtuoso of both brilliance and poetic feeling.

Sloper, Edward Hugh Lindsay (London, 1826–1887, do.). English pianist, pupil of Moscheles, A. Schmitt, Vollweiler and Rousselot, from 1846 appearing with success in London and from 1880 teaching at the Guildhall School. Wrote an orchestral suite, effective salon-pieces and studies, songs, etc.

Smareglia, Antonio (Pola, 1854). Italian-Austrian composer, trained at the Milan Conservatory and adopting a style derived from that of Wagner. Since 1905 he has been blind. Has written the operas *Preziosa*, 1879, *Bianca da Cervia*, 1882, *Rè Nala*, 1887, *Il Vassallo di Szigeth*, 1889 (Vienna, in German), *Cornill Schutt*, 1892, *Nozze Istriane*, 1895, *La Falena*, 1897, *Oceana*, 1903, *Notte di S. Silvestro*, 1907, and *L'Abisso*, 1914, besides the symphonic poem *Eleonora*, 1877. In 1921 he was made titular professor of composition at the Trieste Conservatory.

Smart, George Thomas (London, 1776–1867, do.). Eminent English conductor, pupil of Ayrton, Dupuis and Arnold (while a choir-boy in the Chapel Royal), from about 1791 organist at Hampstead and violinist in Salomon's orchestra. In 1811 he conducted concerts in Dublin and was knighted by the Lord Lieutenant. In 1813–44 he often directed the concerts of the London Philharmonic, in 1813–25 the Lenten ' oratorios ' and in 1818 the City concerts, besides the music at the coronations of William IV (1820) and Victoria (1837). From 1822 he was one of the organists of the Chapel Royal and from 1838 one of its composers. He was often in request to direct provincial festivals, as at Liverpool, Norwich, Bath, Newcastle, Edinburgh, Cambridge and Hull, and to coach oratorio-singers, especially in Handel's works. Wrote anthems, glees, canons, etc., and edited O. Gibbons' madrigals and Handel's *Dettingen Te Deum*. Memoir by Cox, 1907. *G.*

Smart, Henry Thomas (London, 1813–1879, do.), nephew of the above. Able English organist, pupil of his father and Kearns (largely self-taught), from 1831 at Blackburn (Lancashire), and after 1836 in London, first at St. Philip's (Regent Street), from 1844 at St. Luke's (Old Street) and from 1864 at St. Pancras' (Euston Road), where, though now blind, his playing was much admired. Wrote the opera *Bertha*, 1855, the cantatas *The Bride of Dunkerron*, 1864, *King René's Daughter*, 1871, *The Fishermaidens*, 1871, and *Jacob*, 1873, many highly effective organ-pieces, about 25 fine anthems, part-songs and songs. Memoirs by Spark, 1881, and Seymour, 1881. *G.*

Smend, Julius (Lengerich, 1857). Eminent Westphalian theologian, from 1893 at Strasburg University and since 1918 rector at Münster University. Author (besides non-musical works) of *Zum Gedächtnis Mozarts*, 1892, *Die evangel. deutsche Messe bis zu Luthers deutscher Messe*, 1896, *Die römische Messe*, 1920, and several other monographs on liturgics, besides from 1896 editing (with Fr. Spitta) the *Monatschrift für Gottesdienst u. kirchliche Kunst.*

Smetana, Bedřich [Friedrich] (Leitomischl, 1824–1884, Prague). Distinguished Bohemian pianist, conductor and composer, at first self-taught, then pupil of Proksch and Liszt (for a short time), from about 1845 teacher in Count Thun's family at Prague, in 1848 making a very unsuccessful tour as pianist and then starting a piano-school (with help from Liszt) that was soon famous. In 1849 he married the pianist Katharina Kolár (d. 1859). His reputation as player now became established, leading to a call in 1856 to direct the Philharmonic in Gothenburg (Sweden), where he developed power as conductor. In 1861, however, he returned to Prague to take part in the new national movement and in 1866 to be conductor at the Bohemian Opera. In that year his first two operas were produced, establishing his place as the leading Czech composer. Yet soon he was beset with jealousy and intrigue, so that in 1874 he gave up his post as conductor (largely because of deafness). He continued to compose, with some popular successes. But ill-health increased and at length he became insane. His greatest achievements were the operas *The Bartered Bride* and *The Secret*, the symphonic poems and the E min. quartet. His works include

Operas—*The Brandenburgers in Bohemia*, 1863, *The Bartered Bride*, 1866, *Dalibor*, 1868, *The Two Widows* (comic), 1874, *The Kiss*, 1876, *The Secret*, 1878, *Libussa* (1871), 1881, *The Devil's Wall*, 1882, *Viola* (not finished).

Symphonic Poems—*Wallensteins Lager*, *Richard III*, *Hakon Jarl* (all 1856–57, Gothenburg); the cycle *My Country: Visegrad*, *The Moldau*, *Sárka*, *From Bohemia's Woods and Meadows*, *The Camp*, *Blanik* (1874–79, Prague). Also *Triumph-Symphonie*, 1853, *Festmarsch*, 1864 (for Shakespeare tercentenary), *Prager Karneval* (unfinished suite).

Chamber-works—string-quartets in E min., *Aus meinem Leben* (1876), F, C and D min. (unfinished); piano-trio in G min. Also *Fantasie* for violin and orchestra.

Various dances and the concert-étude *Am Seegestade* for piano. Some part-songs.

While he was conductor at Prague the young Dvořák was violinist in the orchestra and was aided by his interest. Opinion is somewhat divided as to which of the two is the better national representative. Memoirs by Wellek, 1895 (2d ed. 1899), 1914, Hostinsky, 1901, Nejedly, 1903, '22, Krejči, 1906, W. Ritter, 1907, Zich, 1912, Hoffmeister, 1914, and Helfert, 1917. *G.*

Smith, Alice Mary (London, 1839–1884, do.). Able English composer, pupil of W. S. Bennett and Macfarren, from 1867 wife of the London lawyer F. Meadows White. Wrote 2 symphonies, the overtures *Endymion*, *Lalla Rookh*, *Masque of Pandora* and *Jason*, a clarinet-concerto, an Introduction and Allegro for piano and orchestra, 3 string-quartets, 4 piano-quartets, a piano-trio, the cantatas *Rudesheim*, 1865, *Ode to the Northeast Wind*, 1880, *Ode to the Passions*, 1882, *Song of the Little Baltung*, 1883, and *The Red King*, 1884, part-songs and songs. *G.*

Smith, Bernard [Bernhard Schmidt] (?1630–1708). 17th C. *G.*

Smith, David Stanley (Toledo, O. 1877). Eminent American organist, conductor and composer, trained by Hor. Parker, Thuille and Widor, from 1903 teacher at the Yale School of Music (New Haven, Conn.), becoming professor in 1916 and director in 1920 (succeeding Parker), besides from 1912 taking Parker's place as conductor of the symphony-concerts and the Oratorio Society. For many years he was also organist at New Haven churches and since 1918 has led the Choral Art Club. In 1914 he lectured at the summer-session of the University of California. Mus.D. of Northwestern Univ. in 1918. Has written symphonies in F min. (1912) and D (1918), the symphonic poem *Darkness and Dawn*, the overtures in E-flat (1898), *Joyeuse*, 1904, *Sérieuse* and *Prince Hal*, 1912, the orchestral *Commemoration March*, 1901, *Allegro Giocoso*, *Symphonic Ballad*, *L'Allegro*, *Il Pensieroso* and 4 *Impressions*, a Prelude, Chorale and Fugue for organ and orchestra, a Fantasy for piano and do., string-quartets in E min. (1912) and A (1915), a piano-trio in G, the choral works *Commencement Ode*, 1900, *The Fallen Star*, 1909 (Paderewski prize), *The Djinns* and *Ave Jesu* (or *Rhapsody of St. Bernard*), 1918, anthems, part-songs (some with orchestra) and songs, besides a 2-act opera (not given). *A.*

Smith, Gerrit (Hagerstown, Md. 1859–1912, Darien, Conn.). American organist, pupil of the Stuttgart Conservatory and of S. P. Warren, Eug. Thayer, Sherwood and Haupt, from 1885 organist at the South (Reformed) Church in New York, besides teaching at Union Theological Seminary and the Master School (Brooklyn). He was the first president of the Manuscript Society and of the Am. Guild of Organists. Wrote the cantata *King David*, anthems, choruses, about 100 songs, etc. *A.*

Smith, John (Cambridge, 1797–1861, Dublin). English church-musician, from 1815 active in Dublin, at first in the choir at Christ Church Cathedral and from 1819 at St. Patrick's, becoming also composer to the Chapel Royal and from 1847 professor at the University (Mus.D. 1827). Wrote the oratorio *The Revelation*, church-music and glees, besides editing an anthem-collection (1837). *G.*

Smith, John Christopher (Ansbach, 1712–1795, Bath), name originally Schmidt. Bavarian organist and composer, brought up in London as pupil and lifelong friend of Handel, with lessons also from Pepusch and Roseingrave, from 1754 organist at the Foundling Hospital and at many renderings of Handel's oratorios. To him Handel bequeathed scores, harpsichord, etc. From 1774 he lived at Bath. Wrote 10 operas, many oratorios (2 compiled from Handel's), 2 cantatas, etc. See Coxe's *Anecdotes*, 1799. *G.*

Smith, John Stafford (Gloucester, 1750–1836, London). Able English organist, pupil of Boyce and Nares, from 1784 singer in the Chapel Royal, from 1802 one of its organists and in

1805–17 choirmaster. Wrote many glees, songs and anthems and edited *Musica Antiqua*, 1812. *G.*

Smith, Thomas Max (New York, 1874). American critic, from 1903 on the staff of the New York *Press* and from 1916 on that of the *American*. *A.*

Smith, Wilson George (Elyria, O. 1855). Talented American pianist and composer, pupil of Otto Singer, Kiel, the Scharwenkas, Kullak, Raif and Moszkowski, since 1882 a successful teacher in Cleveland and from 1902 critic for the *Press*. Has written a large number of brilliant and effective piano-pieces and études, with many arrangements, and about 40 songs. *A.*

Smolensky, Stepan Vassilievitch (Kazan, 1848–1909, do.). Important Russian church-musician, from 1889 director of the Synodal School and Choir at Moscow and professor of church-music at the Conservatory, and in 1901–03 director of the court-choir at Petrograd. At Moscow he gathered a unique collection of MSS. (from the 15th cent. onward), in 1895 publishing an account of it. Author of many essays in the *Musical Gazette*, monographs on notation (1888, 1901) and a text-book in choir-singing (5th ed. 1900). Memoir by Findeisen, 1910. *G.*

Smolian, Artur (Riga, 1856–1911, Leipzig). German-Russian conductor and critic, pupil of the Munich Conservatory, from 1879 theater-conductor at Berlin, Basel and Stettin, in 1884 choral leader in Leipzig, then teacher at Wiesbaden, from 1890 at the Karlsruhe Conservatory and critic for the *Zeitung* there, and after 1901 in Leipzig as editor of the *Neue Musikal. Presse* (till 1903) and of Seemann's *Führer* and writer for the *Zeitung* and the *Wochenblatt*, gaining the title of royal professor in 1911. Author of *Vom Schwinden d. Gesangskunst*, 1903, *Stella del Monte*, 1903 (concerning Berlioz) and articles in the Brockhaus *Lexikon*, besides editing Berlioz' works for the Eulenburg Edition. He was a partisan of Wagner and in 1889 assisted at Bayreuth.

Smulders, Karl Anton (Maestricht, 1863). Dutch composer, trained at the Liège Conservatory (Prix de Rome, 1889) and long teacher there, besides work as critic and novelist. Has written many orchestral works, including the symphonic poem *Adieu*, *Absence*, *Retour*, *Marche Solenelle*, 2 piano-concertos, a violin-sonata, *Hebrew Melodies* for 'cello and orchestra, a piano-sonata, motets, choruses and songs.

Smyth, Ethel Mary (London, 1858). Eminent English composer, pupil of the Leipzig Conservatory and of Herzogenberg, from 1884 attracting attention by instrumental works, from 1893 by a mass and from about 1900 by operas. Mus. D. of Durham Univ. in 1910. Her virile conception, versatility of resource and poetic sensibility have been widely recognized. Has written the operas *Fantasio* (original text), 1898, *Der Wald* (do.), 1901, *Les Naufragés*, 1906 (as *The Wreckers*, 1909), and *The Boatswain's Mate* (original text), 1917, 2 symphonies, overture to *Antony and Cleopatra*, 1890, an orchestral *Serenade*, 1890, a string-quintet (1884), a string-quartet, sonatas for violin (1887) and for 'cello, organ-preludes, a mass (1893), and many songs (some with orchestra). In 1911 she was prominent as a suffragist, at that time writing *The March of the Women*, etc. In 1920 she received the equivalent of knighthood (with the title 'Dame'). *G, A.*

Snel, Joseph François (Brussels, 1793–1861, n. do.). Belgian violinist and teacher, pupil of the Paris Conservatory, from about 1815 soloist at the Grand Théâtre in Brussels and from 1830 conductor, from 1831 also of a choral society and from 1835 choirmaster at Ste.-Gudule. In 1818 he started a music-school (with Mees), using Galin's and Wilhem's methods, in 1828 became head of a bandmasters' school, in 1829 was made inspector of all such schools and in 1837 was named ' chef de musique ' for the City Guard. Wrote a great variety of vocal and instrumental music, including ballets, symphonies, masses, concertos, military marches, etc.

Snoer, Johannes (Amsterdam, 1868). Able Dutch harpist, pupil of E. Schuëcker, in 1894–1910 soloist at the Gewandhaus, Leipzig, and since 1912 with the Winderstein Orchestra there. In 1902–04 he played at Bayreuth and in 1904–05 toured in both Europe and America. Author of *Die Harfe als Orchesterinstrument*, 1898, a method and many studies, besides various pieces.

Söbolewski, Eduard (Königsberg, 1808–1872, St. Louis). Polish-Prussian conductor and composer, pupil of Weber, from about 1830 theater- and later choral conductor at Königsberg, from 1854 at Bremen, in 1859 migrating to America and at St. Louis forming an orchestra. Wrote 4 operas (1833–58), 3 oratorios, 2 symphonies, the symphonic poems *Vineta* and *Meeresphantasie*, cantatas and choruses. Author of *Oper nicht Drama*, 1858, and *Das Geheimnis d. neuesten Schule d. Musik*, 1859.

Söderman, August Johan (Stockholm, 1832–1876, do.). Gifted Swedish composer, trained at the Leipzig Conservatory, from 1860 chorus-master and from 1862 assistant-conductor at the Stockholm Opera. Wrote operettas (including *The Wedding at Ulfasa*), music for Schiller's *Jungfrau von Orleans*, a notable mass, an overture, effective part-songs, etc. *G.*

Södling, Karl Erik (Mogata, 1819–1884, Västervik). Swedish school-teacher at Västervik, a collector of folk-songs and old instruments. His account of the former is in the library of the Stockholm Musical Academy and part of his instruments in the Gothenburg Museum. In 1850–59 he was organist in Buenos Aires.

Soffredini, Alfredo (Leghorn, 1854–1923, Milan). Italian writer and composer, in 1896–1912 editor of the *Gazetta Musicale* in Milan and then critic for *Natura ed Arti*. Author of *Le Opere di Verdi*, 1901, and a sketch of 18th-century Italian music for Lavignac's *Encyclo-*

pédie (1913). Also wrote the operas *Il Saggio*, 1883, *Salvatorello*, 1894, *Aurora*, 1897, *La Coppa d' Oro*, 1900, *Graziella*, 1902, and *Il Leone*, 1914, with 2 others.

Sohn, Joseph (New York, 1887). American writer, pupil of the Berlin Akademie, now teacher and critic in New York. Author of lives of Schumann (1896) and Joachim (1904), *Opera in New York*, 1907, *The Mission of Wagner*, 1910, etc. *A.*

Sokalsky, Peter Petrovitch (Kharkov, 1832–1887, Odessa). Russian folk-song specialist, originally a school-teacher, in 1857–60 in the consular service at New York and in 1860–76 editor in Odessa, where in 1864 he started the Philharmonic Society. Author of the thorough treatise *The Russian Folk-Song*, 1888 (edited by his brother). Wrote the operas *The Siege of Dubno*, 1884, *Mazeppa* and *May-Night*, piano-pieces and songs. *G.*

Sokalsky, Vladimir Ivanovitch (Heidelberg, 1863), nephew and pupil of the above. Russian (-German) lawyer, writing a symphony, a *Dramatische Phantasie* for orchestra, an *Andante Elegiaco* for 'cello and orchestra, a piano-suite and other pieces, songs and the children's opera *The Turnip*, 1900. *G.*

Sokolov, Nikolai Alexandrovitch (Petrograd, 1859). Talented Russian composer, pupil of the Petrograd Conservatory, from 1886 harmony-teacher for the court-choir and since 1896 at the Conservatory. Has written the ballet *Les Cygnes Sauvages*, music for Shakespeare's *A Winter's Tale*, an orchestral polka (*La Caressante*), *Élégie* and *Divertissement*, 2 serenades for strings, 3 string-quartets, a 'cello-suite, violin- and 'cello-pieces, piano-variations, many *a cappella* and other choruses and about 80 songs. *G.*

Sokolov, Nikolai Grigorovitch (n. Kiev, 1886). Gifted Russian violinist and conductor, from early youth trained in America at the Yale School of Music and under Loeffler, from 1903 playing in the Boston Symphony Orchestra and in 1911 touring in France and England, from 1916 head of a Quartet in San Francisco and of the Philharmonic Orchestra, and since 1918 conductor of the new Cleveland Symphony Orchestra, which he has made significant, besides engagements as guest-conductor elsewhere in America and Europe.

Solano, Francisco Ignatio (Coimbra, ?1720–1800, Lisbon). Able Portuguese theorist, writing a series of treatises on harmony and form (1764–1793).

Soldat, Marie (Gratz, 1864). Excellent Styrian violinist, pupil of Pleiner, Pott and Joachim (Mendelssohn prize at the Berlin Hochschule), from 1885 touring from Berlin and after 1889 (when she married the lawyer Röger) from Vienna. From 1887 she led her own Quartet (women-players) and at Vienna formed another, which is still active. She has specialized in Brahms' music. She lives at Knittenfeld, Styria. *G.*

Solenière, Eugène de (Paris, 1872–1904, do.). French writer, musically trained in Munich and Brunswick, from about 1895 active in Paris as lecturer on musical æsthetics. Author of lives of Rose Caron (1895), Massenet (1897) and Saint-Saëns (1899), *La Femme Compositeur*, 1894, *Notes Musicales*, 1896, *Musique et Religion*, 1897, *Cent Années de Musique Française*, 1901, *Notules et Impressions Musicales*, 1902, and an analysis of Erlanger's *Fils d'Étoile* (1904).

Solerti, Angelo (? –1907, Rome). Learned Italian historian of literature, author of many works, including *Le Origini del Melodramma*, 1903, *Gli Albori del Melodramma*, 3 vols. 1905 [both on the first operas], and monographs on the court-music at Florence and Ferrara.

Solié [Soulier], Jean Pierre (Nîmes, 1753–1812, Paris). French baritone (originally tenor), long a favorite at the Comédie Italienne in Paris, also writing nearly 35 comic operas (from 1792). *G.*

Soloviev, Nikolai Theopemptovitch (Petrozavodsk, 1846). Gifted Russian theorist and composer, pupil of the Petrograd Conservatory and since 1874 professor there. Has written the operas *Vakula the Smith*, 1875 (comic), *Cordelia*, 1883, and *The Cottage at Kolomna*, the symphonic picture *Russia and the Mongols*, 1882, the cantata *Samson*, 1870, the prize-chorus *Prayer for Russia*, 1876, other choruses, songs and characteristic piano-pieces, besides completing Serov's *Power of the Enemy* (1871). He has served much as critic and was musical editor of the Russian edition of the Brockhaus *Lexikon*.

Soltys, Miecyslaw (Lemberg, 1863). Galician conductor and composer, pupil of Kenn and Gigout, since 1901 conductor of the Musical Society at Lemberg and head of the Conservatory. Has written the operas *The Republic of Babin*, 1905, *Maria*, 1909, *Mr. Lover* and *A Ukrainian Story*, the oratorios *The Vow of John Casimir* and *L'Inferno*, a symphony, 3 symphonic poems, a piano-concerto, a trio-andante, choruses, songs and piano-pieces. His son **Adam** (b. 1890), educated at Lemberg and Berlin (Ph.D. 1921), is now teacher and conductor at the Lemberg Conservatory, director of the choral society Lutmia, composer of 2 symphonies, 2 overtures, sonatas for violin and for piano, etc., and author of a study of Georg Oesterreich (1922).

Somborn, Theodor Karl (Barmen, 1851). Rhenish vocal composer, pupil of the Munich Conservatory, from 1878 choral conductor at Lahr, in 1882–1911 theory-teacher and librarian at the Strasburg Conservatory (royal professor from 1902), then at Venice and since 1913 in Munich. Has written the operas *Philenor*, 1903, and *Die Flammen* (not given), several song-cycles, other songs, men's choruses, 2 sets of Italian folk-songs and some piano-pieces. Author of *Die venezian. Villota*, 1901.

Somervell, Arthur (Windermere, 1863). Eminent English composer, pupil of Stanford, the Berlin Hochschule and the Royal College, London, in 1893–1901 teacher at the latter and then Stainer's successor as music-inspector for the

Board of Education (trips to Australia and South Africa in 1900, '05). Mus.D. of Cambridge Univ. in 1903. Has written the oratorio *The Passion of Christ*, 1914, the choral works *A Song of Praise*, 1891, *The Power of Sound*, 1895, *The Forsaken Merman*, 1895, *Elegy*, 1896, *The Charge of the Light Brigade*, 1896, *Ode to the Sea*, 1897, and *Ode on the Intimations of Immortality*, 1907, a mass (1891), the symphony *Thalana*, 1913, the orchestral ballad *Helen of Kirkconnel*, 1892, the suite *In Arcady*, 1897 (for small orchestra), the variations *Normandy*, 1912, for piano and orchestra, a *Konzertstück*, 1913, for violin and do., variations for two pianos, many piano-pieces, the song-cycles *Maud*, *Love in Springtime*, *The Shropshire Lad* and *James Lee's Wife*, about 40 other songs, the pantomime *The Blue Cloth*, 4 children's operettas and a collection of British folk-songs. *G.*

Somis, Giovanni Battista (in Piedmont, 1676–1763, Turin). Eminent Italian violinist, pupil of Corelli and Vivaldi, long soloist and court-conductor at Turin (teacher of Giardini, Chabran, Pugnani, Leclair, etc.). Wrote a concerto, sonatas for violin and for 'cello, etc. His brother **Lorenzo** was also a fine violinist, writing many sonatas (some for trio). *G.*

Sommer, Hans [Hans Friedrich August Zincken] (Brunswick, 1837–1922, do.). Noted North German writer and vocal composer, originally mathematician and physicist (Ph.D. Göttingen) and in 1859–84 professor or director at the Technological School in Brunswick. From about 1860 he was an active promoter of music there, in 1863 starting the Konzertverein and for years conducting it. He contributed extensively to all the leading German musical periodicals. Wrote the operas *Der Nachtwächter*, 1865, *Loreley*, 1891, *Saint Foix*, 1894, *Der Meermann*, 1896, *Rübezahl*, 1904, *Riquet mit dem Schopf*, 1907, *Der Waldschratt*, 1912, and 3 not given entire, the effective song-cycles *Der Rattenfänger von Hameln*, *Der wilde Jäger*, *Hunold Singuf*, *Tannhäuser*, *Sapphos Gesänge*, *Aus dem Süden*, *Werners Lieder aus Welschland* and *Eliland*, 2 sets of *Balladen und Romanzen* and many others, besides various pieces of patriotic music. For Eitner's *Publikationen* he edited Schürmann's *Ludovicus Pius*. In 1898 he was one of the founders of the Royalty Union. Sketch by Stier, 1906 (in *Monographien moderner Musiker*). *G.*

Sondheimer, Robert (Mayence, 1881). Hessian historical student, trained at Bonn, Berlin and Basel Universities, at the Cologne Conservatory and by Humperdinck and F. E. Koch. From 1922 he has published selected works to illustrate the evolution of the modern sonata (a quartet by Joh. Stamitz, a symphony, quintet and quartet by Boccherini, etc.) and is preparing a history of the preclassical symphony, parts of which have appeared in periodicals. He has also composed an opera and other works (unpublished). He lives in Berlin as teacher, conductor and critic.

Sonneck, Oscar George Theodore (Jersey City, N. J. 1873). Distinguished American musicologist and librarian, educated at Heidelberg and Munich Universities, in music pupil of Kwast, Sandberger, M. E. Sachs, K. Schröder and Knorr, with study also in Italy. From 1902 he was in charge of the music-division of the Library of Congress in Washington, raising it to the highest rank among musical libraries. In 1915 he became editor of the new *Musical Quarterly* and since 1917 has been one of the managers for its publisher, G. Schirmer, in New York. He was a leading spirit in the formation of the recent Society for the Publication of American Music. Author of *Classification of Music and Literature about Music*, 1904 (revised, 1917), *Francis Hopkinson and James Lyon*, 1905, *Bibliography of Early Secular American Music*, 1905, *Early Concert-Life in America*, 1907, *Historical Report on The Star-Spangled Banner, America, Hail Columbia and Yankee Doodle*, 1909, *Critical History of The Star-Spangled Banner*, 1914, *Catalogue of Opera-Librettos before 1800*, 2 vols. 1914, *Early Opera in America*, 1915, *Catalogue of First Editions of S. C. Foster*, 1917, *Suum Cuique*, 1916 (essays), and *Miscellaneous Studies in the History of Music*, 1921, besides two volumes of poems (1895, '98), a *Protest gegen Symbolismus in d. Musik*, 1897, and articles in the *I. M. G. Sammelbde.* Has also written many songs, a *Symphonischer Satz* for small orchestra, a string-quartet, violin- and piano-pieces. *A.*

Sonnleithner, Christoph (Szegedin, 1734–1786, Vienna). Hungarian lawyer at Vienna and amateur composer of several symphonies, many quartets and good church-music. *G.*

Sonnleithner, Joseph (Vienna, 1765–1835, do.), son of the above. Austrian government official and promoter of musical enterprises in 1804–14 in charge of the court-theaters (succeeding Kotzebue), in 1813 founder of the Gesellschaft der Musikfreunde and then its secretary, in 1817 one of the active promoters of the new Conservatory and specially interested in its library and in 1827 the discoverer of the famous St. Gall Antiphonary. Compiler of the *Wiener Theateralmanach*, 1794–96. He was intimate with Gerber, Schubert and Grillparzer and member of many musical societies. His nephew **Leopold** (1797–1873) was likewise assiduous in furthering musical interests in Vienna. He was one of the earliest to bring Schubert to public notice. To the Musikfreunde he left voluminous data about opera in Vienna and assisted Jahn with his biography of Mozart. *G.*

Sontag, Henriette Gertrude Walpurgis (Coblentz, 1806–1854, Mexico City). Famous Rhenish operatic soprano, pupil of the Prague Conservatory, but trained for the stage from childhood. She sang at Prague at fifteen and at Vienna for four years (including premières of Weber's *Euryanthe*, 1823, and of Beethoven's 9th Symphony and Missa Solemnis, 1824), proceeding in 1825 to Berlin, in 1826 to Paris

and in 1828 to London, everywhere securing enormous applause for the beauty of her voice and style. She was secretly married to Count Rossi, a diplomat in the Sardinian service, and in 1830 gained a title from the King of Prussia so as to be received as his wife. She then left the stage, but continued to sing at times in concert. After the revolutions of 1848, however, she felt obliged to take up opera again, with as great success as before. She died of cholera while on an extended trip in America. Memoir by Stümcke, 1913. *G.*

Sontheim, Heinrich (n. Göppingen, 1820–1912, Stuttgart). Noted Würtemberger operatic tenor, from 1840 appearing at Zurich, from 1843 at Karlsruhe and in 1856–72 at Stuttgart, with many trips elsewhere. Memoir by Leo Adler, 1916.

Soomer, Walter (Liegnitz, 1878). Eminent Silesian operatic bass, pupil of Stoeckert, Jos. Wolf and Anna Uhlig, in 1902 appearing at Colmar, from 1906 at Halle (becoming noted as a Wagnerian interpreter), from 1906 at Leipzig and since 1911 at Dresden, besides from 1908 singing regularly at Bayreuth and in 1909–11 at the Metropolitan in New York.

Sor [Sors], Fernando (Barcelona, 1778–1839, Paris). Spanish guitarist, from 1808 active at Paris, with sojourns at London and Moscow. Wrote sonatas, fantasias, études, etc., and a method, besides 2 operas.

Sorge, Georg Andreas (n. Rudolstadt, 1703–1778, Lobenstein). Saxon organist, from 1722 in court-service at Lobenstein, chiefly noted as an early observer of ' combinational ' tones (see his text-book in composition, 1745–47), besides writing good organ-works and other church-music.

Soriano. See Suriano.

Soriano-Fuertes, Mariano (Murcia, 1817–1880, Madrid). Able Spanish teacher and writer, pupil of his father, in 1843–44 teaching at the Madrid Conservatory and then director successively of the lyceums of Cordova, Seville and Cadiz, besides conducting opera at Seville, Cadiz and Barcelona and in 1860 starting the *Gaceta Musical*. Author of the valuable *Historia de la Música Arabo-Española*, 4 vols. 1855–59, and other historical essays (1853–67). *G.*

Sormann, Alfred Richard Gotthilf (Danzig, 1861–1913, Berlin). Prussian pianist, pupil of the Berlin Hochschule and of Liszt, from 1886 on tour, from 1889 court-pianist at Neustrelitz and finally at the Stern Conservatory (Berlin). Wrote the operas *Die Sibylle von Tivoli*, 1902, and *König Harald*, 1909, overtures, a piano-concerto, 2 string-quartets, a piano-trio, notable piano-études and pieces, etc.

Soubies, Albert (Paris, 1846–1918, do.). Eminent French critic and historian, pupil of the Paris Conservatory, from 1874 editor of the long-suspended *Almanach des Spectacles* [1752–1815], from 1876 critic for *Le Soir* (under the pen-name 'B. de Lomagne'), *Ménestrel*, *Revue de l'Art Dramatique*, etc. He was officier in the Légion d'Honneur, besides holding other honors. Author of histories of music in Germany (1896), Russia (1897), Bohemia (1898), Hungary (1898), Portugal (1898), Switzerland (1899), Spain (1900, 3 vols.), Belgium (1901, 2 vols.), Holland (1901), Denmark and Sweden (1901), Norway (1903) and Great Britain (1904–06, 2 vols.), *Histoire de l'Opéra-Comique*, 2 vols. 1892 (with Malherbe), *Histoire du Théâtre-Lyrique*, 1899, *Le Théâtre Italien*, 1913, essays on Wagner, Gounod's *Faust* and Massenet, etc. *G.*

Soubre, Étienne Joseph (Liège, 1813–1871, do.). Belgian conductor and composer, from 1838 choral leader at Liège, from 1844 head of the Brussels Philharmonic and Réunion Lyrique and after 1862 director of the Liège Conservatory (following Dassoigne-Méhul). Wrote the opera *Isoline*, 1855, a prize-symphony (1854), the cantata *Sardanapale*, 1841, a *Hymne à Godefroid de Bouillon*, 1850, a Requiem, Stabat Mater and Ave Maria, other church-music, choruses, etc.

Souhaitty, Jean Jacques. 17th C.

Soulage, Marcelle (Lima, 1894). French-Peruvian composer, pupil of the Paris Conservatory, writing a piano-trio (1921), a trio-suite (Prix Lepaulle, 1918), sonatas for violin, for viola (1921) and for 'cello (1920), other chamber-pieces, a harp-duet and a *Choral et Danse* for harp, piano-variations, some songs, etc.

Sousa, John Philip (Washington, 1854). Famous American bandmaster (father Portuguese, mother Bavarian), pupil of Esputa and Benkert, from 1872 violinist in theaters in Washington and Philadelphia (in 1876–77 under Offenbach) and from 1879 beginning to write comic operas. As early as 1867 he had played in the Marine Band (Washington) and in 1880–92 was its leader, then forming his own band, with which he has toured throughout America, four times in Europe and once around the world (1910–11). He holds many honors and decorations. Has written over 10 comic operas, 8 suites for band, the scenic *Sheridan's Ride* and the symphonic *Chariot-Race*, about 100 marches, some 20 dances, about 50 songs and several arrangements. *G, A.*

Sowerby, Leo (Grand Rapids, Mich. 1895). Gifted American composer, pupil of Lampert, A. O. Anderson and Grainger, teacher at the American Conservatory (Chicago), organist at the South Congregational Church and critic for the *Inter-Ocean*. During the war he was bandmaster in the artillery. In 1922 he was sent to Rome on a prize-scholarship. Has written (for orchestra) *Comes Autumn-Time*, *Set of Four* (both 1918), a symphony (1922), 3 *British Folk-Tune Settings* and *The Sorrow of Mydath*, concertos for 'cello and for piano (1919), a wood-quintet, a serenade for string-quartet, a trio for flute, viola and piano (1919), sonatas for two violins and 'cello, for violin, for organ and for

piano, 2 violin-suites, 4 chorale-preludes for organ, *a cappella* choruses, etc. *A.*

Sowinski, Albert [Wojcech] (Ladyzn, 1803–1880, Paris). Prussian (Ukrainian) pianist, pupil of Czerny, Leidersdorf and Seyfried, from about 1825 touring in Italy and after 1830 player and teacher in Paris, visiting London in 1842. Wrote 2 operas, an oratorio, masses, 2 symphonies, overtures, a piano-concerto, polonaises and salon-pieces. Author of a lexicon of Polish and Slav musicians (1857).

Spagna, Arcangelo. 17th C.

Spalding, Albert (Chicago, 1888). Eminent American violinist, trained at the Bologna Conservatory and by Lefort, making his début in 1905 at Paris, then touring in France, Germany and England and, after a visit to America in 1908–09, in Scandinavia, Russia, Holland, Italy and Egypt, and since 1912 regularly in America. In the World War he was in service in 1917–19. Has written 2 violin-concertos, orchestral variations, a violin-suite and sonata, many pieces and songs. *A.*

Spalding, Walter Raymond (Northampton, Mass. 1865). Able American organist and teacher, pupil of S. B. Whitney, A. W. Locke and Paine, later of Guilmant, Widor, Rheinberger and Thuille, in 1888–92 teacher of languages at St. Mark's School (Southboro, Mass.) and since 1895 instructor or assistant-professor at Harvard University, in 1906 succeeding Paine as head of the music-division. He began service as organist when but eleven and until 1900 played at various churches, including Christ (Cambridge) and Emmanuel (Boston). Author of *Tonal Counterpoint*, 1904, *Modern Harmony*, 1905 (with Foote), and *Music, an Art and a Language*, 1920. *A.*

Spangenberg, Heinrich (Darmstadt, 1861). Hessian pianist and teacher, pupil of the Hoch Conservatory (Frankfort) and of N. Rubinstein, Leschetizky and Grädener, from 1882 on tour, from 1884 opera-conductor at Mayence and teacher at the Conservatory, from 1886 leader of the Lehrerverein at Wiesbaden and for a time teacher at Freudenberg's music-school, soon establishing his own school, which still continues. Has written the operas *Frau Holle*, 1896, *Korsische Hochzeit*, 1904, '05 (2 parts), *Der Hexengeiger* (not given) and *Sah ein Knab' ein Röslein steh'n*, 1917, several orchestral pieces, a violin-suite, a Prelude and Double Fugue for organ, many effective men's choruses and songs.

Spanuth, August (n. Hanover, 1857–1920, Berlin). North German pianist and editor, trained at the Hoch Conservatory (Frankfort), appearing from 1874 at Coblentz and Bremen and in America (1886). From 1887 he taught at the Chicago Musical College and in 1893–1906 in New York, there also acting as critic for the *Staatszeitung*. From 1906 he was teacher at the Stern Conservatory in Berlin and from 1907 also editor of the *Signale*. Published piano-pieces, songs, piano-exercises and a method (with X. Scharwenka), an edition of Liszt's piano-works and a translation of Caruso's *How to Sing* (1914).

Spargur, John Mitchell (Cincinnati, 1879). American violinist, pupil of Max Schwartz and Carl Hild, from 1894 leader in a theatrical troupe, later with the Ben Greet Players, from about 1900 player or concertmaster in various New York orchestras, in 1908–09 conductor of the Cincinnati Symphony Orchestra and since 1911 founder and conductor of the Seattle Philharmonic, besides directing festivals and some operatic performances. He has often played in ensemble with eminent players. *A.*

Spark, William (Exeter, 1823–1897, Leeds). Able English organist, pupil of S. S. Wesley and from about 1843 his assistant at Leeds, where, after short terms elsewhere, from 1850 he was organist at St. George's (till 1880) and from 1859 also borough-organist (at the new Town Hall). In 1851 he started the Madrigal and Motet Society and in 1869 began issuing *The Organist's Quarterly Journal* and later *The Practical Choirmaster*. Mus.D. of Dublin Univ. in 1861. Wrote the oratorio *Immanuel*, 1887, cantatas, anthems, glees, part-songs, solid organ-pieces, etc. Author of a life of Henry Smart (1881), *Musical Memories*, 1888, and *Reminiscences*, 1892. *G.*

Spataro, Giovanni (?1458–1541). 15th C.

Späth, Andreas (n. Coburg, 1792–1876, Gotha). Saxon organist and conductor, pupil of Grumlich and Riotti, from 1810 in the court-band at Coburg, from 1822 organist at Morges (Switzerland), from 1833 town-musician at Neuchâtel and from 1854 court-director at Coburg. Wrote 4 operas (1821–42), oratorios, church-music, chamber- and piano-pieces, etc.

Spazier, Johann Gottlieb Karl (Berlin, 1761–1805, Leipzig). Prussian writer, for a time professor at Giessen University, then living at Neuwied, Berlin and Leipzig. Wrote many popular songs. Author of an autobiography (1792–96, 3 vols.), an essay on Gluck's music (1795) and articles in the *Allgem. Musikal. Zeitung*, with an edition of Dittersdorf's autobiography (1801) and a translation of part of Grétry's *Mémoires* (1800). He used the pen-name ' Karl Pilger '.

Speaight, Joseph (London, 1868). English violinist, pupil of his father and the Guildhall School, since 1894 professor there. Has written 2 symphonies, 3 symphonic poems, 2 orchestral suites and a *Fairy Fantasy*, a piano-concerto and chamber-pieces.

Speaks, Oley (Canal Winchester, O. 1876). American baritone, pupil of Dufft, Galloway, Emma Thursby, Spicker and Macfarlane, since 1898 active in New York. Has written about 100 effective songs, with some anthems and part-songs. *A.*

Specht, Richard (Vienna, 1870). Able Austrian critic and writer, from about 1895 on the staff of *Der Zeit* and in 1908–15 of *Die Musik*. In 1909 he started the semimonthly *Der Merker*, of which Jul. Bittner till 1919 was associate-

editor. Author of two lives of Mahler (1906, '13), two of Strauss (1911, '20–21), and also of Bittner (1921) and Furtwängler (1922), *Kritisches Skizzenbuch*, 1900, and *Das Wiener Operntheater*, 1919. In 1912 he married the pianist Vera Schapira.

Speer, Charlton Templeman (Cheltenham, 1859). English pianist, organist and composer, pupil of Stewart, the London Academy and Royal Academy (Bennett Scholar), in 1882–93 teaching at the latter, besides various positions as organist. Has written the operas *Helen and Odysseus* and *Zara*, the cantatas *The Arsenal*, 1877, *The Day-Dream*, 1887, *The Battle of Lake Regillus*, 1909, *The Soul of Percival*, 1911, and *The Burial March of Dundee*, the symphonic poem *King Arthur*, the suite *Cinderella*, an overture, piano-pieces, anthems and songs. *G.*

Speer, Daniel. 17th C.

Speer, William Henry (London, 1863), cousin of Charlton above. English organist and composer, pupil of Lloyd and the Royal College (London), from about 1890 organist in various churches, in 1903–10 at Bexhill. Mus.D. of Cambridge Univ. in 1906. Has written the choral works *The Jackdaw of Rheims* and *The Lay of St. Cuthbert*, a symphony, the symphonic poem *Infancy and Childhood*, an overture, an orchestral *Rhapsody*, a *Nocturne* for strings, a string-quartet (1894), a violin-sonata and pieces, a piano-sonata and pieces, church-music and songs. *G.*

Speidel, Wilhelm (Ulm, 1826–1899, Stuttgart). Eminent Würtemberger pianist, pupil of Wänner, Kuhe and Ignaz Lachner, from 1846 teaching at Thann, from 1848 at Munich, from 1854 at Ulm (music-director) and from 1857 at Stuttgart, where he led the Liederkranz, joined Lebert, Faiszt and others in founding the Conservatory and taught in it except in 1874–84, when he conducted his own school. Wrote the choral works (men's voices) *O Geist der Töne*, *Geisterchor aus Faust*, *Deutsche Völker allesammt*, *Volkers Schwanenlied*, *Kaiserlied* and *Wikinger Ausfahrt*, many other men's choruses, overture and intermezzo for *König Helge*, piano-trios, sonatas for violin, for 'cello and for piano, effective piano-pieces and songs.

Spelman, Timothy Mather (Brooklyn, 1891). American composer, trained at Harvard University and by Courvoisier, writing the opera *The Sunken City* (original text), the pantomime *The Romance of the Rose*, 1913, a melodrama, the suite *Florentine Sketches* and songs. *A.*

Spencer, Allen Hervey (Fairhaven, Vt. 1870). Gifted American pianist, pupil of E. H. and W. H. Sherwood and Lutkin, since 1892 teaching at the American Conservatory in Chicago and in much request as recitalist. Has written piano-pieces and lessons, with many articles on piano-study. *A.*

Spencer, Eleanor (Chicago, 1890). Gifted American pianist, pupil of Mrs. Cheney, Wm. Mason, Bauer and Leschetizky, appearing first when but ten, and formally in 1910 at London. Since then she has toured extensively in both Europe and America (from 1913). *A.*

Spendiarov, Alexander Afanasovitch (Kachov, 1871). Russian composer, pupil of Rimsky-Korsakov, writing an overture, the tone-pictures *Crimean Sketches*, *Die drei Palmen* and *Danse Ancien* (small orchestra), an orchestral *Valse de Concert* and other pieces, the ballads *The Fisherman and the Naiad*, *Bédas Predigt* and *Lied des armenischen Freiwilligen*, *a cappella* choruses, songs and some pieces for violin and for 'cello.

Spengel, Julius Heinrich (Hamburg, 1853). North German choral conductor, pupil of the Cologne Conservatory, the Berlin Hochschule, Grädener and Armbrust, from 1878 conductor of the Cacilienverein at Hamburg, from 1884 also teacher at the convent-school and from 1886 organist at the Gertrudenkirche, gaining the title of royal professor in 1906. Has written a symphony, a piano-quintet, a 'cello-sonata, the ballad *König Alfreds Gesang*, Psalm 39, the choral *Zwiegesang in der Sommernacht*, many choruses and songs. He has also edited Handel's *Belshazzar* (1905) and prepared an analysis of Bach's B min. Mass. He is an expert in directing *a cappella* singing.

Speyer [Speier], Wilhelm (Offenbach, 1790–1878, do.). Hessian violinist, pupil of Fränzl, André and Baillot while also taking up a business career, from about 1820 touring as virtuoso. He was intimate with many musicians, such as Spohr and Mendelssohn. In 1838 he promoted the Frankfort festival that provided the nucleus for the Mozart Scholarship. Wrote fine men's choruses and songs, besides a string-quintet, quartets, etc. *G.*

Spicker, Max (Königsberg, 1858–1912, New York). Able Prussian conductor and editor, trained by L. Köhler and at the Leipzig Conservatory, from 1879 theater-conductor at Heidelberg, Cologne, Ghent, Aix and Potsdam, in 1882 removing to New York, where he led the Beethoven Männerchor (till 1888), from 1888 was director of the Brooklyn Conservatory and after 1895 taught at the National Conservatory, besides for years serving as reader for G. Schirmer and in 1898–1910 as choirmaster at Temple Emanu-El. Wrote an orchestral suite, music for Schiller's *Demetrius*, the cantata *The Pilot*, other choral music and songs, besides editing valuable anthologies of folk-songs and arias and a collection of Synagogical Services. *A.*

Spielter, Hermann (Bremen, 1860). North German conductor, pupil of the Leipzig Conservatory and winner of the Mendelssohn prize in 1886, from 1885 theater-conductor at Schwelm and from 1889 at Bremerhaven. Migrating to New York in 1894, he at first led the Beethoven Männerchor, in 1897–1911 taught at the College of Music and from 1915 at the Von Ende School. Has written the operetta *Die Rajahsbraut*, 1910 (with Eggers), the choral works *Vineta*, *Die Wallfahrt nach Kevlaar*, *Für Freiheit* and *Landsknechtslied*, many choruses, songs, a piano-trio,

a 'cello-sonata, a trio-serenade, many piano-pieces, etc. *A.*

Spiering, Theodore (St. Louis, 1871). Eminent American violinist and conductor, pupil of his father, Schradieck and Joachim, in 1892–96 playing with the Chicago Orchestra under Thomas and from 1893 also head of his own Quartet (with Roehrborn, Weidig and Diestel), which gave over 400 concerts before 1905. In 1898–1905 he taught in Chicago, from 1899 in his own school and from 1902 at the Chicago Musical College. In 1905–06 he was at the Stern Conservatory (Berlin) and then toured in Germany, England and Holland till 1909, when he came to New York as concertmaster of the Philharmonic and finally as Mahler's substitute in 1911 (17 concerts). In 1911–12 he resumed tours in Europe and then had charge of symphony-concerts in Berlin with the Philharmonic and Blüthner Orchestras. Since 1914 he has been active again in New York or on tour, besides editing violin-works for Carl Fischer. Has written a quartet-scherzo, violin-caprices and studies, piano-pieces and songs. *A.*

Spies, Hermine (n. Weilburg, 1857–1893, Wiesbaden). Gifted Hessian contralto, pupil of Sieber and Stockhausen, appearing from 1880 with immediate success, especially in the songs of Brahms. In 1892 she married Dr. Hardtmuth of Wiesbaden. Memoir by her sister, 1894 (3d ed. 1904). *G.*

Spigl, Friedrich (Vienna, 1860). Able Austrian pianist, trained at the Vienna Conservatory, from 1881 teacher at the Horák Music School and since 1914 its director (following Brixel). Has written excellent transcriptions of orchestral works (Haydn to Bruckner) and a *Klavierschule*, 1892 (with Horák), advocating advanced methods. Author of *Wagner et Debussy*, 1902 (in *Revue Bleue*), opera-librettos for Schulz-Beuthen, Mandl and da Motta and several plays.

Spindler, Franz Stanislaus (n. Peissenberg, 1759–1819, Strasburg). Bavarian stage-singer and composer, from 1782 appearing at Augsburg, Innsbruck, Brünn and Breslau, for a time also in theatrical troupes (in 1807 in that of Vogel) and from 1808 choirmaster at Strasburg Cathedral. Wrote 12 singspiele (1783–1810), 2 melodramas (1786), music for plays and an oratorio (1808).

Spindler, Fritz (n. Lobenstein, 1817–1905, n. Dresden). Noted Saxon pianist and composer, pupil of Fr. Schneider, from 1841 a favorite teacher in Dresden. Wrote about 300 facile and elegant piano-pieces, besides 2 symphonies, a piano-concerto and *Konzertstück*, a quintet for piano and wind, a piano-quartet, 4 trios, a horn-sonata, etc. *G.*

Spinelli, Nicola (Turin, 1865–1909, Rome). Italian composer, trained at the Naples Conservatory, writing the short opera *Labilia*, 1890 (2d prize in Sonzogno competition), and the lyric drama *A basso Porto*, 1894.

Spiridio, Berthold. 17th C.

Spitta, Friedrich (Wittingen, 1852), brother of the following. Hanoverian theologian, from 1887 professor at Strasburg University, since 1919 at Göttingen University and from 1896 co-editor with Smend of the *Monatschrift für Gottesdienst u. Kirchliche Kunst*, besides varied activity in church-music in the Evangelical Church. Author (among other works) of *Liturg. Andacht zum Luther-Jubiläum*, 1883, *Die Passionen von Schütz*, 1886, *Ueber Chorgesang im evangel. Gottesdienst*, 1889, *Ein' feste Burg*, 1905, *Studien zu Luthers Liedern*, 1907, *Das deutsche Kirchenlied*, vol. i, 1912, lectures on Bach, Handel and Schütz (1885–86), an essay on the Protestant hymn-books (1909, in the Riemann *Festschrift*) and contributions to Alsatian *Gesangbücher*, besides editing Mergner's collection of Gerhardt's hymns (1918) and supplying texts for sacred works by Arnold Mendelssohn and Herzogenberg.

Spitta, Julius August Philipp (n. Hoya, 1841–1894, Berlin), brother of the above. Eminent Hanoverian musicologist, trained in philology at Göttingen University, from 1864 school- and gymnasial teacher at Reval, Sondershausen and Leipzig and from 1875 professor of music-history at Berlin University and teacher at the Hochschule (later vice-director), besides being secretary of the Akademie, gaining the title of Geheimrat in 1891. He was one of the chief promoters of the *Denkmäler deutscher Tonkunst* (from 1892), and in 1885–94 (with Chrysander and Adler) edited the *Vierteljahrsschrift für Musikwissenschaft*. Author of a monumental life of Bach (2 vols. 1873–80), *Zur Musik*, 1892 (16 essays), *Die Passionsmusik von Bach u. Schütz*, 1893, *Musikal. Aufsätze*, 1894, valuable articles in Grove's *Dictionary* (1st ed.), in Waldersee's *Vorträge* and in many periodicals, besides editing works by Schütz, Buxtehude and Scheidt. He also left in manuscript a *Gesch. d. romantischen Oper in Deutschland*. *G.*

Spofforth, Reginald (Southwell, 1770–1827, London). Gifted English glee-composer, pupil of his father and Benj. Cooke, writing many glees still much prized. *G.*

Spohr, Louis [Ludwig] (Brunswick, 1784–1859, Kassel). Distinguished North German violinist, conductor and composer, pupil of Kunisch, Hartung, Maucourt and Franz Eck, in 1802–03 traveling to Russia with the latter. At fourteen he had begun to play in the Brunswick court-band and in 1803–05 resumed his place, beginning concert-tours in 1804. From 1805 he was concertmaster in the court-orchestra at Gotha (following F. A. Ernst), in 1806 there marrying the harpist Dorette Scheidler, who became his companion on most of his later tours, and in 1809 conducting the first German festival at Frankenhausen. In 1812 his success as player at Vienna occasioned his becoming conductor (till 1815) at the Theater an der Wien. After extending his renown in Italy and Holland (1815–17) in 1817–19 he was opera-conductor at Frankfort, in 1820 visiting London and

Paris. From 1822 he was court-director at Kassel, where, while maintaining his place as one of the greatest violinists of the period, he still more firmly established himself as a conductor of the first rank and a notable composer. In 1857 he retired on pension (largely because of his vigorous republican sympathies) and in 1858 was incapacitated from public playing by breaking an arm. As composer, he presents romantic qualities that ally him with Schubert and Marschner, combined with technical regularity akin to that of Mendelssohn. His tendency to use chromatic intervals and harmonies amounts to a mannerism, in spite of its ingenuity and effectiveness. His works include the following (opus-nos. in brackets):

Dramatic and Choral Works

Operas—*Die Prüfung* (1806), *Alruna* (1808), *Die Eulenkönigin* (1808), *Der Zweikampf mit der Geliebten*, 1811, *Faust* [60], 1816 (revised 1852), *Zemire und Azor*, 1819, *Jessonda* [63], 1823 (his masterpiece), *Der Berggeist* [73], 1825, *Pietro von Abano* [76], 1828, *Der Alchymist*, 1830, *Die Kreuzfahrer*, 1845.

Oratorios—*Das Jüngste Gericht*, 1812, *Die letzten Dinge*, 1826 (as *The Last Judgment*, 1830), *Des Heilands letzte Stunden*, 1835 (as *Calvary*, 1839), *Der Fall Babylons*, 1842.

Other choral works—dramatic cantata, *Das befreite Deutschland;* mass for 5 soli and 2 choirs [54]; hymns, *St. Cäcilia* [97] and *Gott, du bist gross* [98]; Psalms 24 [97a], 84 [134] and 128 [122], with 3 others [85]; 2 Vater Unsers [104].

For Orchestra

Symphonies—1, E-flat [20], D min. [49], 3, C min. [78], 4, F, *Die Weihe der Töne* [86], 5, C min. [102], 6, G, *Historical* [116], 7, C, *Irdisches und Göttliches im Menschenleben* (double orchestra) [121], 8, G min. [137], 9, B min., *Die Jahreszeiten* [143].

Overtures—in C min. [12], D min., *Die Prüfung* [15a], E-flat, *Alruna* [21], B min., *Macbeth* [75], D, *Im ernsten Styl* [126], (fantasia) on Raupach's *Die Tochter der Luft* [99] (used as first movement of the 5th Symphony), to *Das befreite Deutschland* and to the play *Der Matrose*.

Concertos—for quartet [131]; for violin: 1, A min. [1], 2, D min. [2], 3, C min. [7], 4, B min. [10], 5 E-flat [17], 6, G min. [28], 7, E min. [38], 8, A min., *Gesangsscene* [47], 9, D min. [55], 10, A min. [62], 11, G [70], 12, A min. [79], 13, E [92], 14, A min., *Sonst und Jetzt* [110], 15, E min. [128] (nos. 12–14 are concertinos); (concertantes) for two violins in A min. [48] and [88]; for clarinet in C min. [26] and E-flat [57].

Erinnerung an Marienbad (waltzes) [89]; Polonaise in A min. for violin [40]; Potpourris for violin on Irish airs [59] and from *Jessonda* [66]; do. for violin and 'cello from *Jessonda* [64]. Also *Notturno* for wind and Turkish band [34].

Chamber-Works

Nonet for strings and wind in F [31]; octet do. in E [32]; piano-septet [147]; string-sextet in C [140].

String-quintets in E-flat, G [33], B min. [69], G min. [91], G min. [106], E min. [129] and G min. [144]; piano-quintet [130]; quintet for piano and wind in C min. [52] (also for piano and strings [53]).

Double string-quartets in D min. [65], E-flat [77], E min. [87] and B-flat [136].

String-quartets in C, G [4], D min. [11], C, A [15], G min. [27], E-flat, C min., F min. [29], A [30], E [43], C, E min., F min. [45], E-flat, A min., G [58], B min. [61], A [68], A min., B-flat, D min. [74], E, G, A min. [82], E-flat [83], D min., A-flat, B min. [84], A min. [93], A [132], C [141], G [146] and E-flat [152]. Also 3 quartet-variations [6, 8, 81]; 3 quartet-potpourris [5, 22, 24] and 1 for quartet with wind [23].

Piano-trios in E min. [119], F [123], A min. [124], B-flat [133] and G min. [142].

20 duos for two violins [3, 9, 13, 39, 67, 148, 150, 153]; for violin and viola [13].

3 harp and violin sonatas [113–5].

For violin with piano—sonata in B [16]; 3 rondos [46, 51, 111]; 3 duos [95–6, 112]; 6 duettinos [127]; 3 potpourris [50, 56, 59]; 2 fantasias [117–8]; 12 salon-pieces [135, 145]. Also an augmented edition of Fiorillo's 36 *Études* (2d violin-part added).

For harp—fantasia in A-flat [35]; variations in F [36].

For clarinet—potpourri [80].

For piano—sonata in A-flat [125]; Rondoletto [149]; sonatina (with voice) [138].

Smaller Vocal Works

9 books of songs (53) [26, 37, 41, 72, 94, 101, 103, 105, 139] and 6 others [154]; scena and aria [71]. 6 duets [107–8]. 24 part-songs [44, 90, 120, 151].

His *Violinschule*, 3 parts, 1831, embodies the solid worth of his convictions about style and method. His *Selbstbiographie*, 2 vols. 1860–61, though running only to 1838, is a remarkable record of observations on persons and affairs. Memoirs by Neumann, 1854, Malibran, 1860, Schletterer, 1881 (in Waldersee's *Vorträge*), Robert, 1883, La Mara, 1892, and Wassermann, 1910 (on his operas). In 1921 a Spohr Museum was opened at Kassel by Hnr. Stein. *G.*

Sponer, Alfred von (Vienna, 1870). Austrian teacher and composer, pupil of the Leipzig Conservatory, from 1898 head of the Katzsch music-school in Leipzig (from 1901 known by his own name). Has written a symphony, 2 piano-quintets, 2 piano-quartets, 4 violin-sonatas, the choral work *Weihe der Nacht*, songs, etc.

Spontini, Gasparo Luigi Pacifico (n. Jesi, 1774–1851, do.). Distinguished Italian composer and conductor, trained at the Conservatorio de' Turchini in Naples, beginning to write for the stage in 1796 and in 1799–1800 acting as temporary court-director for the Naples royal establishment at Palermo. In 1803 he went to Paris and there relinquished the facile Neapolitan style for one influenced by diligent study of Mozart and by intimacy with the librettist Jouy. In spite of much opposition he made his way and in 1807 his *Vestale* had brilliant success, followed in 1809 by *Cortez*. In 1810–12 he was conductor of Italian opera at the Odéon and in 1814 was named court-composer under the Restoration. His third great opera, *Olympie*, was first given in 1819, but without striking success. From 1820, after long negotiations, he became court-director at Berlin, where, though often at odds with the intendant Brühl, he demonstrated his power as both composer and conductor. In 1829 he sought to compete with the vogue of Weber's German operas by the impressive *Agnes von Hohenstaufen*. After 1830 he wrote little of importance and got into increasing difficulties through arrogance and tactlessness, retiring in 1842 after being tried (and convicted) of lèse-majesté. His conspicuous achievements were the superb discipline of the orchestra and the dignity of certain performances of his own works, with those of Gluck's *Armide* and Mozart's *Don Giovanni*. After 1842 he lived in Italy or at Paris, with several visits to Germany (notably at Dresden in 1844 at Wagner's invitation to conduct *La Vestale*). His genius was uneven and lacking in spontaneity,

but had significance in furthering the advance of the grand or historical opera. But his advent was unfortunate in its relation to that of Weber, Meyerbeer and the young Wagner, and his peculiarities involved him in serious antagonisms, especially at Berlin. His undeniable greatness was, however, recognized by many and signalized by decorations from courts, Academies and Halle Univ. (Ph.D.). In 1809 he married the daughter of the piano-maker J. B. Érard at Paris. His works include 16 operas in Italy (the more notable being *L'Isola Disabitata* and *Berenice*, both 1798), *La Petite Maison*, 1804, *Milton*, 1804, *Julie*, 1804, *La Vestale*, 1807, *Fernand Cortez*, 1809 (revised, 1817), *Pélage*, 1814, *Les Deux Rivaux*, 1816, *Olympie*, 1819, *Nurmahal*, 1822, *Alcidor*, 1825, and *Agnes von Hohenstaufen*, 1829 (revised, 1837), with the uncompleted *Das verlorene Paradies* (about 1838–40), the festspiel *Lalla Rookh*, 1821, cantatas, hymns and songs. Many of his works were extensively altered after being produced. Memoirs by Loménie, 1841, Oettinger, 1843, Montanari, 1851, Raoul-Rochette, 1852, Wagner (in his *Schriften*, vol. v), Robert, 1883, Spitta, 1892 (in *Zur Musik*), Altmann, 1903 (in *I. M. G. Sammelbde.*), and Pougin, 1922 (in *Rivista Musicale*). *G.*

Spontone, Bartolommeo. 16th C. *G.*

Sporck, Georges (Paris, 1870). French composer, pupil of the Paris Conservatory and d'Indy, writing a *Symphonie Vivaraise*, the symphonic poems *Islande*, *Boabdil* and *Kermesse*, the suite *Paysages Normandes*, *Esquisses Symphoniques*, *Marche Solennelle* (with organ), other orchestral pieces, a violin-sonata, a violin-suite, pieces for violin, for 'cello, for English horn and for piano, and many songs, besides editions of classical piano-works.

Spörr, Martin (n. Innsbruck, 1866). Tyrolese conductor, pupil of the Innsbruck Music School and of Fuchs, from 1883 at Innsbruck as player in the theater-orchestra, in 1888–93 teacher at the Music School and in 1893–99 town-director, in 1899–1902 conductor of the Gratz orchestra, from 1903 of the Kurorchester at Karlsbad and since 1905 of the Konzertverein at Vienna and also of summer-concerts at Kissingen. Has written the short opera *Der Abt von Fiecht*, 1914, a symphony (1904), an overture, etc.

Springer, Hermann (Döbeln, 1872). Saxon librarian and historical student, trained at Leipzig, Berlin and Paris Universities (Ph.D. 1895), since 1899 in governmental library-service and now head of the music-division of the Berlin Library, holding the title of royal professor since 1914. Since 1895 he has been critic for the *Tageszeitung* and in 1901–05 also engaged on *Gegenwart*. Author of articles on the history of musical typography (1901–07), *Das altprovenzal. Klagelied*, 1895, *Alte italien. Canzonetten*, 1913, *Die venezian. Liedmusik d. Settecento*, 1920, and other studies in Italian music-history, besides joining M. Schneider and Wolffheim in editing the extensions of Eitner's *Quellen-Lexikon*.

Springer, Max (Schwendi, 1877). Würtemberger organist, pupil of Schachleitner and Klička, from about 1900 organist at the St. Emaus abbey at Prague. Has written 3 organ-sonatas, preludes, postludes, etc., a mass, 2 string-quintets, choruses and songs, besides *Die Kunst d. Choralbegleitung*, 1907, *Der liturg. Choralgesang*, 1907, and an edition of the Kyriale Romanum with organ-accompaniment.

Spross, Charles Gilbert (Poughkeepsie, N. Y. 1874). Talented American pianist and organist, pupil of X. Scharwenka, E. Gramm and Lachmund, from 1891 organist in Poughkeepsie, from 1900 in Paterson, N. J., from 1908 in New York and since 1913 in Poughkeepsie again. For years he has also been in request as accompanist for many singers of the first rank. Has written the cantatas *The Word of God*, *The Glory of the Resurrection* and *Christmas Dawn*, anthems, part-songs, over 100 songs and pieces for violin and for piano. *A.*

Spry, Walter (Chicago, 1868). Gifted American pianist, pupil of Regina Watson, Eddy, Leschetizky, Rudorff and Rousseau, in 1897–1900 head of the Quincy (Ill.) Conservatory, in 1903–05 assistant to Sherwood in Chicago, besides in 1900–03 editing Summy's *Music Review*, in 1905–17 directing his own school and since 1918 in the Columbia School. Has written an overture, a string-quartet, piano-pieces, choruses and songs. *A.*

Squire, William Barclay (London, 1855). Eminent English librarian and critic, from 1885 in charge of the printed music in the British Museum, in 1888–94 critic for the *Saturday Review*, in 1894–1901 for the *Globe* and in 1900–04 for the *Pilot*, besides contributing to Grove's *Dictionary*, the *Encyclopædia Britannica*, the *Dict. of National Biography*, etc. Author of catalogues of accessions of old music-books at the Museum since 1886 (1899), of music in the library of Westminster Abbey (1903), of music at the Royal College (1909) and of old printed music at the Museum (1912, 2 vols.). He assisted Fuller-Maitland in editing the *Fitzwilliam Virginal Book* (1899) and has edited works by Purcell, Byrd and Palestrina. He also wrote the librettos of Stanford's *Veiled Prophet* (1881) and of J. F. Bridge's *Callirrhoë* (1888). In 1909 he collaborated on the catalogue of the Radnor picture-collection. *G*, *A.*

Squire, William Henry (Ross, 1871). Able English 'cellist, pupil of his father and the Royal College (London), from 1891 rapidly becoming a favorite throughout England, often touring with Clara Butt, and teaching at the Royal College and the Guildhall School, besides being examiner at the Royal Academy. Has written a 'cello-concerto and many pieces, works for violin and for piano and songs. *G.*

Stabile, Annibale. 16th C.

Stade, Friedrich Wilhelm (Halle, 1817–1902, Altenburg). Noted Saxon organist, conductor

and composer, pupil of Fr. Schneider, for a short time leader for Beethmann's theatrical troupe, from about 1840 music-director and organist at Jena University and in 1860–91 court-director and organist at Altenburg. He was the first to produce in Germany Berlioz' Requiem, *Roméo* and *Symphonie Fantastique*. Wrote music for Rossmann's *Orestes*, 2 symphonies, an overture, violin-duets and a sonata, 7 books of organ-pieces, a piano-suite and many excellent pieces, cantatas for Christmas and Easter, other choral works, student-songs, etc., besides arrangements from Bach and Handel and a collection of Minnesongs.

Stade, Friedrich Ludwig Rudolf (Arnstadt, 1844). Thuringian organist and writer, pupil of Riedel and Richter, besides study at Leipzig University (Ph.D.), from about 1865 teacher at Leipzig and contributor to the *Neue Zeitschrift*, from 1885 organist at the Reformed Church and since 1895 at the Peterskirche, besides from 1886 being secretary of the Gewandhaus concerts. He was made royal professor in 1914. Author of *Vom Musikalisch-Schönen*, 1870 (2d ed. 1904, against Hanslick), and editor of the 6th ed. of Brendel's *Geschichte* (1879). Sketch by Prüfer, 1904 (in *Musikal. Wochenblatt*).

Staden, Johann (1581–1634). 17th C. *G.*

Staden, Sigmund Theophilus (1607–1655). 17th C. *G.*

Stadler, Maximilian (Melk, 1748–1833, Vienna). Austrian priest and church-musician, from 1815 in Vienna. Wrote the oratorio *Die Befreiung Jerusalems*, 1811, masses and much other sacred music, organ-fugues, piano-sonatas, a cantata, choruses for Collin's *Polyxena*, songs, etc. Author of retorts to the attacks on the genuineness of Mozart's Requiem (1826–27). *G.*

Stadlmayr, Johann (1560–1648). 16th C. *G.*

Stadtfeldt, Alexander (Wiesbaden, 1826–1853, Brussels). Short-lived Hessian composer, pupil of the Brussels Conservatory (Prix de Rome, 1849), writing the opera *Hamlet*, 1857, and 2 others, 4 symphonies, overtures, 2 piano-concertinos, a string-quartet, a piano-trio, a cantata, vocal scenas, a mass, a Te Deum, etc.

Stägemann, Max (Freienwalde, 1843–1905, Leipzig). Prussian baritone and impresario, pupil of the Dresden Conservatory, from 1862 actor at Bremen, from 1865 singing at Hanover, from 1876 at Königsberg and in 1879–82 at Berlin (concerts). From 1882 he was manager of the Leipzig Opera.

Stahlberg, Frederick (Ketzin, 1877). Prussian violinist, pupil of Garn, Schapitz and J. A. Mayer, coming to America in 1899 as member of the Pittsburgh Orchestra and since 1908 of the New York Philharmonic, as well as assistant-conductor. Has written an opera, 2 symphonies, 3 orchestral suites and several other pieces, violin- and piano-pieces and songs. *A.*

Stahlknecht, Adolf (Warsaw, 1813–1887, Berlin) and **Julius** (Posen, 1817–1892, Berlin), brothers, the former violinist and the latter cellist, from about 1835 touring together, from 1844 with the pianist Steifensand and later with Löschhorn, giving trio-recitals at Berlin and finally both playing in the court-orchestra. Adolf wrote an opera, 7 symphonies, many entr'actes, chamber-music and much church-music, and Julius concert-pieces for 'cello.

Stainer [Steiner], Jakob (1621–1683). 17th C. *G.*

Stainer, John (London, 1840–1901, Verona). Distinguished English organist and composer, trained as choirboy at St. Paul's by Bayley and Steggall, with lessons also from Cooper and later study at Oxford. At fourteen he began playing in London, in 1856 went as the first organist at Ouseley's college at Tenbury and from 1860 was University organist at Oxford, as well as at Magdalen College, becoming Mus. D. in 1865. In 1872–88 he was Goss' successor as organist at St. Paul's (London), soon acquiring a position of unique influence both as player and as promoter of musical education. Besides activity in numerous other enterprises, from 1876 he taught at the Nat. Training School, succeeded Sullivan as principal in 1881 and continued teaching in the Royal College after 1883. From 1882 he followed Hullah as inspector of music in elementary schools throughout the kingdom. In 1889–99 he was professor at Oxford University, succeeding Ouseley. From 1878 he was a member of the Légion d'Honneur, was knighted in 1888 and was made Mus.D. by Durham Univ. in 1892. Wrote the oratorio *Gideon* (1865), the cantatas *The Daughter of Jairus*, 1878, *St. Mary Magdalene*, 1883, and *The Crucifixion*, 1887, 4 services, about 50 anthems, canticles, organ-pieces and songs. Author of a dictionary of terms (1876, with Barrett), *The Music of the Bible*, 1879 (enlarged by Galpin, 1914), *Dufay and his Contemporaries*, 1898, *Early Bodleian Music*, 2 vols. 1902 (edited by his daughter), and various text-books in harmony, organ-playing, etc. Memoir in *Musical Times*, 1901. *G.*

Stainlein-Saareinstein, Louis Charles Georges Corneille de (1819–1867, n. Liège). Hungarian 'cellist (amateur), from about 1845 favorably known in Germany and France and later giving quartet-recitals in Paris with Sivori and others. Wrote a sextet, a quintet, 2 quartets, a piano-trio, a 'cello-sonata, etc.

Stamaty, Camille Marie (Rome, 1811–1870, Paris), son of a Greek father and French mother. Noted piano-teacher, pupil of Kalkbrenner (for a short time of Mendelssohn), from 1835 active in Paris, at first as a brilliant player. Among his pupils were Gottschalk and Saint-Saëns. Wrote a concerto, a piano-trio, 2 sonatas and many études of value. *G.*

Stamitz, Johann Anton (Mannheim, 1754–1820?, Paris), son of the next. Badenese violinist, pupil of his father, going with his brother Karl (see below) to Paris in 1770, where he was long noted as player and teacher (Kreutzer among his pupils). Wrote 13 symphonies, over 50 quartets, trios, duets, concertos for violin,

for 'cello, for bassoon and for piano, trio-sonatas for violin, flute and bass, etc. *G.*

Stamitz, Johann Wenzel Anton (Deutsch-Brod, 1717–1757, Mannheim). Distinguished Bohemian violinist, conductor and composer, pupil of his father (schoolmaster and cantor). In 1742 he appeared at Frankfort as soloist in connection with the coronation of Charles VII as emperor, making so great an impression that in 1743 the Elector Palatine engaged him for his orchestra at Mannheim, making him conductor in 1745. His leadership, teaching and compositions marked an epoch in orchestral style, establishing what is known as the ' Mannheim school ' and laying the foundation for the whole ' classical ' period. The influence of his work was spread by numerous pupils and observers into Germany, Austria, France, the Low Countries and England. Wrote 50 symphonies, 10 orchestra-trios, 12 violin-concertos, many violin-sonatas, etc. In these the elements of the classical sonata-form are fully present. See Riemann's introductions to vols. iii and vii of the *Denkmäler d. Tonkunst in Bayern. G.*

Stamitz, Karl (Mannheim, 1746–1801, Jena), son of the preceding. Eminent Badenese violinist, pupil of his father and Cannabich, from 1762 playing in the Mannheim orchestra, from 1770 somewhat steadily on tour throughout Europe, with sojourns in Paris, Nuremberg, Kassel (1789–90) and Petrograd, and from 1794 concertmaster at the academical concerts in Jena. As composer he extended and solidified the innovations introduced by his father. Wrote 70 symphonies (some with a novel fullness of scoring), a symphony for double orchestra, 7 violin-concertos, concertos for viola and for piano, many quartets, trios and duets, etc., besides the operas *Der verliebte Vormund* (comic, given at Frankfort) and *Dardanus* (Petrograd). See *Denkmäler d. Tonkunst in Bayern*, viii, xv, xvi. He was also noted as a player on the viole d'amour. *G.*

Stamm, Thomas Oswalt (n. Sondershausen, 1868). Saxon teacher and choral conductor at Weissenfels, writing a symphony, a prelude to *Versunkenen Glocke*, a Requiem, motets, choruses, organ-pieces and songs.

Stanford, Charles Villiers (Dublin, 1852). Distinguished Irish conductor and composer, pupil of Stewart, O'Leary, Pauer, Reinecke and Kiel, with a course at Cambridge University (Mus.D. 1888, also at Oxford, 1883). In 1873–92 he was organist at Trinity College, Cambridge and also conductor of the reorganized University Musical Society, and since 1887 has been professor of music in the University. Since 1883 he has taught at the Royal College (London) and in 1885–1902 followed Goldschmidt as conductor of the famous Bach Choir in London. In 1897–1900 he conducted the Leeds Philharmonic and directed the festivals there in 1901–10. He has appeared as conductor at Berlin, Paris, Amsterdam, Brussels and in America. His fertile, versatile and masterful ability has been recognized by election to many leading societies at Berlin, Paris, Amsterdam, etc. He was knighted in 1901. His works include the following (opus-nos. in brackets):

Dramatic Works

Operas—*The Veiled Prophet of Khorassan*, 1881, *Savonarola*, 1884, *The Canterbury Pilgrims*, 1884, *Shamus O'Brien*, 1896 [61], *Much Ado about Nothing*, 1900 [76a], *The Critic*, 1916, and *The Travelling Companion* (1917). Also 2 others not given.

Incidental music for Tennyson's *Queen Mary* (1876) [6], Æschylus' *Eumenides* (1885) [23], Sophocles' *Œdipus Tyrannus* (1887) [29], Tennyson's *Thomas a Becket* (1893) [48], Binyon's *Attila* (1907) [102] and Parker's *Drake* (1912).

Choral Works

Oratorios—*The Three Holy Children*, 1885 [22], *Eden*, 1891 [40].

Psalms 46 [8] and 150 [27].

Mass in G [46]; Requiem (in memory of Lord Leighton), 1897 [63]; Te Deum, 1898 [66]; Stabat Mater, 1907 [96]; *Resurrection Hymn* [5]; motet, *The Lord of Might*, 1903 [83].

The Revenge, 1886 [24]; *The Voyage of Maeldune*, 1889 [34]; *The Battle of the Baltic*, 1891 [41]; *Phaudrig Crohoore*, 1896 [62]; *The Last Post*, 1900 [75]; *Fairy Day*, 1913; *Merlin and the Gleam*, 1920.

Elegiac Ode, 1884 [21]; *Carmen Sæculare*, 1887 [26] (for Queen's Jubilee); *The Bard* [50]; *East to West* [52]; *Songs of the Sea*, 1904 [91]; *Songs of Faith* [97]; *Wellington Ode*, 1909 [100]; *Welcome Song*, 1908 [107]; *Songs of the Fleet*, 1910 [117].

3 *Cavalier Songs*, with baritone solo [18]; 18 *Elizabethan Pastorals* [49, 53, 67]; cycle from *The Princess*, with soli [68]; 15 other part-songs [47, 106, 110–1].

Church-music—Complete Services in B-flat [10], A [12], F [36], G [81], Gregorian [98] and C [115]; 3 anthems [37–8]; 3 *a cappella* motets [51]; hymn, *Awake, my heart* [16]; 4 *Bible Songs*, with organ [113].

For Orchestra

Symphonies—1, B-flat (1876), 2, D min., *Elegiac* (1882), 3, F min., *Irish* (1887) [28], 4, F (1889) [31], 5, D, *L'Allegro ed il Pensieroso* [56], 6, E-flat (1904, in memory of G. F. Watts) [94], 7, D min. [124].

Overtures—*Festival* (1887), *Queen of the Seas* (1888, for Armada Tercentenary) [33], *In the Style of a Tragedy* [90], *Ave atque Vale* (1909, for Haydn Centenary) [114] (with chorus).

4 *Irish Rhapsodies* [78, 84, etc.); 8 *Irish Dances* [79, 89]; *Serenade* in G [17].

Concertos—with piano, in G [59] and C min. [126]; with violin, in D (1904) [74]; with 'cello; with clarinet [80]. Also suite with violin (1889) [32]; *Variations on an English Theme*, with piano [71].

Chamber-Music

String-quintets in F [85] and C min. [86]; piano-quintet in D min. [25]; nonet-serenade, for strings and wind [95].

String-quartets in G [44], A min. [45], D min. [64], G min. [99], B-flat (in memory of Joachim) [104] and ? [122]; piano-quartets in F [15] and ? [133].

Piano-trios in E-flat [35] and G min. [73].

For violin—sonatas in D [11] and G [70]; 6 *Irish Fantasies* [54]; 5 *Characteristic Pieces* [93].

For 'cello—sonatas in A [9] and D min. [39].

For clarinet—sonata [129]; 3 *Intermezzi* [13].

Keyboard-Music

For piano—sonata in D-flat [20]; suite [2]; toccata [3]; scherzo in B min.; 3 *Dante Rhapsodies* [92]; 10 dances [58] (5 also arr. for orchestra); 6 pieces [42].

For organ—Fantasia and Toccata [57]; Fantasia and Fugue [103]; 12 Preludes and Postludes [101, 105]; 6 Preludes [88]; Te Deum and Canzona [116].

For Solo Voice

Ballad, *Die Wallfahrt nach Kevlaar* (Heine) [72]; Irish Idyll, *Moira O'Neill* [77]; *A Child's Garland of Songs* (Stevenson) [30]; 5 sonnets from *The Triumph of*

Love (Holmes) [82]; over 50 other songs (Geo. Eliot, Heine, etc.) [1, 4, 7, 14, 19, 43, 65, 112, 118, etc.]. Collections—Moore's *Irish Melodies* [60]; 130 *Songs of Erin*, 3 vols.; *Songs of Old Ireland*, 1882; *Irish Songs and Ballads*, 1893; *The Complete Petrie Collection* (nearly 1600 Irish airs), 3 vols. 1902–05.

Author of *Studies and Memories*, 1908, *Musical Composition*, 1911, *Pages from an Unwritten Diary*, 1914, a *History of Music*, 1916 (with Forsyth), and *Interludes*, 1922. Sketches in *Mus. Times*, 1898, and by Streatfeild, 1913, and Porter, 1921. *G, A.*

Stange, Hermann (Kiel, 1835–1914, do.). North German organist, from 1866 at Schleswig Cathedral, from 1876 at Kiel, where from 1878 he was music-director at the University and from 1887 professor (Ph.D. 1914). His nephew **Max** (b. 1856) is leader of the Erk Choral Union in Berlin and teacher at the Hochschule, writing an overture, pieces for strings, a violin-suite, the choral work *Jauchzet dem Herrn*, notable men's choruses, etc.

Stanley, Albert Augustus (Manville, R. I. 1851). Able American organist, conductor and composer, trained at the Leipzig Conservatory (in 1875 assisting Richter and occasionally playing at the Nikolaikirche), in 1875–76 teacher at Delaware, O., from 1876 organist at Grace Church in Providence, R. I. and from 1888 professor at the University of Michigan (Ann Arbor) and from 1893 also conductor of important annual festivals there, resigning in 1921. He has been prominent in musical societies (president of the Music Teachers' Nat. Assoc. in 1893 and of the American section of the I. M. G. in 1906–12). From 1898 he had charge of the fine Stearns Collection of Instruments (extensive *Catalogue*, 1918, 2d ed. 1921). He now lives in Berlin. Has written a symphony (1896), the symphonic poem *Attis*, 1898, an orchestral scherzo, a violin-suite, the choral works *The City of Freedom*, 1883, *A Psalm of Victory*, 1892, *Chorus Triumphalis*, 1899, *Laus Deo*, 1913, and *Consecration Hymn* and *Greek Themes in Modern Musical Settings*, 1920 (incidental music for Mackaye's *Sappho and Phaon* and Euripides' *Alcestis* and *Menœchmi*). *A.*

Stanley, Charles John (London, 1713–1786, do.). English organist (blind), pupil of Reading and Greene, from his eleventh year employed in London churches (from 1734 one of the players at Temple Church) and from 1779 Boyce's successor as master of the Royal Band. He was intimate with Handel and from 1760 (with J. C. Smith) directed the oratorio-concerts instituted by him. Wrote the oratorios *Jephtha*, 1757, *Zimri*, 1760, and *The Fall of Egypt*, 1774, the pastoral *Arcadia*, 1761, 6 concertos for string-sextet and other instrumental pieces. *G.*

Starck, Ingeborg. See Bronsart.

Starczewski, Felix (Warsaw, 1868). Polish writer, pupil of the Warsaw Musical Institute and of Humperdinck, Fleischer and d'Indy, author of a life of Karlowicz (1907) and various essays in periodicals or collected (1904–05), besides acting as critic for the *Wick*.

Stark, Ludwig (Munich, 1831–1884, Stuttgart). Noted Bavarian teacher, pupil of F. and I. Lachner, in 1857 one of the founders of the school at Stuttgart that in 1865 became the Conservatory and teacher in it of singing and other subjects, as well as founder and long conductor of the Gesangverein. He was made royal professor in 1868 and Ph.D. by Tübingen Univ. in 1873. Author of a famous piano-method (with Lebert), a choral-method (with Faiszt), a large collection of piano-classics (with others) and *Kunst u. Welt*, 1884, besides some choral and instrumental pieces. *G.*

Stark, Robert (Klingenthal, 1847). Eminent Saxon clarinettist, pupil of the Dresden Conservatory, from about 1865 playing in the Chemnitz orchestra, in 1873–81 soloist at Wiesbaden and since 1881 teacher at the Würzburg Music School, gaining the title of royal professor in 1903. Has written 3 clarinet-concertos, many valuable studies and an extended method, several pieces for clarinet or for trombone with orchestra, a wind-quintet and an oboe-serenade.

Starke, Friedrich (Elsterwerda, 1774–1835, n. Vienna). Saxon hornist and bandmaster in the Austrian army, publishing a *Journal für Militärmusik*, 300 parts, a *Journal für Trompetechöre*, 50 nos., a piano-method (1819–20) and church-music.

Starzer, Josef (Vienna?, 1726–1787, do.). Austrian violinist, at first in the Vienna court-band, in 1760–70 court-composer and concert-master at Petrograd and then again at Vienna. He was noted as one of the chief composers of ballets for Noverre. Besides 20 ballets and singspiele, wrote an oratorio (1778), symphonies, a violin-concerto and chamber-music.

Stasny, Karl Richard (Mayence, 1855). Hessian pianist, pupil of Brüll, Krüger and Liszt, from 1881 touring with success, from 1885 teacher at the Hoch Conservatory in Frankfort (with study of Schumann's works under Mme. Schumann) and in 1891 moving to Boston as teacher at the New England Conservatory.

Stasny, Ludwig (Prague, 1823–1883, Frankfort). Bohemian bandmaster, in 1846–68 in the Austrian army, and from 1871 conductor at the Frankfort Palmengarten, writing over 200 popular dances, clever orchestral arrangements from Wagner and the operas *Liane*, 1851, and *Die beiden Grenadiere*, 1879.

Stassov, Vladimir Vassilievitch (Petrograd, 1824–1906, do.). Eminent Russian critic and biographer, from 1845 employed at the Petrograd Library, where, after a sojourn in Italy in 1851–54 as secretary to Count Demidov, he became assistant to the librarian and from 1872 chief of the fine arts division. He was a voluminous writer on many subjects, an accurate investigator and a sound and progressive critic. His influence had much to do with the advance of the New Russian group of composers. His notable essays from 1847 were collected in 1886 (3 vols.), with a supplementary volume in

1905. They include invaluable biographies of leading masters. He also edited the letters and autobiographies of Glinka, Dargomijsky, Serov and Borodin, besides collecting data regarding the Russian sojourns of Liszt, Schumann, Berlioz and Wagner (1896, 2d ed. 1914). Sketch in *Russ. Musikal. Zeitung*, 1895. *G.*

Statkowski, Roman (Szczypiorna, 1860). Polish composer, pupil of Zelenski and the Petrograd Conservatory, from about 1895 teacher of instrumentation and music-history at the Warsaw Conservatory. Has written the operas *Philenis*, 1904 (prize at the London competition in 1903), and *Maria*, 1906, an orchestral Polonaise and Fantasie, a string-quartet, violin- and many piano-pieces.

Staudigl, Josef (n. Gutenstein, 1807–1861, n. Vienna). Famous Austrian operatic bass, from 1827 rapidly advancing at the Vienna Opera from a place in the chorus to that of leading singer there and from 1831 also in the court-choir, besides acquiring fame in oratorio and concert. In 1845–48, owing to friction in the management, he turned aside to take the direction of the Theater an der Wien. He made many tours as far as England, where he sang in the première of *Elijah* (1846). His interpretations of Schubert were especially noted. *G.*

Staudigl, Josef (Vienna, 1850–1916, Karlsruhe), son of the above. Excellent Austrian operatic baritone, pupil of the Vienna Conservatory, from 1875 engaged at the Karlsruhe Opera, in 1884–86 at the Metropolitan, New York, and then till 1905 at Berlin, Hamburg, Bayreuth and other German stages. In 1885 he married the contralto Gisela Koppmayer, with whom he toured in America in 1898. *G.*

Stavenhagen, Bernhard (Greiz, 1862–1914, Geneva). Eminent Saxon pianist and conductor, trained at the Berlin Meisterschule and Hochschule (Mendelssohn prize, 1880) and by Liszt, from 1886 establishing an international fame by many tours in Europe and America (1894–95). From 1890 he was court-pianist at Weimar and from 1895 court-director, from 1898 court-director at Munich and in 1901–04 head of the Conservatory, from 1904 again in Weimar and from 1907 conductor of the Geneva orchestra and the choral society of the Conservatory. He was a remarkable exponent of Liszt. Wrote 2 piano-concertos, a cadenza for Beethoven's C min. concerto, etc. *G.*

Stcherbatchev, Nicolai Vladimirovitch (b. 1853). Russian composer (of the New Russian school) of an orchestral *Serenade* and 2 *Idylls*, many characteristic piano-pieces, dances and études, with a few songs. *G.*

Stebbins, George Waring (n. Albion, N. Y. 1869). American organist, pupil of Woodman, Carl, Shelley, Guilmant, Sbriglia and Henschel, since 1893 in Brooklyn churches, mostly at the Emmanuel Baptist Church, besides from 1910 teaching at the Teachers' Training Inst. and from 1913 conducting the Singers' Club in New York and from 1916 the Long Island Musical Art Society. Has written about 30 organ-pieces, 20 anthems, choruses and 30 songs. *A.*

Stecker, Karl (Kosmanos, 1861–1918, Prague). Bohemian teacher and writer, pupil of the Prague Organ School, from 1885 organ-teacher there, from 1889 teacher of music-history at the Conservatory and also lecturer at the University. Author of *Critical Notes on Some Problems in Musical Science*, 1889, a *History of Music*, 2 vols. 1892, 1903, and text-books in organ-improvisation (1903, one vol. only) and form (1905), besides many articles in periodicals. Also wrote an organ-sonata, a mass, a Te Deum, motets, songs, etc. From 1907 he edited the *Hudební-Revue*.

Stefan, Paul (Brünn, 1879). Moravian writer in Vienna (Ph.D. of the University, author of lives of Mahler (1910, 7th ed. 1921), Fried (1911), E. T. A. Hoffmann (1922) and Schönberg (1922), chronicles of Viennese music (1913–21), *Die Feindschaft gegen Wagner*, 1918, and various collections of writings by Schumann, Hoffmann, Wagner and Viennese musicians.

Stefani, Jan (Prague, 1746–1829, Warsaw). Bohemian violinist and composer, from about 1765 violinist at the Vienna Opera and director for Count Kinsky, from 1771 concertmaster in the Warsaw court-band and later conductor at the Opera. Wrote the opera *The Cracowites and the Mountaineers*, 1794, and 10 other Polish operas (to 1807), masses and many polonaises. His son **Joseph** (1800– ?) was a fertile composer of church-music, besides 2 comic operas, ballets, popular songs and piano-pieces.

Stefano, Salvatore de (Cagliari, 1887). Sardinian harpist, trained at the Naples Conservatory, making his début in 1912 and for a time teaching at the Accademia S. Dorotea, but since 1913 touring in America. *A.*

Steffan, Joseph Anton (Kopidlno, 1726–1800?, Vienna). Bohemian teacher and composer, pupil of Wagenseil, from about 1750 prominent in Vienna and later music-master to the princesses Caroline and Marie Antoinette. Wrote many songs of importance (1778–82), church-music and piano-pieces.

Steffani, Agostino (1654–1728). 17th C. *G.*

Steffens, Julius (Stargard, 1831–1882, Wiesbaden). Pomeranian 'cellist, pupil of M. Ganz and K. Schuberth, from about 1850 in the Petrograd court-orchestra, with long tours in company with Jaëll and Vieuxtemps. Wrote 2 'cello-concertos and pieces.

Steggall, Charles (London, 1826–1905, do.). English organist, pupil of the Royal Academy, with study also at Cambridge (Mus.D. 1851), from 1848 engaged at various London churches and from 1864 at Lincoln's Inn Chapel. In 1851–1903 he was a valued professor at the Royal Academy, in 1849–70 secretary of the Bach Society and in 1864 one of the founders of the College of Organists, as well as examiner at Cambridge in 1882–83. Wrote Psalms 33 and 105, services, canticles, organ-pieces, etc., and edited some of Bach's motets and the hymn-

books *Church Psalmody*, 1848, and *Hymns Ancient and Modern*, 1889 edition. *G.*

Steggall, Reginald (London, 1867), son of the above. Able English organist and composer, pupil of the Royal Academy and since 1895 organ-teacher there, besides in 1905 succeeding his father as organist at Lincoln's Inn Chapel and serving as examiner for both the Royal Academy and the Royal College. Has written a symphony, the symphonic poem *The Spanish Student*, a *Fantasy-Overture*, the dramatic prelude *Oreithyia*, orchestral variations and a suite, a *Konzertstück* for organ and orchestra, a quintet for wood-wind, fantasias and fugues for organ, an organ-suite, some piano-pieces, the scenas *Alcestis* and *Elaine*, a Te Deum and canticles with orchestra, anthems and songs (including the cycle *The Seven Ages of Man*). *G.*

Steglich, Rudolf (Damnitz, 1886). Pomeranian historical student, pupil of B. Roth and Riemann, with courses at Berlin, Munich and Leipzig Universities (Ph.D. 1911), author of a thesis on a medieval tractate (1911), an essay on K. P. E. Bach and Homilius (1915, in *Bach-Jahrbuch*), etc. Since 1919 he has been critic at Hanover and from 1920 musical editor of *Blätter der Stunde*.

Stegmann, Karl David (Dresden, 1751–1826, Bonn). Saxon conductor and composer, pupil of Zillich, Homilius and Weisse, from 1772 appearing as singer at Breslau, Königsberg, Danzig and Gotha, from 1778 engaged at Hamburg, partly as conductor and in 1798–1808 as one of the managers of the Opera. Wrote about 10 operas (1773–92), ballets, music for plays, 12 symphonies, overtures, concertos, trios, etc.

Stegmayer, Ferdinand (Vienna, 1803–1863, do.). Austrian conductor, pupil of his father (an actor), Triebensee and Seyfried, from about 1820 chorusmaster at Linz and Vienna, from 1825 director of the Königstädter Theater in Berlin, in 1829–30 leader of Roeckel's operatroupe in Paris, then at theaters in Leipzig, Bremen, Prague and Vienna (Josephstädter), where in 1853–57 he taught at the Conservatory and in 1858 joined Aug. Schmidt in founding the Singakademie.

Stehle, J. Gustav Eduard (Steinhausen, 1839–1915, St. Gall). Eminent Würtemberger church-musician, from 1869 organist at Rorschach and from 1874 organist and director at St. Gall Cathedral, where his great choir of 140 became famous. For 25 years he also edited the *Chorwächter*. He received many honors, including a Ph.D. from Freiburg Univ. in 1911. Wrote the oratorio *St. Cäcilia*, the cantata *Lumen de Cœlo*, the choral works *Vineta*, *Abendfeier*, *Oybin*, *Die Nonnen von Compiègne*, *Absalom*, *Fritjofs Heimkehr* and many choruses for men's voices *a cappella*, the humorous choral ballad *Die Heinzelmännchen*, about 20 masses (some *a cappella*, some with orchestra), many motets and canticles, the organ tone-poem *Saul*, fantasias on the Austrian and German national hymns, over 400 preludes (modal), etc.

Stehle, Sophie (Sigmaringen, ?1838–1921, n. Hanover). South German operatic soprano, pupil of Helene Ahlir, in 1860–74 a leading singer at the Munich Opera, with many appearances elsewhere. She sang at the première of Wagner's *Rheingold* (1869) and *Walküre* (1870).

Steibelt, Daniel (Berlin, 1765–1823, Petrograd). Famous Prussian pianist, pupil of Kirnberger, from about 1790 in high favor at Paris as representing the new piano-style, though soon involved in questionable transactions with publishers, from 1797 in London, in 1799–1800 on tour in Germany and Austria (at Vienna rashly engaging in a trial of skill with Beethoven), in 1800–02 at Paris, in London in 1802–05, once more at Paris and in 1808–09 on an extensive tour, ending at Petrograd, where in 1811 he followed Boieldieu as court-director and conductor of the French Opera. As player he had a sure sense of effects germane to the piano as distinct from the harpsichord, but tended to magnify execution above expression. As composer he had marked ability when he chose to put it forth, but often produced much that was vapid and mechanical. He also laid himself open to the charge of plagiarism. Yet his daring use of modulation and his experiments with form had some historic importance. Wrote the opera *Roméo et Juliette*, 1793, and 5 others, 5 ballets, an intermezzo, 8 piano-concertos (1796–1822), about 40 sonatas for piano and violin, about 30 for piano alone, many fantasias, rondos, show-pieces, etc., good études and a method. *G* (with full list of works).

Steigleder, Johann Ulrich (1580–1635). 17th C. *G.*

Stein, Fritz Wilhelm (n. Lauda, 1879). Badenese conductor, trained at the Leipzig Conservatory and at Leipzig and Heidelberg Universities (Ph.D. 1910), from as early as 1903 assisting Wolfrum at the latter and appearing as organist, from 1906 music-director at Jena University and from 1907 professor, conducting the Academical Concerts and the Gesangverein, in 1914–15 Reger's successor as court-director at Meiningen and since 1918 organist at the Nikolaikirche in Kiel, with some duties at the University. In 1910 he discovered the parts of an early symphony of Beethoven (see *I. M. G. Sammelbde.* 1912). Author of a monograph on music at Heidelberg (1912, extended 1921).

Stein, Johann Andreas (Heidelsheim, 1728–1792, Augsburg). Eminent Rhenish maker of organs, harpsichords and pianos, from about 1755 active at Augsburg as organist and builder of large organs. From about 1775 he undertook making pianos with certain features that later were characteristic of the Austrian or Viennese type and his instruments were favorites with Mozart and Beethoven. The business was continued by his daughter and son, who in 1793 removed it to Vienna and from 1802 developed two important factories, the one managed by **Nanette** (1769–1838), her husband, J. A. Streicher (1761–1833), and their son Joh. Baptist, and

the other by **Matthäus Andreas** (1776–1842) and his son **Karl Andreas.** *G.*

Stein, Richard H. (Halle, 1882). Saxon theorist and writer, trained at the Berlin Hochschule and Erlangen University (Ph.D. 1911), becoming conspicuous as an advocate of quarter-tone intervals in addition to the standard scales. He has devised a clarinet and a small piano capable of such effects, besides writing some illustrative pieces for 'cello. Author of various articles on this topic and essays on modern music (1918), Grieg (1921) and Tchaikovsky (in preparation).

Steinbach, Emil (Lengenrieden, 1849–1919, Mayence). Rhenish conductor, trained at the Leipzig Conservatory and by H. Levi, from 1871 assistant-conductor at Mannheim, in 1874–75 at Hamburg, then court-director at Darmstadt, from 1877 city-director at Mayence and in 1899–1910 conductor of the Opera there. His repute as interpreter of Wagner led to his directing a Wagner cycle at Covent Garden, London, in 1893. Wrote symphonic poems, overtures, chamber-music, etc. *G.*

Steinbach, Fritz (Grünsfeld, 1855–1916, Munich), brother of the above. Eminent Rhenish conductor, pupil of his brother and the Leipzig Conservatory (Mozart Scholarship), with further work under Door, Nottebohm and V. Lachner. In 1880–86 he was assistant-conductor at Mayence and from 1883 also teacher at the Raff Conservatory in Frankfort, from 1886 Von Bülow's successor as conductor of the famous Meiningen orchestra and in 1902–14 Wullner's successor at Cologne as head of the Conservatory, city-director and conductor of the Gürzenich concerts. From the outset he displayed the highest ability, particularly as an interpreter of Brahms. His tours with the Meiningen orchestra were particularly brilliant. Wrote a septet for strings and wind, a 'cello-sonata, etc. *G.*

Steinberg, Maximilian Osseivitch (Vilna, 1888). Russian composer, pupil of the Petrograd Conservatory, since about 1910 teacher there. Has written 2 symphonies, the overture *Russalka*, a *Prélude Symphonique*, a *Dramatische Fantasie*, 2 sets of orchestral variations, a string-quartet, songs and the ballet *Midas* (part given in 1907). He edited Rimsky-Korsakov's *Instrumentation* (1913).

Steinert, Morris (Scheinfeld, 1831–1912, New Haven, Conn.). Bavarian 'cellist, originally a traveling salesman, from about 1855 in America, where for a time he played in Maretzek's orchestra in New York, joined a minstrel-troupe and was clerk and organist in Savannah. In 1861 he moved to New Haven, in time establishing a large business as piano-dealer and making a remarkable collection of about 500 valuable instruments, which in 1892 he exhibited at Vienna and in 1893 at Chicago and in 1900 presented to Yale University (catalogue, 1893). In 1892 he was a founder of the New Haven Orchestra. His business is now carried on by his sons in New Haven and Boston. Memoir by Marin, 1900. *A.*

Steingräber. A music-publishing business established in Hanover by Theodor Steingräber (1830–1904) and in 1890 moved to Leipzig. Its head in 1903–16 was Walter Friedel. Under the pseudonym 'Gustav Damm' Steingräber published an extensive *Klavierschule.*

Steinhard, Erich (Prague, 1886). Bohemian historical student and æsthetician, trained mostly at Berlin and Prague Universities (Ph.D. 1911), becoming librarian at the latter and professor of music-history and æsthetics at the German Academy of Music. He is also editor of the journal *Auftakt* and has written much for other periodicals. Has published essays on the organum (1911), Hammerschmidt (1914), music in Bohemia (1922), etc.

Steinhauer, Karl (Düsseldorf, 1852). Rhenish choral conductor, pupil of the Leipzig Conservatory, from 1875 vocal teacher at the Marienschule in Düsseldorf and leader of the Quartettverein (from 1905 conducting popular festivals), and since 1901 town-musician at Oberhausen, leading both choral and orchestral societies and teaching in several schools. From 1906 he has edited *Der Deutsche Chorgesang.* Has written many men's choruses and several larger works.

Steinhausen, Friedrich Adolf (Potsdam, 1859–1910, Boppard). A Prussian surgeon who published various studies in the anatomy and physiology of playing stringed instruments and the piano (from 1899).

Steinitzer, Max (Innsbruck, 1864). Tyrolese critic and writer, trained at Munich University (Ph.D. 1885), in 1888–1901 variously employed as teacher or conductor in Halle, Elberfeld, Salzburg, Munich, Langenberg and Mülheim-on-Ruhr, from 1903 teacher at the Freiburg (Baden) Conservatory and since 1911 critic for the Leipzig *Neueste Nachrichten.* Author of the leading biography of Rich. Strauss (1911, 2d ed. 1914), based on lifelong intimacy, besides *Die psycholog. Wirkungen d. musikal. Formen*, 1885, *Musikal. Strafpredigten*, 1903 (5th ed. 1914), *Musikhistor. Atlas*, 1908, *Zur Entwicklungsgeschichte d. Melodrams u. Mimodrams*, 1918, *Meister d. Gesangs*, 1920, and handbooks for men's choruses and on training women's voices (in Riemann *Festschrift*, 1909). Has also written melodramatic music for *Die Braut von Korinth* (1913).

Steinway & Sons. Famous piano-making firm in New York, established in 1853 by Heinrich Engelhard Steinweg (1797–1871), an expert workman who had migrated from Brunswick with four sons in 1849. Their renown rapidly increased and the excellence of their work was attested by a portentous list of prizes and honors from 1855, when they exhibited a square piano with a cast frame in one piece and an overstrung scale. They began making grands in 1856 and uprights in 1862. Their total output has been about 200,000 instruments. The eldest son, Theodor (1825–1889), who had remained at Seesen, came to New York in 1865 to

join his brothers William (1836–1896) and Albert (1840–1877), and became the chief factor in the brilliant technical development of the business. Later the leadership fell to Charles H. Steinway (1857–1919), Frederick T. Steinway (b. 1860) and Henry Ziegler (b. 1857), all grandsons of the founder. In 1875 a branch was opened in London and in 1880 one in Hamburg. See Floersheim's life of William Steinway (1894) and Hubbard's *Story of the Steinways*, 1911. *G* (under Piano and firm-name).

Stelzner, Alfred (?–1906, Dresden). An instrument-maker, originally at Wiesbaden, who invented the violotta and cellone (stringed forms of increased power) and employed them in the operas *Rübezahl*, 1902, *Swatowits Ende*, 1903, and 2 others not given.

Stendhal [Marie Henri Beyle] (Grenoble, 1783–1842, Paris). French military and civil official under Napoleon and later in Italy, author of several novels and lives of Haydn, Mozart and Metastasio (1814, reprinted 1817) and of Rossini (1823), both based upon or copied from books by Carpani. For the first he used the pseudonym 'César Bombet' in the first issue. Memoirs by Paton, 1874, Chouquet, 1902, and Paupe, 1904.

Stenhammar, Wilhelm (Stockholm, 1871). Eminent Swedish pianist, conductor and composer, trained at the Stockholm Conservatory and by Barth, from 1890 becoming known as a gifted player. From 1897 he conducted the Stockholm Philharmonic and from 1900 assisted at the Opera and in Aulin's quartet-concerts, in 1906–07 was in Italy and since 1907 has conducted the choral and orchestral societies in Gothenburg (made Ph.D. there in 1916). Has written the dramas *Tirfing*, 1898, and *Das Fest auf Solhaug*, 1899, the choral works *Princess and Page*, 1892, *Snöfried*, *Mid-Winter*, *The Folk of Niflheim*, and *Spring Night*, several ballads with orchestra, notable songs, a symphony, the overture *Excelsior*, a violin-concerto, 2 piano-concertos, 4 string-quartets, a quartet-serenade, a violin-sonata, a piano-sonata and other pieces.

Stephan, Clemens. 16th C.

Stephan, Rudolf (Worms, 1887–1915, in battle). Gifted, but short-lived, Hessian composer of '*Musik*' for orchestra (1913), for violin and orchestra and for string-quintet with piano and harp (1912), the ballad *Liebeszauber*, piano-pieces and songs, besides the opera *Die ersten Menschen* (not given).

Stephani, Hermann (Grimma, 1877). Saxon choral conductor, pupil of Hempel and the Leipzig Conservatory, with study at Munich University (Ph.D. 1902), in 1903–05 leader of an oratorio-society at Sonderburg, in 1905–06 of choral and orchestral concerts at Flensburg, from 1906 at Eisleben as town-director and organist at the Andreaskirche, in 1913–14 also leader of the Philharmonic Chorus in Leipzig and since 1921 director at Marburg University. He has advocated the use of the G-clef only in written music (issued an edition thus of Schumann's *Manfred* overture, 1905). Has written the choral works *Herbstwald* and *Dankgesang*, songs, vocal canons, an overture and editions of Handel's *Judas Maccabæus* and *Jephtha* and of Weber's *Euryanthe*, besides some articles in journals.

Stephens, Catherine (London, 1794–1882, do.). English operatic soprano, pupil of Lanza and Welsh, in 1813–35 a favorite at Covent Garden and Drury Lane, as well as in concerts and at festivals. In 1838 she married the aged Earl of Essex. *G*.

Stephens, Charles Edward (London, 1821–1892, do.), nephew of the above. English pianist and organist, pupil of Potter, Hamilton and Blagrove, in 1843–75 organist at various churches and from 1850 active in the Philharmonic and other societies. Wrote 2 symphonies, several overtures, 2 string-quartets, a piano-quartet, a piano-trio, organ- and piano-pieces, church-music, glees and songs. *G*.

Stephenson, Morton (London, 1884). English composer, pupil of the Royal Academy, writing the symphonic poems *Dawn* and *The Sea*, the orchestral suite *The Jungle Book*, a *Miniature Ballet* for orchestra, a *Miniature Suite* for quartet, 3 violin-sonatas, music for *St. Ursula's Pilgrimage* and *Shakespearean Masque*, piano-pieces and songs.

Sterkel, Johann Franz Xaver (Würzburg, 1750–1817, do.). Eminent Bavarian ecclesiastic (abbé) and amateur pianist and composer, from 1775 active at Neumünster, from 1778 court-chaplain and pianist at Mayence (in 1793 appointed to succeed Righini as court-director, but driven to Würzburg by the French invasion) and in 1805–14 court-director to the Elector of Mayence (at Aschaffenburg or Ratisbon). He was a refined and expressive player. In 1791 he met the young Beethoven at Aschaffenburg and made a deep impression as the first fine player that he had heard. Wrote 10 symphonies, 2 overtures, 6 piano-concertos, a quintet, trios, violin- and piano-sonatas, besides popular songs, etc. *G*.

Sterling, Antoinette (Sterlingville, N. Y. 1850–1904, Hampstead). Noted American contralto, pupil of Abella, Mme. Marchesi, Mme. Viardot-Garcia and Manuel Garcia, in 1871–73 singing at Beecher's church in Brooklyn and in concert and then removing to England, where she became a leading ballad-interpreter (many songs, like Sullivan's *Lost Chord* and Cowen's *Better Land*, being specially written for her). In 1875 she toured in America and in 1893 in Australia, where her husband, John MacKinlay, died. Memoir by her son, 1906. *G*.

Sterling, Winthrop Smith (Cincinnati, 1859). American organist and teacher, trained at the Cincinnati College of Music and the Leipzig Conservatory, with study also under R. Hoffmann, Frau Unger-Haupt, Turpin, Behnke and Shakespeare, from 1887 organ-teacher at the Cincinnati College of Music and from 1903

founder and dean of the Metropolitan College of Music there. He has appeared as recitalist and lecturer elsewhere. Has written an overture, an orchestral suite, organ- and piano-pieces, church-music and songs. *A.*

Stern, Adolf (Leipzig, 1835–1907, Dresden). Saxon poet and historian of literature, long professor at the Dresden Polytechnikum, author (among other works) of a *Wanderbuch*, 1877 (about Bayreuth), *Die Musik in d. deutschen Dichtung*, 1888, *Gluck in Versailles*, 1904, and editions of Cornelius' poems (1890) and Liszt's letters to K. Gille (1903). In 1881 he married the gifted pianist Margarete Herr (1857–1899), a pupil of Liszt and Mme. Schumann, and wrote a memoir of her (1901).

Stern, Julius (Breslau, 1820–1883, Berlin). Able Silesian conductor and teacher, pupil of Lüstner, Maurer, Ganz, St. Lubin and Rungenhagen, with studies also at Dresden and Paris (where in 1844–46 he led a German choral society), from 1847 director of his own Gesangverein in Berlin, which had a notable career till its disbanding in 1912 (under others after 1874). In 1850 he established the Stern Conservatory (for a few years with Kullak and Marx), making it one of the established institutions of the city. In 1867–71 he followed Liebig as conductor of the Sinfoniekapelle and in 1873–74 had charge of the Reichshalle concerts. From 1860 he held the title of royal professor. Wrote the opera *Ismene* (not given), choruses and songs. Memoir by Rich. Stern, 1886. *G.*

Stern, Julius (Vienna, 1858–1912, do.). Austrian composer of the operas *Juan Galeano*, 1891, and *Narcisse Rameau*, 1907, operettas and many farces.

Stern, Leopold Lawrence (Brighton, 1862–1904, London). Gifted English 'cellist, pupil of the Royal Academy (London) and of Klengel and Davidov, from 1886 appearing in London, in 1888 touring with Patti, later associated with Sauret, Paderewski, Godard, Massenet and Dvořák, and in 1897–98 and 1902–03 visiting America. His second wife (from 1898) was the singer Suzanne Adams. Wrote 'cello-pieces and songs. *G.*

Sternberg, Constantin Ivanovitch von (Petrograd, 1852). Eminent Russian pianist, pupil of the Leipzig Conservatory, the Berlin Akademie, Liszt and Kullak, in 1867–69 conductor at Brühl's in Leipzig and second chorusmaster at the Opera, in 1870 conductor at Würzburg and Kissingen (summer) and in 1871 at the court-opera at Neu-Strelitz. In 1875 he made his début as player at Berlin and became court-pianist and head of the Music School at Schwerin, but in 1877 set out on tours with Désirée Artôt that finally reached into Siberia and to Egypt. From 1880 he came annually to America (after a few seasons with Wilhelmj and Minnie Hauk) and from 1886 taught in Atlanta, Ga. In 1890 he started his own school in Philadelphia, which he still directs. Has written 6 piano-trios, *Danses Cosaques* for violin, a 'cello-fantasia, 5 concert-études for piano and over 200 salon-pieces. Author of *Ethics and Esthetics of Piano-Playing*, 1917. *A.*

Sternfeld, Richard (Königsberg, 1858). Prussian historian, long professor at Berlin University, author of lives of Von Bülow (1898) and Alb. Niemann (1904), *Beethoven u. Wagner*, 1885, *Beethovens Missa Solemnis*, 1900, *Schiller u. Wagner*, 1905, *Wagner u. d. Bayreuther Festspiele*, 2 vols. 1906, and *Aus Wagners Pariser Zeit*, 1906 (edited essays of W.), *Musikal. Skizzen u. Humoresken*, 1919, besides many articles in periodicals.

Stevens, Richard John Samuel (London, 1757–1837, do.). English organist and glee-composer, as choirboy at St. Paul's pupil of Wm. Savage, from 1786 organist at Temple Church, from 1796 also at the Charterhouse and from 1801 professor at Gresham College. Wrote nearly 50 glees, a few harpsichord-sonatas and songs, besides editing a collection of church-music. *G.*

Stevenson, Frederick (Newark, 1845). English organist, pupil of Macfarren and J. F. Bridge, from 1867 engaged in London suburbs, from 1883 precentor at Denver (Colo.) Cathedral and later at St. Mark's there and head of the Conservatory, from 1894 at Los Angeles, from 1905 at Santa Barbara and from 1918 at Los Angeles again. Has written several cantatas, anthems, other church-music and instrumental works, besides developing studies in modern harmony. *A.*

Stevenson, John Andrew (Dublin, ?1762–1833, n. Galway). Irish organist and vocal composer, trained as chorister in Dublin, from 1783 vicar-choral in the cathedrals there and from 1814 organist at the Castle Chapel. Mus.D. of Dublin Univ. in 1791 and knighted in 1803. Wrote the oratorio *Thanksgiving*, 1831, music for several stage-plays, church-music, glees and songs, besides collaborating with Moore in the latter's *Irish Melodies* (from 1807). Memoir by Bumpus, 1893. *G.*

Stewart, Humphrey John (London, 1856). Eminent English organist, from his eleventh year engaged at churches in London, from 1886 removing to San Francisco, where he served three churches, in 1901–03 at Trinity Church in Boston, then again in San Francisco (St. Dominic's) and since 1915 organist for the open-air organ at San Diego, giving long series of recitals of notable variety and value. While in San Francisco he was also identified with various choral organizations. Has written the opera *Bluff King Hal*, 1889, the comedies *His Majesty*, 1890, and *The Conspirators*, 1900, the 'grove-plays' *Montezuma*, 1903 *The Cremation of Care*, 1906, and *Gold*, 1916, the oratorio *The Nativity*, 1888, the orchestral suites *Montezuma*, 1903, and *Scenes in California*, 1906, 3 masses, choruses, songs, pieces for violin, for organ and for piano, and music for some plays. Several works have been awarded prizes. Mus.D. of the Univ. of the Pacific, 1898. *A.*

Stewart, Robert Prescott (Dublin, 1825–1894, do.). Able Irish organist, conductor and teacher, trained as choirboy at Christ Church Cathedral (Dublin), in 1844 becoming organist there and also at Trinity College, besides from 1846 conducting the University Choral Society, in 1852–61 also organist at St. Patrick's Cathedral, from 1862 professor at Dublin University, from 1872 teacher at the Irish Royal Academy and from 1873 conductor of the Philharmonic. Mus. D. of Dublin Univ. in 1851 and knighted in 1872. He exerted a notable influence as musical educator. Wrote the cantatas *A Winter's Night Wake* and *The Eve of St. John*, several odes, services, anthems, fine glees and songs, besides editing the *Irish Hymnal*, 1876. Memoirs by Vignoles, 1899, and Culwick, 1902. *G.*

Stiastný, Franz Johann [Jan] (Prague, 1764–1820?, do.). Fine Bohemian 'cellist, active at Frankfort, Nuremberg, Mannheim, London and Paris, writing a few notable works, including a concertino, 2 sonatas, 9 duets, variations with quartet, etc. His elder brother was also an expert 'cellist. *G.*

Stich, Jan Václav [**Johann Wenzel, Giovanni Punto**] (n. Czaslau, 1746–1803, Prague). Famous Bohemian hornist, for a time protégé of Count Thun and pupil of Hampel, from about 1765 highly successful in central Europe and Italy, in 1781 court-musician at Würzburg and from 1782 in the service of Comte d'Artois at Paris. In 1788 he visited England and after 1799 was in Vienna and Prague. Mozart wrote a quartet-sinfonie for him (now lost) and Beethoven his horn-sonata, op. 17. Wrote 14 horn-concertos, a sextet, a quintet, 24 quartets, 20 trios, many duets, solos, studies, etc., besides a *Hymne à la Liberté* (with orchestra) and a method. *G.*

Stieger, Franz (Marburg, 1843). Styrian railway engineer, till 1908 active at Vienna. He has been a lifelong collector of facts about opera-history, contributing to Riemann's *Lexikon* (from 1882) and *Opernhandbuch* (1885) and to Kastner's *Chronik* and *Opern-Lexikon*, 1889.

Stiehl, Heinrich Franz Daniel (Lübeck, 1829–1886, Reval), brother of the following. Able North German organist and conductor, pupil of Lobe and the Leipzig Conservatory, in 1853–66 organist at the Peterskirche (German) at Petrograd and leader of a Singakademie, then living at Vienna, in Italy and at London, in 1874–77 conductor of orchestral and choral societies at Belfast (Ireland), then teacher at Hastings and from 1880 organist at St. Olai's in Reval (Russia) and conductor of the Singakademie. Wrote 2 operettas, a pantomime, the choral work *Elfenkönigin*, 2 piano-quartets, 3 piano-trios, sonatas for violin, for 'cello and for piano, many effective piano-pieces and songs, besides an overture and other orchestral pieces. *G.*

Stiehl, Karl Johann Christoph (Lübeck, 1826–1911, do.), brother of the above. North German organist, pupil of his father, from 1848 organist at Jever, from 1858 court-director and organist at Eutin and in 1878–97 leader of the Lübeck Musikverein and Singakademie, besides writing for the *Zeitung* and becoming music-librarian at the Library (catalogue, 1893). Wrote monographs on music and musicians in Lübeck (1885–1902) and edited Buxtehude's sonatas for the *Denkmäler deutscher Tonkunst*.

Stiehle, Ludwig Maximilian Adolf (Frankfort, 1850–1896, Mülhausen). Hessian violinist, pupil of Vieuxtemps, Heermann and Joachim, from 1872 successively in the Quartets of Alard at Paris, Baron von Dervies at Nice and Hochberg at Dresden, from about 1880 at Mülhausen, going to Basel to assist Huber in quartet-concerts. He made a fine collection of early chamber-music.

Stier, Alfred (Greiz, 1880). Saxon organist, pupil of the Leipzig Conservatory, from 1904 cantor at Limbach and since 1911 organist and cantor at the Versöhnungskirche in Dresden. Has written the choral work *Rhapsodie*, a string-quartet, a string-trio, a trio for clarinet, horn and piano, 2 violin-sonatas, a piano-sonata, 2 masses, motets and songs.

Stierlin, Johann Gottfried Adolf (Adenau, 1859). Rhenish singer and teacher, trained at the Berlin Hochschule, from about 1885 engaged as bass at various theaters and since 1897 head of his own music-school at Münster. Has written the operas *Scapina*, 1887, and *Zamora*, 1893, a ballet, a Christmas oratorio and *a cappella* men's choruses.

Stimpson, James (Lincoln, 1820–1886, Birmingham). Able English organist, pupil of Ingham, from 1836 at Newcastle, in 1841–42 Ingham's successor at Carlisle Cathedral and from 1842 active at Birmingham, till 1855 as organist at the new Town Hall and leader of the Festival Choral Society, as organist for the festivals and later as teacher at the Blind Institution. Edited a collection of organ-music (1850). *G.*

Stirling, Elizabeth (Greenwich, 1819–1895, London). Gifted English organist, pupil of Wilson, Holmes, Hamilton and Macfarren, from 1839 at All Saints' (Poplar) and in 1858–80 at St. Andrew's (Undershaft), becoming noted as an executant. In 1853 she qualified for the Mus.B. degree at Oxford, but was debarred because a woman. In 1863 she married F. A. Bridge. Wrote 6 organ-fugues, other pieces and effective part-songs. *G.*

Stivori, Francesco. 16th C.

Stobäus, Johann (1580–1646). 17th C. *G.*

Stock, Frederick A. [**Friedrich Wilhelm August**] (Jülich, 1872). Distinguished Rhenish conductor and composer, pupil of his father and the Cologne Conservatory, from 1890 violinist in the Cologne Orchestra, but in 1895 induced by Theodore Thomas to migrate to America. After serving as violist in the Chicago Orchestra, in 1901 he became Thomas' assistant, from 1903 leading concerts outside of Chicago, and in 1905 followed Thomas as conductor with sustained

success. In 1918–19 he retired temporarily, pending the completion of his American citizenship. In 1907–09 he also directed the Musical Art Club and in 1920 took charge of the Civic Music Student Orchestra. Mus.D. of Northwestern Univ. in 1915. Has written symphonies in C min. (1910) and E-flat (1915), the symphonic poem *Life*, 1905 (in memory of Thomas), the overtures *Life's Springtide*, 1913, *To a Romantic Comedy*, 1918, and *Nature*, the 4 symphonic sketches *The Seasons*, 1912, *Symphonic Variations*, 1904, an orchestral waltz (1907), *Improvisation and Wedding Music*, 1907, a violin-concerto (1915), *Festival March and Hymn to Liberty*, 1910 (for 20th anniversary of the Chicago Orchestra), a string-sextet, a string-quintet, a string-quartet, pieces for violin and for piano and songs, besides many orchestral arrangements. *G, A.*

Stockhausen, Franz (Gebweiler, 1839), brother of the following. Alsatian choral leader and teacher, pupil of Alkan and the Leipzig Conservatory, from 1863 conductor at Thann, in 1866–68 with his brother at Hamburg, from 1868 choirmaster at Strasburg Cathedral and conductor of the Société de Chant Sacré (till 1879) and in 1871–1907 the efficient director of the Conservatory and conductor of the city-concerts.

Stockhausen, Julius (Paris, 1826–1906, Frankfort), brother of the above. Distinguished Rhenish-French baritone and teacher, deriving musical aptitude from both parents (harpist and concert-singer respectively), pupil also of the Paris Conservatory and of Manuel Garcia, appearing as both singer and instrumentalist from early youth, in oratorio from 1848 (Basel), then in the Rhineland, France and England as lieder-singer and in 1857–59 at the Opéra-Comique. In 1862–67 he was conductor of the Singakademie and Philharmonic at Hamburg, from 1869 for a time was chamber-musician at Stuttgart and made many tours and sojourns elsewhere. In 1874–78 he directed the Stern Gesangverein in Berlin with notable success and then settled at Frankfort as teacher, in 1878–79 and '82–98 at the Hoch Conservatory, attracting many gifted pupils. He was noted as interpreter of Schubert and Brahms. Author of a famous *Gesangsmethode*, 2 vols. 1886–87, a *Gesangstechnik* and some songs. *G.*

Stockhoff, Walter William (St. Louis, 1887). American pianist, self-taught, since 1904 in St. Louis, writing 3 piano-trios, other chamber-music, a piano-sonata (1916), the piano-suite *In the Mountains*, 1914 (7 'impressions'), 12 *Quodlibets*, 1903, and other pieces. *A.*

Stoeckel, Gustav Jakob (n. Neustadt, 1819–1907, Norfolk, Conn.). Rhenish organist, in America from 1847, in 1849–96 as organist and professor at Yale University (New Haven, Conn.), gaining the title of Mus.D. in 1864. His son **Carl** (b. 1858) has since 1900 been the promoter and munificent patron of the unique festivals at Norfolk, Conn. *A.*

Stoessel, Albert Frederic (St. Louis, 1894). American violinist, pupil of the Berlin Hochschule, from 1913 appearing in Germany and from 1915 in America. In Berlin he was a member of the Willy Hess Quartet. In 1921 he became conductor of the New York Oratorio Society and in 1923 also professor at New York University. Has written a string-quintet (1915), a string-quartet (1914), a violin-sonata (1921) and pieces, and songs. *A.*

Stoeving, Carl Heinrich Paul (Leipzig, 1861). Able Saxon violinist, trained at the Leipzig Conservatory and by Léonard, in 1881–82 teaching at the Königsberg Conservatory, in 1882–83 concertmaster at Hamburg and then touring in Russia and Scandinavia. From 1884 he was for a time in the United States, making tours with the Mendelssohn Quintette Club. From 1896 he lived in London, from 1898 teaching at the Guildhall School and from 1907 at the Trinity School, but in 1914 returned to America, teaching in New York and New Haven. Has written a short violin-concerto, a prize *Romance* for violin and orchestra, pieces for strings, a string-quartet, a *Capriccio* for four violins, many violin-pieces, 2 song-cycles, etc. Author of *The Art of Violin-Bowing*, 1902, *The Story of the Violin*, 1905, *Elements of Violin-Playing* and a *Key to Sevčik's Works*, besides stories and novelettes. *A.*

Stöhr, Richard (Vienna, 1874). Austrian theorist and composer, trained at the Vienna Conservatory and since 1901 teacher there. Has written 2 symphonies, an orchestral serenade, a suite for strings, a trumpet-concerto, a *Fantasie* for organ and orchestra, a *Kammersymphonie* (nonet for strings, wind and harp), an octet for strings and wind, 2 piano-quintets, a string-quartet, a piano-trio, a violin-sonata, piano-variations, characteristic pieces and études, the oratorio *Der verlorene Sohn*, 1920, the choral works *Das Klostergrab*, *Johannisfeier* and *Des Landsknechts Abendritt*, the fairy-opera *Rumpelstilzchen*, many choruses, duets and songs. Author of text-books in harmony, counterpoint, form and modulation (from 1909).

Stojanovits [Sztojanovics], Eugen. Hungarian composer of the opera *Ninon*, 1898, 5 operettas and 5 ballets, all produced at Pest.

Stojanovits, Peter Lazar (Pest, 1877). Hungarian violinist, pupil of Hubay and the Vienna Conservatory, in 1909–10 teaching at the New Conservatory there, in 1911–13 inspector at the City Music School in Pest and then head of his own school in Vienna. Has written the comedies *Tigris*, 1905, and *Floribella*, a ballet, a violin-concerto, a piano-quintet, a piano-quartet, a piano-trio, a violin-sonata and some pieces.

Stojowski, Sigismund Denis Antoine (Strzelce, 1870). Eminent Polish pianist and composer, pupil of the Cracow and Paris Conservatories and of Gorski and Paderewski, appearing first as a child (at thirteen with orchestra) and more formally at Paris in 1891 with a program of his own works. Till 1905 he lived in Paris, with

many tours, and then migrated to New York, where in 1905–11 he taught at the Inst. of Musical Art and then (till 1917) at the Von Ende School, but with frequent concert-trips in Europe. He is an authorized exponent of Paderewski and has trained many gifted players. During the war he was active on behalf of Poland. Has written the choral works *Le Printemps* and *A Prayer for Poland*, a symphony, an orchestral suite, 3 piano-concertos, a *Rhapsodie Symphonique* for piano and orchestra, a 'cello-concerto, a *Romanza* for violin and orchestra, Variations and Fugue for string-quartet, 2 violin-sonatas, a 'cello-sonata, a *Fantaisie* for trombone, about 75 piano-pieces and some songs. In 1918 he married his pupil Luisa Morales-Machado of Lima. *A.*

Stokowski, Leopold Anton Stanislaw (London, 1882). Eminent Polish-English conductor, pupil of Parry, Stanford and the Paris Conservatory, from about 1900 organist in London and in 1905–08 at St. Bartholomew's in New York. In 1908 he conducted summer-concerts in London, from 1909 took charge of the reorganized Cincinnati Orchestra and in 1912 succeeded Pohlig as conductor of the Philadelphia Orchestra, bringing it to a remarkable degree of efficiency. Mus.D. of Univ. of Pennsylvania in 1917. In 1911–23 his wife was the pianist Olga Samarov. *A.*

Stoltz, Rosine [Victorine Noeb] (Paris, 1815–1903, do.). Famous French operatic soprano, pupil of Choron's school, from 1832 appearing at Brussels, Spa, Antwerp and Lille (using varied stage-names), from 1834 at Amsterdam and Brussels again, in 1837–47 in extreme favor at the Paris Opéra, then touring in France and after 1850 visiting Brazil, with an unsuccessful reappearance at Paris in 1856. Her singing was unequal, but she excelled as a passionate, temperamental actress. Among many premières at which she sang were those of Donizetti's *Favorite* (1840) and *Dom Sébastien* (1843), Halévy's *Reine de Chypre* (1841) and *Lazzarone* (1844), Niedermeyer's *Marie Stuart* (1844), Balfe's *Étoile de Séville* (1845) and Rossini's ill-starred pasticcio *Roberto Bruce* (1846). Sketches or memoirs by Scudo, Lamer, 1847, Cantinjou, 1847, Pérignon, 1847, and especially Borde, 1909. *G.*

Stolzer, Thomas (?1450–1526?). 15th C. *G.*

Stolze, Heinrich Wilhelm (Erfurt, 1801–1868, Celle). Thuringian organist, pupil of Kittel, M. G. Fischer and Gebhardi, in 1828–29 at Clausthal and then court- and town-organist at Celle, leader of the Gesangverein and teacher at the Gymnasium. Wrote an oratorio, cantatas, motets, an operetta, organ-pieces, part-songs and songs, besides editing *Choralbücher* for Thuringia and Hanover.

Stölzel, Gottfried Heinrich (Grünstädtl, 1690–1749, Gotha). Prolific and able Saxon composer, pupil of his father, Umlauf and M. Hofmann, from 1710 living at various places (Breslau, Naumburg, Prague and Bayreuth, with a trip to Italy) and from 1719 court-director at Gotha. Wrote over 20 operas (from 1711), 14 oratorios, 8 two-year sets of church-cantatas and motets, masses, sinfonie, trio-sonatas, etc., much of his work being of excellent workmanship.

Stolzenberg, Benno (Königsberg, 1827–1908, Berlin). Prussian operatic tenor, pupil of Mantius and H. Dorn, from 1852 successful at Karlsruhe, Leipzig and elsewhere, in 1878–82 opera-director at Danzig, then teacher at Berlin, in 1885–96 at the Cologne Conservatory and then again at Berlin.

Stöpel, Franz David Christoph (Heldrungen, 1794–1836, Paris). Saxon school-teacher, in 1820 sent by the Prussian government to London to report on Logier's system of class-instruction, which he then introduced in Berlin, elsewhere in Germany and finally in Paris. Author of several text-books, largely taken from Logier.

Stör, Karl (Stolberg, 1814–1889, Weimar). Thuringian violinist, pupil of Götze and Lobe, from 1827 in the court-band at Weimar and after 1848 associated with Liszt, following him in 1858 as one of the court-directors (in charge of the opera and later of the subscription-concerts). His Jubilee was celebrated in 1877 with notable honors. Wrote the opera *Die Flucht*, 1843, the orchestral *Tonbilder von Schillers Lied von der Glocke* (with recitation), 2 overtures, a violin-concerto, a *Ständchen* for 'cello and orchestra, choruses and songs.

Storace, Ann Selina (London, 1766–1817, n. do.), sister of the following. Brilliant English operatic soprano, pupil of her father, Rauzzini and Sacchini, appearing in oratorio when but eleven and from 1780 in opera in Italy, from 1784 at Vienna and in 1787–1809 in England. Her best success was in comic opera. She sang at the première of Mozart's *Figaro* (1786). In 1786 she was unhappily married to the violinist J. A. Fisher, from whom she soon separated. From 1797 she toured on the Continent with the tenor Braham. *G.*

Storace, Stephen (London, 1763–1796, do.). English composer, pupil of his father and the Conservatorio S. Onofrio in Naples, in 1785 beginning opera-production at Vienna and from 1788 continuing in England. Of his 18 stage-pieces the more notable were *Gli Equivoci*, 1786, *The Haunted Tower*, 1789 (his best work), *The Siege of Belgrade*, 1791, *The Pirates*, 1792, and *Mahmoud*, 1796 (completed by his sister and Kelly). In several cases he adapted numbers from Dittersdorf, Martini, Salieri, Cherubini and Kreutzer. Wrote also a sextet, 2 quintets, harpsichord-sonatas and songs. *G.*

Storck, Karl G. L. (Dürmenach, 1873–1920, Berlin). Alsatian littérateur and critic, educated at Strasburg and Berlin Universities (Ph.D. 1897), settling in Berlin as editor of *Der Türmer*, critic for the *Deutsche Zeitung*, writer of poems and novels, etc. Among his works are lives of Mozart (1908) and Jaques-Dalcroze (1912), an *Opernbuch*, 1905 (12th ed. 1917), *Gesch. d. Musik*,

1905 (4th ed. 1919), *Der Tanz*, 1903, *Die kulturelle Bedeutung d. Musik*, 1907, *Musik u. Musiker in Karikatur u. Satire*, 1911, *Musik-Politik*, 1911, and selections from the letters of Beethoven (1905), Mozart (1905) and Schumann (1907).

Storer, John (n. Derby, 1858). Versatile English organist, pupil of J. Naylor, in 1879–81 at St. Michael's, Whitby, from 1882 at the Parish Church, Scarborough, and director of the Philharmonic, then at Folkestone and in 1887–91 at St. Mary's, Clapham. From 1891 he held positions in London theaters for some years, ultimately resuming church-work in London, at Downside Abbey (Somerset), in Sheffield and latterly at Waterford (Ireland), where he is organist at the Cathedral, teacher at St. John's College and head of a music-school and an opera-company. Mus.D. of Toronto Univ. in 1886. Has written the comedies *The Punchbowl*, 1887, and *Gretna Green*, 1889, the oratorio *Deborah and Barak*, 1881, several masses (one for 3 choirs), services, anthems, etc., the symphonies *The Holiday*, 1909, and *Vita*, 1914, the overture *The Tournament*, 1886, a string-quartet (1907), organ-pieces, part-songs and songs.

Stöwe, Gustav (Potsdam, 1835–1891, do.). Prussian piano-teacher, pupil of the Stern Conservatory (Berlin) and of Marx and Zech, from 1875 founder and head of the Potsdam Music School, writing a notable *Klaviertechnik*, 1886, articles in the *Klavierlehrer*, prize-choruses, piano-pieces and songs.

Stradal, August (Teplitz, 1860). Able Bohemian pianist, pupil of the Vienna Conservatory and of Liszt, in 1893–95 teaching at the Horák Piano School in Vienna, then devoting himself to the virtuoso-career and since 1919 settled in Schönlinde (Bohemia) as teacher. Has published piano-pieces and songs, with many arrangements of works by Liszt, Bach, Handel, etc. He is preparing a monograph on Liszt.

Stradella, Alessandro (?1645–1681). 17th C. *G.*

Stradivari, Antonio (1644–1737), **Francesco** (1671–1743) and **Omobono** (1679–1742). 17th C. *G.*

Strakosch, Maurice [Moritz] (Lemberg, 1825–1887, Paris). Galician pianist and impresario, pupil of the Vienna Conservatory and of Pasta, from 1848 active in America, at first as concertist with Maretzek or Amalia Patti (whom he married), from 1850 an early teacher of Adelina Patti, in 1857–60 manager of the Academy of Music in New York, and then mostly in Europe. Wrote the operas *Sardanapalus* and *Giovanna di Napoli*, piano-pieces and *Souvenirs d'un Impresario*, 1887, besides some vocal lessons. With him were associated his brothers **Ferdinand** (as European agent) and **Max** (1834–1892), the latter taking up the New York business in 1860. *G, A.*

Stransky, Josef (n. Deutsch-Brod, 1874). Distinguished Bohemian conductor, originally trained in medicine at Prague and Leipzig Universities (M.D. 1896), in music pupil of Jadassohn and the Vienna Conservatory, from 1898 conductor at the German Opera in Prague, from 1903 at the Hamburg Opera, but with many appearances elsewhere, in 1909–10 conductor of the Blüthner Orchestra in Berlin and the Wagner series at the New Opera, and in 1910–11 in charge of the Musikfreunde concerts at Dresden, with further tours. In 1911 he removed to America to succeed Mahler as conductor of the New York Philharmonic, continuing and perfecting its reorganization on progressive lines until 1923. Has written the operetta *Der General*, an orchestral suite, some chamber-music and songs, besides arrangements of Berlioz' *Béatrice et Bénédict* and Gluck's *Paride ed Elena*. *A.*

Strantz, Ferdinand von (Breslau, 1821–1909, Berlin). Silesian stage-singer and manager, at first in the army, from 1848 singer at Hanover and Darmstadt and actor at various places, from 1870 manager and later acting-director at the Leipzig Opera and in 1876–87 director of the Berlin Opera. Author of *Erinnerungen*, 1901, '06, and an *Opernführer*, 1907.

Strässer, Ewald (Burscheid, 1867). Rhenish composer, trained at the Cologne Conservatory and long teacher there, gaining the title of professor in 1918. In 1921 he taught at Cologne University for a time, but soon removed to the Stuttgart Conservatory. Has written (somewhat in the style of Brahms) 2 symphonies, a *Tragödien-Ouvertüre*, the suite *Frühling, Stimmungsbilder* for strings, a *Sinfonische Fantasie*, a violin-concerto, a piano-quintet, a clarinet-quintet, 4 string-quartets, a piano-trio, a violin-sonata, a piano-suite and various pieces, choruses and songs.

Stratton, Stephen Samuel (London, 1840–1906, Birmingham). English organist and writer, pupil of C. Gardner and Lucas, from 1862 teacher near London and from 1866 in Birmingham as organist at different churches (till 1882) and writer for various papers. Author of lives of Mendelssohn (1901) and Paganini (1907) and (with Brown) *British Musical Biography*, 1897.

Straube, Karl (Berlin, 1873). Eminent Prussian organist, trained by Reimann, Rüfer and A. Becker, from 1897 at Wesel Cathedral and since 1902 at the Thomaskirche in Leipzig, in 1903 becoming also conductor of the Bachverein, in 1907 teacher at the Conservatory and in 1908 organist at the Gewandhaus, from 1908 holding the title of royal professor. In 1918 he followed Schreck as cantor at the Thomasschule. As early as 1894 his recitals made a deep impression and he has continued to give notable historical programs, besides being a foremost exponent of Reger. Has edited 2 collections of older organ-works (1904, '07), Bach's Magnificat (1909) and Handel's Dettingen Te Deum (1913), besides works of Bach and Liszt in preparation. In 1904–20 he directed five Bach-Festivals at Leipzig. See Robert-Tornow, *Reger und Straube*, 1907.

Straus, Ludwig (Presburg, 1835–1899, Cambridge). Able Hungarian violinist, trained at the Vienna Conservatory, from 1850 appearing throughout central Europe, Austria, Germany, Italy and Scandinavia, from 1860 concertmaster at the Frankfort Opera and from 1862 also at the Museum concerts there, in 1864–88 concertmaster of the Hallé Orchestra at Manchester (England) and then in London in court-service till 1893.

Straus, Oskar (Vienna, 1870). Talented Austrian conductor and composer, pupil of Prosnitz, Grädener and Bruch, in 1895–1900 theater-conductor at Brünn, Teplitz and Mayence and in 1901–03 associated with Wolzogen's 'Ueberbrettl' enterprise, then making great success with many operettas, including *Der tapfere Soldat*, 1908, *Das Tal der Liebe*, 1909, *Rund um die Liebe*, 1914, *Die schöne Unbekannte*, 1915, *Liebeszauber*, 1919, and *Nixchen*, 1921. Has also written the overture *Der Traum ein Leben*, a serenade and *Alt-Wiener Reigen* for strings, a violin-sonata, a trio-suite, violin-, 'cello- and piano-pieces.

Strauss, Edmund von (Olmütz, 1869–1919, Berlin). Moravian manager of theaters in Prague, Lübeck, Bremen and finally Berlin (Opera and also, from 1910, the Blüthner Orchestra).

Strauss, Edward (Vienna, 1835–1916, do.), son of Johann, Sr., below. Eminent Austrian dance-music leader and composer, pupil of Preyer, beginning to conduct in 1862, in 1865 substituting for his brother Johann at Petrograd and from 1870 succeeding him as director for the court-balls at Vienna. He continued to give concerts both at Vienna and on extended tours through Europe and in America (1892 and 1901–02) till 1902, when the famous band, started by his father in 1826, was broken up. Wrote over 300 dances and also *Erinnerungen*, 1906. *G.*

Strauss, Franz (n. Weiden, 1822–1905, Munich). Noted Bavarian hornist, long engaged at the Munich Opera (till 1889), teacher at the Conservatory (till 1896) and in 1875–96 leader of the Wilde Gungl (amateur orchestra). Wrote a horn-concerto, pieces, études and exercises.

Strauss, Johann (Vienna, 1804–1849, do.). Eminent Austrian dance-musician, pupil of Polyschansky and Seyfried, from 1819 playing under Pamer and from 1823 in the Lanner Quartet. In 1826 he started his own band, speedily attaining artistic and popular success, so that from 1833 he began making tours that reached to Paris and London in 1837. From 1834 he was bandmaster in the city-militia in Vienna and began to provide music for official balls, and in 1845 was made conductor for the court-balls. Wrote over 150 dances (waltzes, galops, polkas, quadrilles, marches, etc.), of which his son Johann issued a complete edition (1899). Memoirs by Scheyrer, 1851, Kleinecke, 1894, and F. Lange, 1904. *G.*

Strauss, Johann (Vienna, 1825–1899, do.), son of the above and brother of Joseph and Eduard. Distinguished Austrian violinist, conductor and composer, pupil of Drechsler, the most brilliant member of a famous family. He first appeared in 1844 and in 1849 united his band with that of his father, soon undertaking tours and in 1855–65 being engaged for summer-concerts at Petrograd. In 1863–70 he was director for the court-balls at Vienna. In 1872 he made a concert-trip to America. After 1870 he devoted himself mainly to operettas. Wrote about 500 dances, especially waltzes (*An der schönen blauen Donau*, *Tausend und eine Nacht*, *Künstlerleben*, etc.), about 15 operettas (from 1871), including *Die Fledermaus*, 1874, *Cagliostro*, 1875, *Der lustige Krieg*, 1881, *Eine Nacht in Venedig*, 1883, *Fürstin Ninetta*, 1893, *Waldmeister*, 1895, etc., besides the ballet *Aschenbrödel* and the orchestral *Traumbilder*. Memoirs by Eisenberg, 1894, Procházka, 1900, Specht, 1909, and F. Lange, 1912. *G.*

Strauss, Joseph (Brünn, 1793–1866, Karlsruhe). Able Moravian violinist and conductor, pupil of his father, Blumenthal, Urbani, Schuppanzigh and Albrechtsberger, from 1798 playing in the Vienna opera-orchestra, from 1810 soloist at the Pest Opera, in 1813–14 conductor at Temesvár, then at Hermannstadt, from 1817 at Brünn, in 1822–23 at Strasburg and in 1823–24 at Mannheim. In 1824–63 he was court-director at Karlsruhe. In 1840 he conducted German opera in London and in 1841 the festival at Speyer. Wrote 7 operas (from 1815), including *Der Währwolf*, 1840, music for plays, the oratorio *Judith*, cantatas, masses, other church-music, 2 symphonies, a violin-concerto, a sextet for harp and wind, a string-quartet, violin-variations and songs.

Strauss, Joseph (Vienna, 1827–1870, do.), son of Johann, Sr., above and brother of Johann and Eduard. Austrian violinist, in 1853 temporarily taking Johann's place as conductor and then forming a band of his own. His public career was checked by ill-health and his death came from injuries inflicted by brutal Russians in Warsaw. Wrote almost 300 dances, from which Reiterer and Sommer have made up several operettas (1903–08). *G.*

Strauss, Richard (Munich, 1864), son of Franz above. Distinguished Bavarian conductor and composer, precociously developed under the court-musicians Tombo (harpist) Walter (violinist) and Meyer (director), beginning to compose at six and to have works performed with care at sixteen. In 1882 he completed his gymnasial course and took one year at the University. In 1883–84 he was in Berlin, where he met Von Bülow and for five months in 1885–86 was the latter's successor as court-director at Meiningen. Here he came under the influence of Alex. Ritter and turned from his previous devotion to classical forms and methods and from a transient interest in the style of Brahms to the colorful possibilities of delineative and dramatic music. From 1886, after a trip in Italy, he was third conductor at the court-opera

in Munich and in 1889–94 court-director at Weimar (with a trip to Sicily and the Orient in 1892–93 to recover from overwork). At Munich he wrote his first symphonic poems and while at Weimar his first drama. From 1894 he held the office of court-director at Munich (jointly with Levi), but made many trips elsewhere, as especially in 1896–97, when he visited both Russia and Spain, besides many cities nearer by. In the summer of 1894 he conducted at Bayreuth and in 1894–95 replaced Von Bülow as head of the Berlin Philharmonic. In 1898 he was made conductor of the Berlin Opera and in 1908 director in general. In 1910 he was elected to the Akademie and from 1917 was head of the Meisterschule of the Hochschule (following Georg Schumann). In 1919 he was made conductor at the Vienna Opera, but without altogether severing his relations with Berlin.

The progressive unfolding of his genius has aroused much discussion, largely because it has had so many sudden shifts. From the first his extraordinary mastery of technical procedure has been manifest. But he has chosen to apply his gifts not only in contrasted styles, but apparently whimsically, as if to confound the critics. He has again and again shown his power to create beauty of rare freshness and then has dropped to the commonplace of the merely sensational. This lack of consistency and earnestness still keeps him from taking the place as the successor of Wagner to which his skill seems to entitle him. He has reached his highest success with his symphonic poems and his many fine songs. Of his operas the light *Rosenkavalier* has been the most effective, though *Salome* has achieved the greater notoriety.

He has been honored by many governments and societies, including membership in the Légion d'Honneur (Officier, 1914) and a Ph.D. from Heidelberg Univ. in 1902. In 1901–09 he presided over the Allgem. Deutscher Musikverein. In 1894 he married the accomplished singer Pauline de Ahna. In 1921 he made a notable visit to America.

His works include

Operas—*Guntram*, 1894, *Feuersnot*, 1901, *Salome*, 1905, *Elektra*, 1909, *Der Rosenkavalier*, 1911, *Ariadne auf Naxos* (interlude for Molière's *Bourgeois Gentilhomme*), 1912 (revised, 1916), *Die Frau ohne Schatten*, 1919. Also *Josefs-Legende* (ballet), 1914; *Enoch Arden* and *Das Schloss am Meer* (melodramas with piano); *Intermezzo* ('Spieloper') and *Schlagobers* (ballet-pantomime).

Symphonies—in D min. (1881), in F min. (1884), *Sinfonia Domestica*, 1904, *Eine Alpensinfonie*, 1915.

Symphonic Poems—*Aus Italien* (fantasia), 1887, *Don Juan*, 1889, *Tod und Verklärung*, 1890, *Macbeth*, 1890, *Till Eulenspiegels lustige Streiche*, 1895, *Also sprach Zarathustra*, 1896, *Don Quixote* (variations), 1898, *Ein Heldenleben*, 1899.

Concertos for violin in D min. and for horn in E-flat (both early). Also *Burleske* for piano and orchestra, 1886.

Other orchestral works—overture in C min. (1883); *Festliches Präludium*, 1913 (with organ); *Feierlicher Einzug der Ritter des Johanniter-Ordens* (brass and drums); *Festmarsch*; *Königsmarsch*; 4 military marches.

Chamber-music—string-quartet in A (1881); piano-quartet in C min.; violin-sonata in E-flat; 'cello-sonata in F; serenade for 13 wind-instruments (1882).

For piano—sonata in B min.; fugue in A min.; 5 *Stimmungsbilder*; 5 other pieces.

For chorus—*Taillefer* (ballad); *Eine deutsche Motette* (chorus 16-part); *Wanderers Sturmlied* (6-part); *Bardengesang* (men's voices); 8 *a cappella* choruses (2 16-part for mixed voices, 6 for men).

For solo voice—(with orchestra) *Notturno*, *Nächtlicher Gang*, *Das Thal*, *Der Einsame* and 4 others; (with piano) 6 *Lotosblätter*; 5 *Schlichte Weisen*; 4 *Mädchenblumen*; over 100 other songs.

Arrangement of Gluck's *Iphigénie en Tauride*; harmonizations for Peters' *Volksliederbuch*. Also has edited his father's horn-works (with Rüdel) and translated and enlarged Berlioz' *Instrumentation* (1905).

Biographies by Seidl and Klatte, 1896, Hutschenruijter, 1898, Brecher, 1900, Urban, 1901, Bie, 1906, '16, Newman, 1908, Steinitzer, 1911 (rewritten, 1914), Finck, 1917, and Waltershausen, 1921, with numerous essays and critiques. *G, A.*

Stravinsky, Igor Fedorovitch (n. Petrograd, 1882). Eccentric Russian composer, at first a law-student, then pupil of Rimsky-Korsakov, coming into notice in 1908 as an extreme futurist. He lives at Morges (Switzerland). Has written the opera *Le Rossignol*, 1914, the ballets *L'Oiseau de Feu*, 1910, *Petrushka*, 1911, *Le Sacre du Printemps*, 1913, *Les Abcilles*, 1917, and *Les Noces Villageoises*, the orchestral works *Scherzo Fantastique*, *Feu d'Artifice* and a symphony in E-flat, a *Symphonie Concertante* for wind (1920), the choral works *Les Rois des Étoiles* and *Chant Funèbre* (in memory of Rimsky-Korsakov), *Le Faune et la Bergère* and 3 Japanese songs with orchestra, several other songs, a piano-sonata and some études, a concertino (1921) and pieces for string-quartet, etc. Sketches by Van Vechten, 1915, Wise, 1916, and Montagu-Nathan, 1917 (all in collective works or journals).

Streatfeild, Richard Alexander (Carshalton, 1866–1919, London). English critic and writer, from 1889 assistant in the printed-books division of the British Museum and in 1898–1912 critic for the *Daily Graphic*. Author of *Masters of Italian Music*, 1895, *The Opera*, 1897 (4th ed. 1917), *Modern Music and Musicians*, 1906, a life of Handel (1909), *Life-Stories of Great Composers*, 1911, and *Musiciens Anglais Contemporains*, 1913 (only in French translation).

Street, Georges Ernest (Vienna, 1854–1908, do.) French-Austrian critic, pupil of Draeseke, Bizet and Damcke, from about 1890 writing for *Le Matin* and from 1898 for *L'Éclair*. Wrote the parody-opera *Mignonette*, 1896 (on Thomas' *Mignon*), several operettas and ballets (*Scaramouche*, 1891, with Messager) and the mimodrama *Fidès*, 1894. His mother was a pupil of Liszt, the recipient of the latter's *Briefe an eine Freundin* in 1853–55.]

Streicher, Johann Andreas (Stuttgart, 1761–1833, Vienna). Würtemberger piano-maker, from 1793 husband of Nanette Stein and partner with her in Vienna. He was one of the inventors of the down-striking action. *G.*

Streicher, Theodor (Vienna, 1874), great-grandson of the above. Austrian vocal com-

poser, chiefly self-taught, writing the choral works *Mignons Exequien*, 1907, *Die Schlacht bei Murten*, 4 *Kriegslieder* and *Kleiner Vogel Kolibri*, the scena *Um Inez weinten*, 36 songs from *Des Knaben Wunderhorn*, 4 books of *Hafis-Lieder*, etc., besides *Die Monologe des Faust* for string-sextet and orchestrations of ballads by Loewe. He lives at Krumpendorf on the Wörther See (Carinthia).

Strelezki, Anton [real name said to be Burnand] (Croydon, 1859). English pianist, pupil of the Leipzig Conservatory and of Mme. Schumann, writing many popular piano-pieces and some songs, besides *Personal Recollections of Chats with Liszt*, 1895.

Strepponi, Giuseppina (Lodi, 1815–1897, Busseto). Eminent Italian operatic soprano, trained at the Milan Conservatory, in 1835–49 extremely successful in tragic rôles both in Italy and at Vienna. In 1849 she married the composer Verdi. She sang at the première of his *Nabucco* (1842).

Striegler, Kurt (Dresden, 1886). Able Saxon conductor, trained at the Dresden Conservatory, where in 1913 he followed Draeseke as teacher. Since 1912 he has conducted at the Dresden Opera, besides for five years leading the Volks-Singakademie. Has written 3 symphonies, a *Kammersinfonie*, a symphonic prelude, a concerto and a rondo for violin and orchestra, a scherzo for six drums and orchestra, a piano-quintet, a string-quartet, an organ-symphony, sonatas for violin and for flute, various choral works, many songs, the fairy-plays *Schneewittchen* and *Frau Holle*, music for Hebbel's *Herodes und Mariamne* and the operas *Der Thomaskantor* and *Hand und Herz*.

Striggio, Alessandro (?1535–1587). 16th C. *G.*

Strong, George Templeton (New York, 1856). Gifted American composer, pupil of the Leipzig Conservatory and from 1880 in contact with the Liszt circle, from 1886 at Wiesbaden (intimate with MacDowell) and since 1889 at Vevey (Switzerland), except for teaching in 1891–92 at the New England Conservatory (Boston). At one time he turned from music to water-color painting and started an aquarellists' society. Has written the symphonies *In der Bergen*, *Sintram* and *An der See*, the symphonic poem *Undine*, *Die Nacht* (4 symphonic sketches), the 'märchen' for violin and orchestra *Gestrebt, gewonnen, gescheitert*, 2 *American Sketches* for do., string-quartets with horn, the humorous string-trio *Der Dorfmusikdirektor*, a *Tonstück* for horn and organ, the choral works *Wie ein fahrender Hornist sich ein Land erblies*, *Die verlassene Mühle* and *Knights and Naiads*, the symphonic idyl *Am der Nixenquelle* for two pianos, 4-hand arrangements of organ-works by Bach, many characteristic piano-pieces and some songs. *G, A.*

Strong, Susan (Brooklyn, ?1875). American operatic soprano, pupil of Korbay, in 1895 appearing in England and Italy and from 1896 in America (under Mapleson and Damrosch and at the Metropolitan in 1899–1900) and since 1900 in England, latterly in concert. *A.*

Strozzi, Barbara, Bernardo and Gregorio. 17th C.

Strozzi, Pietro. 16th C.

Strube, Gustav (Ballenstedt, 1867). Able Saxon violinist, conductor and composer, pupil of his father and the Leipzig Conservatory, playing in the orchestra when but ten, from about 1885 in the Gewandhaus Orchestra, then teacher at the Mannheim Conservatory, in 1891 removing to Boston, where he joined the Symphony Orchestra and later conducted popular summer-concerts, besides often assisting at the Worcester festivals. In 1913 he became teacher of theory at the Peabody Conservatory (Baltimore) and in 1916 also conductor of the Baltimore Symphony Orchestra. Has written the opera *Ramona* (not yet given), 2 symphonies, the symphonic poems *Longing* (with viola), *Fantastic Dance* (do.), *Narcissus and Echo* and *Lorelei*, the overtures *The Maid of Orleans*, *Puck* and *Fantastic*, orchestral Variations and a *Rhapsody*, 3 violin-concertos, a 'cello-concerto, *Poëme Antique* for violin and orchstra, a wind-quintet, a string-quartet, an *Elegy* and *Serenade* for quartet, sonatas for violin and for viola, a violin-suite and many pieces, the choral works *Hymn to Eros* and *Rhapsody*, *Iphigenia's Prayer* for soprano, piano-pieces and songs. *A.*

Strungk, Delphin (1601–1694) and **Nikolaus Adam** (1640–1700). 17th C. *G.*

Struss, Fritz (Hamburg, 1847). North German violinist, pupil of Unruh, Auer and Joachim, from 1866 in the Schwerin orchestra and from 1870 long in the court-orchestra at Berlin, becoming concertmaster in 1887 and having the title of chamber-virtuoso from 1885. At one time he also taught at the Klindworth-Scharwenka Conservatory. Has written 2 violin-concertos and many violin-pieces.

Stuart, Leslie [Thomas A. Barrett] (Southport, 1866). English organist and vocal composer, from 1881 at the R. C. Cathedral in Salford and in 1888–95 at the Church of the Holy Name in Manchester, then removing to London. Has written 8 operettas (1899–1911), of which the chief was *Florodora*, 1899, and many popular songs.

Stuck, Johann Baptist [called **Batistin**] (Florence, ?1680–1755, Paris). German-Italian 'cellist in the opera-orchestra at Paris, probably the first to use the 'cello there. Wrote 3 operas (1709–20), many ballets for the court, 4 books of cantatas and 1 of airs.

Stumpf, Johann Christian (?–1801, Frankfort). German bassoonist, active in Paris about 1785, later in Altona and from 1798 trainer at the Frankfort Opera. Wrote 4 bassoon-concertos, a flute-concerto, numerous ensemble-pieces with bassoon, string-trios and duets, orchestral entr'actes, etc.

Stumpf, Carl (Wiesentheid, 1848). Eminent Bavarian psychologist, from 1873 professor at Würzburg University, then at Prague, Halle,

Munich and Berlin (since 1894). Author (among other works) of *Tonpsychologie*, 2 vols. 1883–90, *Gesch. d. Konsonanzbegriffs*, 1897, *Beiträge zur Akustik u. Musikwissenschaft*, 7 parts, 1898–1913, *Die Anfänge d. Musik*, 1911, and many articles in journals.

Stuntz, Joseph Hartmann (n. Basel, 1793–1859, Munich). Swiss conductor, pupil of Winter, after some years in Italy, from 1824 chorusmaster at the Munich Opera and in 1826 court-director (following Winter). Wrote 7 operas (1819–45), a ballet, much church-music, 2 overtures, a string-quartet, etc.

Sturani, Giuseppe. Italian conductor, from about 1905 active in Buenos Aires and Rio de Janeiro, from 1908 at the Manhattan, New York, from 1910 at the Metropolitan and since 1912 with the Chicago Opera Company. *A.*

Succo, Reinhold (Görlitz, 1837–1897, Breslau). Silesian organist, trained at the Berlin Akademie, from 1863 organist at the Thomaskirche there and from 1874 also teacher at the Hochschule, becoming in 1888 member of the Akademie. Wrote motets, Psalms, other church-music, organ-pieces, a *Choralbuch*, etc.

Such, Henry (London, 1872). English violinist, appearing when but eight, then pupil of the Berlin Hochschule and later of Wilhelmj, from 1892 touring in central and northern Europe and in 1898 returning to London as teacher at the Guildhall School. *G.*

Such, Percy Frederick (London, 1878). brother of the above. English 'cellist, pupil of Ludemann, Hausmann and the Berlin Hochschule, from 1898 appearing in Germany, Holland and England, especially as extra 'cellist in the Joachim Quartet and as leader at the Popular Concerts in their last two seasons. *G.*

Sucher, Joseph (n. St. Gottard, 1844–1908, Berlin). Eminent Hungarian conductor, trained as choirboy in the Vienna court-choir and by Sechter, from about 1865 active in Vienna as choral leader, trainer at the Opera and conductor of the Komische Oper, in 1876–78 conductor at the Leipzig Opera, there marrying the soprano Rosa Hasselbeck (see below), from 1878 at the Hamburg Opera and in 1888–99 at the Berlin Opera. Both were famous as interpreters of Wagner. Wrote the choral works *Waldfräulein*, *Seeschlacht bei Lepanto* and *Aus alten Märchen*, the song-cycle *Ruheort*, etc. *G.*

Sucher, Rosa, née Hasselbeck [Haslbeck] (Velburg, 1849). Eminent Bavarian operatic soprano, pupil of her father and the Munich Conservatory, singing in church at Freising and about 1860 in opera at Treves, Königsberg, Berlin, Danzig and Leipzig, in 1877 marrying the conductor Sucher (see above) and going with him to Hamburg and Berlin (continuing there till 1903). After 1880 she was in much request elsewhere, from 1882 in England, in 1895 under Damrosch at the Metropolitan, New York, in 1886–99 regularly at Bayreuth and at many Lower Rhine Festivals. Besides taking all of the Wagner rôles with conpsicuous power, she was equally famous in many other works. Since 1909 she has taught in Vienna. Author of *Aus meinem Leben*, 1914. *G.*

Suchsland, Leonard (Vacha, 1871). Thuringian 'cellist, conductor and composer, pupil of the Weimar Music School and of Klengel, from about 1895 leading player in the Leipzig Philharmonic and then in the Kaim Orchestra at Munich, but moving to Gratz as leader of the Styrian Musikverein (till 1912) and later of the Singverein and the Urania. Has written 2 symphonies, the prelude *Lenzfahrt*, a symphonic *Trauermusik*, a piano-quintet, a string-quartet, 5 piano-trios, sonatas for violin, for 'cello and for piano, many choruses and songs.

Suda, Stanislaus (Pilsen, 1865). Bohemian composer of the Czech operas *U Božich Muk*, 1897, *Leščinsky Kovař*, 1903, and *Bar Kochba*, 1905.

Suk, Josef (Křečovic, 1874). Eminent Bohemian violinist and composer, trained by his father and at the Prague Conservatory, from 1892 second in the famous Bohemian Quartet and of late years often engaged as conductor of orchestras. He married the daughter of Dvořák. Has written symphonies in E and E min. (*Asrael*), the symphonic poems *Praga*, 1905, *Ein Sommermärchen*, 1909, and *Zráni*, 1918, the overtures *Dramatische* and *The Winter's Tale*, an orchestral suite (from incidental music for *Radúz und Mahulena*), a *Scherzo Fantastique*, a *Fantasie* for violin and orchestra, a serenade for strings, a piano-quintet, 2 string-quartets, a piano-quartet, a piano-trio, an *Elegie* for trio, some violin- and many piano-pieces, the choral work *Under the Apple-Tree* and several choruses *a cappella*, besides editing the last works of Dvořák.

Suk, Váša (Kladno, 1861). Bohemian violinist and conductor, pupil of the Prague Conservatory, in 1879–81 playing in the Warsaw orchestra, in 1881–84 conducting opera at Kiev and Moscow, then at various places in Russia and since 1906 again at the Moscow Opera. Has written the opera *The Forest-King*, 1900, the symphonic poem *Jan Huss*, a serenade for strings, etc.

Sullivan, Arthur Seymour (London, 1842–1900, do.). Distinguished English conductor and composer, trained as choirboy in the Chapel Royal under Helmore and at the Royal Academy, London, and the Leipzig Conservatory. In 1856–60 he was the first to hold the Mendelssohn Scholarship. Until 1871 he served as organist at two London churches, from 1874 was often engaged as conductor, notably at the Leeds Festivals in 1880–98 and the London Philharmonic in 1885–87. In 1876–81 he was principal of the Nat. Training School and later on the Council of the Royal College in which it was merged. His eminent success as composer both of serious instrumental and vocal works and also of a long series of charming operettas brought him many decorations and honors, including a Mus.D. from Cambridge and Oxford

Univs. in 1876 and '79, membership in the Légion d'Honneur in 1878 and knighthood in 1883. From 1887 he was grand organist of the Freemasons. His extraordinary vogue as operetta-writer was largely dependent on his close association with the librettist W. S. Gilbert (1836–1911), who joined him in 1871. They visited America in 1879, chiefly to protect their copyrights. The list of his works includes the following:

Operas—*Ivanhoe*, 1891, *The Beauty-Stone*, 1898, *The Rose of Persia*, 1900, *The Emerald Isle*, 1901 (finished by German).
Operettas—*The Contrabandista*, 1867, *Cox and Box*, 1867, *Thespis*, 1871, *Trial by Jury*, 1875, *The Zoo*, 1875, *The Sorcerer*, 1877, *H. M. S. Pinafore*, 1878, *The Pirates of Penzance*, 1880, *Patience*, 1881, *Iolanthe*, 1882, *Princess Ida*, 1884, *The Mikado*, 1885, *Ruddigore*, 1887, *The Yeomen of the Guard*, 1888, *The Gondoliers*, 1889, *Haddon Hall*, 1892, *Utopia (limited)*, 1893, *The Chieftain*, 1894 (revised from *The Contrabandista*), *The Grand Duke*, 1896.
Incidental music to *The Tempest* (1862), *The Merchant of Venice* (1873), *The Merry Wives of Windsor* (1874), *Henry VIII* (1878), *Macbeth* (1888), Tennyson's *The Foresters* (1892), and Carr's *King Arthur* (1894).
Ballets—*L'Ile Enchantée*, 1864, *Victoria and Merrie England*, 1897 (for the Queen's Jubilee).
Oratorios—*The Prodigal Son*, 1869 (Worcester), *The Light of the World*, 1873 (Birmingham), *The Martyr of Antioch*, 1880 (Leeds, also arranged for the stage).
Cantatas—*Kenilworth*, 1864 (Birmingham), *On Shore and Sea*, 1871, *The Golden Legend*, 1886 (Leeds). Also Festival Te Deum, 1872, and 2 occasional odes (1886,'87).
For orchestra—symphony in E (1866); overtures, *The Sapphire Necklace*, 1864, *In Memoriam*, 1866 (for his father), *Marmion*, 1867, and *Di Ballo*, 1870; 'cello-concertino (1866); marches, *Procession*, 1863, *Princess of Wales*, 1863, and *Imperial*, 1893.
Church-music—Morning Service in D; about 20 anthems; nearly 60 hymn-tunes.
About 15 part-songs; about 100 songs. Also some piano-pieces and a *Duo concertanto* for 'cello and piano.
Edited *Church Hymns*, 1872, for the S. P. C. K.

Memoirs by Lawrence, 1900, Wells, 1901, Wyndham, 1904, Findon, 1904, '08, and (including Gilbert) Goldberg, 1913, Bridgeman, 1914, and Mackenzie, 1920. *G.*

Sulzer, Johann Georg (Winterthur, 1720–1779, Berlin). Swiss æsthetician, at different times professor in the Joachimsthal Gymnasium and other Berlin institutions. Author of *Allgem. Theorie d. schönen Künste*, 4 vols. 1772 (2d ed. 1792–94, extensions by others, 11 vols. 1792–1806), an essay on the origin of fine art (1757, in reports of the Akademie), etc.

Sulzer, Salomon (Hohenems, 1804–1890, Vienna). Austrian Jewish cantor, pupil of Seyfried, from 1825 at the leading Vienna synagogue and in 1844–47 also teacher at the Conservatory. Besides being a noted singer he effected great reforms in Jewish service-music, receiving in consequence many honors. Author of *Schir Zion*, 2 vols. 1838, '65 (for synagogues), *Dudaïm* (for school and home), etc. His son **Julius** (1834–1891) was an excellent violinist, from 1875 conductor at the Hofburgtheater in Vienna. *G.*

Suppé, Franz von (Spalato, 1819–1895, Vienna). Famous Dalmatian (Belgian) conductor and composer of comic operettas, trained by Cigala and Ferrari and at the Vienna Conservatory, from about 1845 employed at theaters in Vienna, Presburg and Baden and after 1865 at the Leopoldstädter in Vienna. Wrote in all about 210 stage-works, including 31 operettas (from 1834), such as *Fatinitza*, 1876, *Boccaccio*, 1879, *Bellmann*, 1887, etc., a symphony, overtures, quartets, a mass (1867), a Requiem (1860), etc. His vogue resembled that of Offenbach. Memoir by Keller, 1905. *G.*

Surette, Thomas Whitney (Concord, Mass. 1862). American organist and lecturer, pupil of Foote and Paine, in 1883–93 organist at Concord and in 1895–96 in Baltimore. In 1895 he began university-extension work in music under the American society and in 1909 added similar work for Oxford University. Author of *The Appreciation of Music*, 1907 (with D. G. Mason), *The Development of Symphonic Music*, 1915, *Music and Life*, 1917, class-syllabi and magazine-articles. Has also written the opera *Cascabel*, 1899, the operetta *Priscilla*, 1917, the choral ballad *The Eve of St. Agnes*, 1898, anthems and piano-pieces. *A.*

Suriano [Soriano], Francesco (1549–1620). 16th C. *G.*

Surzynski, Joseph (Schrimm, 1851–1919, Kosten). Polish-Prussian church-musician, pupil of the Ratisbon Music School, writing masses and other church-music and editing part ii of the Polish *Denkmäler* (1887).

Susato, Tylman. 16th C. *G.*

Süssmayer, Franz Xaver (Steyr, 1766–1803, Vienna). Austrian conductor and composer, pupil of Salieri and Mozart (in his last year), from 1792 conductor at the Nationaltheater in Vienna and from 1794 assistant at the Opera. Wrote the opera *Moses*, 1792, many operettas, a cantata and considerable church-music. He completed the score of Mozart's Requiem and also that of his *Clemenza di Tito*. *G.*

Suter, Hermann (Kaiserstuhl, 1870). Able Swiss organist, conductor and composer, pupil of his father, G. Weber, the Basel Music School and the Stuttgart and Leipzig Conservatories, from 1892 organist at Zurich and leader of choral societies at Schaffhausen and Winterthur, in 1902 Volckland's successor at Basel as conductor of the Musikgesellschaft concerts, the Gesangverein and the Liedertafel, and in 1918–21 Huber's successor as head of the Music School. Ph.D. of Basel Univ. in 1913. Has written 2 symphonies, the symphonic poem *Walpurgisnacht* (with chorus), music for Bernoulli's *St. Jakob an der Birs* (1912), a string-sextet, 3 string-quartets, the choral work *Die Schmiede im Walde*, many *a cappella* choruses and songs.

Sutor, Wilhelm (Edelstetten, 1774–1828, n. Hanover). Bavarian singer and conductor, pupil of Valesi, at first in court-service at Eichstädt, from 1806 chorusmaster or concertmaster at the Stuttgart Opera and from 1818 court-director at Hanover. Wrote 5 operas (1808–17),

an oratorio, music to *Macbeth*, a melodrama, cantatas and arias.

Sutro, Rose Laura (Baltimore, 1870) and **Ottilie** (Baltimore, 1872), sisters. American pianists, pupils of the Berlin Hochschule, since 1894 noted for two-piano recitals of unique character, till 1914 mostly in Europe and then in America. Many works have been written for them by Rudorff, Schütt, Hollaender, Floersheim and others, including Bruch's double concerto, op. 88 (1915). *A.*

Svečenski, Louis (Osijek, 1862). Croatian violinist and violist, trained at the Vienna Conservatory, in 1885–1903 in the Boston Symphony Orchestra (violin) and in 1885–1917 in the Kneisel Quartet (viola), then teaching in New York. Has written viola-exercises. *A.*

Svedborn, Vilhelm (b. 1843). Swedish composer, from 1876 secretary of the Musical Academy at Stockholm and in 1901–04 director of the Conservatory. Has written the choral works *In the Rose-Garden*, *Fyris*, etc., vocal quartets, songs and piano-pieces.

Svendsen, Johan Severin (Christiania, 1840–1911, Copenhagen). Distinguished Norwegian violinist, conductor and composer, son of an army-bandmaster and at fifteen in similar service and later in orchestras at Christiania. When twenty-three he was enabled by a royal grant to study at the Leipzig Conservatory, graduating in 1867 with high honor. After touring in Scandinavia and Great Britain, he spent 1868–70 in Paris, but left for Leipzig on the eve of the Franco-Prussian War, there being concertmaster for the Euterpe in 1871–72. In 1872–77 he was conductor of the Musical Union in Christiania, from 1874 receiving an annual stipend from the government, and continuing in 1880–83, after sojourns in Leipzig, Munich, Rome, London and Paris. In 1883 he became court-director at Copenhagen and from 1896 also conductor at the Opera, retiring in 1908. His career was delayed and at several points hampered by poverty, and his achievements as violinist checked by hand-disability. But as composer he won a sure place by fine workmanship and sustained nobility of conception. His wide experience made his style more cosmopolitan than national. His works include

For orchestra—symphonies in D and B-flat; legend, *Zorahayde*; overtures, *Sigurd Slembe* and *Romeo and Juliet*; 4 *Rhapsodies Norvégiens*; *Carnaval à Paris*; *Carnaval des Artistes Norvégiens*; Polonaise; Funeral March for Charles XV and Coronation March for Oscar II (both 1872); violin-concerto in A; 'cello-concerto in D min.; Romance for violin and orchestra. Also arrangements of various works by Bach, Schubert, Schumann and Wagner, and (for strings) of Scandinavian folk-music.

Chamber-music—string-octet in A min.; string-quintet in C; string-quartet in A min. Also settings of Scandinavian airs for quartet, and arrangement of a Romance by Popper for 'cello.

For voice—Wedding Cantata; men's part-songs; 9 songs.

His letters have been edited by Gunnar Hauch (1914, in *Sametiden*). See Grönwold, *Norske Musikere*, 1883. *G, A.*

Sweelinck, Jan Pieterszoon (1562–1621). 16th C. *G.*

Swieten, Gottfried, Baron von (Leyden, 1734–1803, Vienna). Dutch diplomat, in 1771–78 at Berlin (Potsdam) and then at Vienna, becoming head of the Imperial Library and a noted musical patron. He maintained musical performances and gave commissions to composers (6 symphonies from K.P.E.Bach, additional accompaniments for works by Handel from Mozart, etc.), besides arranging Handel's *Athaliah* and *Choice of Hercules*, translating the text of Haydn's *Creation* and drafting that of *The Seasons*. To him Beethoven dedicated his 1st Symphony (1800). He also started an aristocratic Musikalische Gesellschaft, prefiguring the later Gesellschaft der Musikfreunde. *G.*

Swoboda, Adalbert Viktor (Prague, 1828–1902, Munich). Bohemian writer, from 1880 founder and editor of the *Neue Musikzeitung* at Stuttgart and author of a *Musikgeschichte*, 2 vols. 1893.

Sykora, Bogumil (Glinsk, 1890). Gifted Russian 'cellist, pupil of the Kiev Music School and the Leipzig Conservatory, since 1911 appearing in Russia, Siberia, Austria, Germany and America (1916). Has written a concerto, sonatas, variations and other pieces.

Szabados, Béla (Pest, 1867). Hungarian composer of the operas *Mária*, 1905 (with Szendy) and *The Buffoon* and several operettas (from 1892). Since 1896 he has taught at the Pest Conservatory.

Szántó, Theodor (Vienna, 1877). Hungarian-Austrian pianist, trained at the Pest Academy, since about 1900 active in Paris, writing a violin-sonata (in Hungarian style), brilliant piano-pieces and arrangements from Bach's organ-works.

Székely, Imre [Emeric] (Matyasfalva, 1823–1887, Pest). Hungarian pianist, touring from 1846 and, after sojourns in Paris, London and Hamburg, from 1852 teacher at Pest. Wrote concertos, 30 *Hungarian Fantasias*, salon-pieces, études and some orchestral and chamber-works.

Széll, Georg (Pest, 1897). Precocious Hungarian pianist and composer, pupil of Mandyczewski, J. B. Förster and Robert, appearing when but ten at Vienna, Dresden, etc., from 1917 opera-conductor at Strasburg, from 1919 at the German Opera in Prague, in 1921–22 in similar work at Darmstadt and then at Düsseldorf. Has written a symphony, orchestral variations, a rondo for piano and orchestra, an overture, a piano-quintet, etc.

Szendy, Árpád (Szarvás, 1863–1922, Pest). Hungarian pianist, pupil of the Pest Academy and of Liszt, from 1890 teacher at the Academy, writing a string-quartet, violin-pieces, many piano-pieces of national flavor, etc., besides assisting on Szabados' *Maria* (1905).

Szenkar, Eugen (Pest, 1891). Hungarian conductor, pupil of his father and the Pest Akademie, from 1911 chorusmaster at the Pest Opera, from 1912 chorusmaster and conductor

at the German Opera in Prague, from 1913 conductor at the Volksoper in Pest, in 1915–16 leader at the Mozarteum in Salzburg, from 1916 court-director at Altenburg and since 1920 chief conductor at the Frankfort Opera (following Brecher). Has written an orchestral suite, an overture, a string-quartet, piano-sonatas, etc.

Szumowska, Antoinette (Lubin, 1868). Gifted Polish pianist, pupil of the Warsaw Conservatory and of Paderewski, since 1892 appearing in Europe and America. In 1896 she married the 'cellist Joseph Adamowski and with him and his brother formed the Adamowski Trio. In the World War she was active in Polish relief-work. *A.*

Szymanowski, Karol von (Timoshevka, 1882). Polish-Russian composer, pupil of Noskowski and now living in Warsaw. Has written the operas *Hagith*, 1922, and *Le Roi Roger*, 2 symphonies, the symphonic poem *Penthesilea*, an overture, a piano-concerto, a violin-concerto, a violin-sonata and a *Romanze*, 3 piano-sonatas, a fantasia, 2 sets of variations, the pieces called *Masken* and *Mythes*, études, preludes, etc., somewhat in Chopin's style, and many songs. His sister is a leading concert-singer. See essay by Jachimecky, 1922 (in *Musical Quarterly*).

T

Tacchinardi, Nicola (Leghorn, 1772–1859, Florence). Eminent Italian operatic tenor, originally active as violinist, but from about 1795 becoming known as a singer of rare gifts and by 1805 famous throughout Italy. In 1811–14 he was engaged at the Italiens in Paris and soon after was in court-employ at Florence, with trips to Vienna and in Spain, retiring from the stage in 1831 and then training several fine pupils. Wrote vocalises and a pamphlet on Italian opera. *G.*

Tadolini, Giovanni (Bologna, 1793–1872, do.). Italian composer, pupil of Mattei and Babini, in 1811–14 accompanist and chorus-master at the Italiens in Paris and again in 1830–39, in the interval writing 8 operas for Italian stages, with some other vocal and instrumental works. His wife was the soprano Eugenia Savorini. *G.*

Taffanel, Claude Paul (Bordeaux, 1844–1908, Paris). Able French flutist and conductor, pupil of the Paris Conservatory, from 1861 playing in the orchestra at the Opéra and from 1867 also at the Conservatory concerts, in 1892–1903 becoming conductor at the latter (following Garcin) and from 1893 at the Opéra. From 1893 he taught at the Conservatory. In 1879 he formed a Quintet of wind-instruments. *G.*

Tag, Christian Gotthilf (Bayerfeld, 1735–1811, n. Zwickau). Saxon church-musician, pupil of the Kreuzschule in Dresden, cantor at Hohenstein (Saxony) for over a half-century (1755–1808), writing a large amount of church-music, organ-preludes, arias and songs (many with organ), etc., all in the earlier style of Haydn.

Tagliafico, Joseph Dieudonné (Toulon, 1821–1900, Nice). Italian-French operatic bass, pupil of Piermarini, from 1844 appearing in Paris and from 1847 steadily at London, with trips to Russia and America, and in 1877–82 stage-manager at the Italian Opera in London. *G.*

Tagliana, Emilia (Milan, 1854). Gifted Italian operatic soprano, pupil of the Milan Conservatory and of Lamperti and Hans Richter, in 1870–82 appearing in Italy and at Paris, Odessa, Vienna and Berlin (local première of *Carmen*).

Täglichsbeck, Thomas (Ansbach, 1799–1867, Baden). Bavarian violinist, pupil of Rovelli, from 1817 playing in the opera-orchestra at Munich (occasionally conductor), finally undertaking long concert-tours, in 1827–48 court-director at Hohenzollern and then active at Strasburg, Löwenberg (Silesia), Dresden and Baden. Wrote 2 symphonies, a violin-concerto and concertino, many other violin-works, a piano-trio, a mass, an opera, part-songs and songs. *G.*

Taglioni, Ferdinando (Naples, 1810– ?). Italian violinist, in 1842–49 conductor at Lanziano, in 1849–52 concertmaster at San Carlo in Naples and later editor of the *Gazzetta Musicale* there. In 1856 he was the first in Italy to give historical recitals and in 1865 founded a popular singing-school, for which he prepared text-books.

Tagore, Surindro Mohun (Calcutta, 1840–1914, do.). Distinguished Hindu scholar, in music trained by both Hindu and European teachers, in 1871 the founder of the Bengal Musical Society and in 1881 of the Bengal Academy of Music, remaining the patron and president of both through his life. He early devised a simplified form of notation for Hindu music, which has been widely adopted. He also made unique collections of books and instruments, the latter often on commission for European or American museums. Author (among other works not on music) of *A Treasury of the Musical Instruments of Ancient and Modern India*, 1875, *Hindu Music from Various Authors*, 1875 (2d ed. 2 vols. 1882), *Short Notices of Hindu Instruments*, 1877, *The Essential Elements of Hindu Music*, 1881, *The Musical Scales of the Hindus*, 1884, and *The 22 Musical Srutis of the Hindus*, 1886. See articles by Chrysander, 1879 (in *Allgem. Musikal. Zeitung*) and 1885 (in *Vierteljahrsschrift*).

Talbot, Howard (Yonkers, N. Y. 1865), name properly Munkittrick. American light-opera composer, trained at the Royal College, London, and since 1900 conductor at various London theaters, writing over 20 effective operettas (from 1894), including *A Chinese Honeymoon*, 1899. *A.*

Tallis, Thomas (? –1585). 16th C. *G.*

Talon, Pierre (Rheims, 1721–1785, Paris). French 'cellist, till 1782 in the court-band at Paris, writing quartets and trios (from 1753) of notable quality. See *L'Année Musicale*, 1911.

Tamagno, Francesco (Turin, 1851–1905, Varese). Noted Italian operatic tenor, pupil of the Turin Conservatory, from 1873 appearing in Italy and from 1880 famous there and then in South America and at Lisbon, Madrid, Paris, London (from 1889) and New York (1890, '94), becoming the most sought-for tenor of the time. In 1887 he sang at the première of Verdi's *Otello*. Sketch by E. de Amicis, 1902. *G.*

Tamberlik, Enrico (Rome, 1820–1889, Paris). Famous Italian operatic tenor, pupil of Borgna and Guglielmi, making his début in 1840 at Naples and then engaged there and in Spain and Portugal. In 1850–64 he was regularly at the Royal Italian Opera in London, but with many trips throughout Europe and both Americas, with further visits to London in 1870 and 1877. In his later years he lived at Madrid, engaged in arms-making. *G.*

Tamburini, Antonio (Faenza, 1800–1876, Nice). Eminent Italian operatic bass-baritone, pupil of his father, A. Rossi and Asioli, from 1818 rapidly becoming noted for the extraordinary beauty of his voice, in 1824–32 engaged by Bar-

baja for Naples, Milan and Vienna, in 1832–41 alternately at Paris and London and then for some ten years in Russia, retiring in 1859. At Paris he was associated with Grisi, Persiani, Rubini and Lablache in a combination of great artists then unexampled. His vocal facility is said to have been extraordinary, if not unsurpassed. *G.*

Tanaka, Shohé. Acute Japanese physicist, educated at Berlin University (Ph.D. 1890), becoming a specialist in the subject of musical acoustics and tuning in pure intonation.

Taneiev [Tanieiev], Alexander Sergeievitch (Petrograd, 1850–1918, ?). Russian composer, educated at Petrograd University and then employed in government offices, becoming chief chancellor. In music he was a pupil of Reichel, Petrov and Rimsky-Korsakov, besides being influenced by Balakirev. Wrote the operas *Cupid's Revenge* and *The Snowstorm*, 3 symphonies, the overture *Hamlet*, 2 orchestral suites, the orchestral ballad *Aliosha Popovitch*, a Festival March and 2 mazurkas, a *Réverie* for violin and orchestra, 3 string-quartets, 'cello- and piano-pieces, choruses and songs. *G.*

Taneiev [Tanieiev], Sergei Ivanovitch (n. Vladimir, 1856–1915, n. Moscow), nephew of the above. Eminent Russian pianist and composer, trained at the Moscow Conservatory (becoming specially intimate with Tchaikovsky), from 1875 making notable concert-tours (at first with Auer or N. Rubinstein) in Russia, Turkey, Greece, Italy, France, etc., from 1878 professor at the Moscow Conservatory (succeeding Tchaikovsky and in 1881 N. Rubinstein) and in 1885–89 its director. Here he founded a library of books on theory (in memory of Rubinstein), to which he left his own collections. He was the chosen agent in introducing Tchaikovsky's piano-works and ranked among the best of Russian players, though not often heard after his early years. His compositions have great finish and dignity, without reaching the highest level of inspiration or warmth. They include the dramatic trilogy *Oresteia*, 1895 (*Agamemnon*, *Choëphorai*, *Eumenides*), the cantata *Johannes Damascenus*, 4 symphonies, an overture on Russian themes, a suite for violin and orchestra, 2 string-quintets, 8 string-quartets, a piano-quartet, 3 string-trios, a piano-trio, a Prelude and Fugue for two pianos, *a cappella* choruses, terzets and about 50 songs, besides instrumenting two works by Tchaikovsky and making piano-arrangements of symphonies by him, Glazunov, Arensky and others. Author of an important treatise on *Imitative Counterpoint*, 2 vols., with an unfinished sequel on *Canon and Fugue*, besides translating Bussler's *Formenlehre* and *Der strenge Stil*. See Montagu-Nathan, *Contemporary Russian Composers*, 1917. *G, A.*

Tan'sur, William (n. Rugby, 1706–1783, St. Neot's). English organist and teacher of psalmody at various places, writing several text-books and tune-collections (from 1725). *G.*

Tapper, Thomas (Canton, Mass. 1864). Able American educator, musically trained at the Petersilea Academy in Boston, where in 1903–04 he edited the *Musical Record* and in 1904–07 the *Musician*. Since 1905 he has lectured at the Inst. of Musical Art in New York, in 1907–09 was head of the Music School Settlement and from 1908 music-director at New York University. Litt.D. of Bates College in 1911. In 1895 he married the accomplished Norwegian pianist Bertha Feiring (1859–1915). Author of *Chats with Music-Students*, 1890, *The Music-Life*, 1892, *Education of the Music-Teacher*, *Essentials in Music-History*, 1914 (with Goetschius), and many other practical text-books, especially for piano-students. *A.*

Tappert, Wilhelm (n. Bunzlau, 1830–1907, Berlin). Silesian writer, pupil of the Kullak Academy (Berlin) and of Dehn, from 1866 living in Berlin, where in 1876–80 he edited the *Allgem. Musikal. Zeitung*. His fine library went to the Berlin Library. Author of *Musik u. musikal. Erziehung*, 1866, *Musikal. Studien*, 1868, *Das Verbot d. Quintenparallelen*, 1869, *Wagner-Lexikon*, 1877 (2d ed. 1903), *Wandernde Melodien*, 1890, *54 Erlkönig-Kompositionen*, 1898 (2d ed. 1906), and *Sang u. Klang aus alter Zeit*, 1906, besides some collections. Reports on his researches in tablatures are contained in the catalogue of his books. *G.*

Tarantini, Gaetano (Trani, 1872). Self-taught Italian composer of the opera *Maritana*, 1911, the short *La Principessa di Valdieri* (1902), the symphonic poems *Impressione Campestre*, *Poema del Mare*, *Pompei*, etc., a piano-concerto (1913) and other works.

Tarantini, Leopoldo (Trani, 1872). Italian composer of the operas *Manuel Garcia*, 1904, and *Marion de Lorme*, 1910, and the ballet of *Il Sindaco di Lebonnard*, 1903. He is a pupil of Dubois, Serrao and Romaniello.

Tarchi, Angelo (Naples, 1760–1814, Paris). Italian composer, pupil of the Conservatorio de' Turchini, writing over 30 operas for Italian stages (from 1781), with 1 for London (1789) and several for Paris (from 1798), including the popular *D'Auberge à Auberge*, 1800.

Tarditi, Orazio. 17th C.

Tarenghi, Mario (Bergamo, 1870). Italian pianist and composer, pupil of the Bergamo and Milan Conservatories, writing the operas *Marcella*, 1901, *Gara Antica*, 1907, and *La Notte di Quarto*, 1910, an orchestral *Scena Orientale*, a string-quartet, a flute-suite, 2-piano variations on a theme by Schumann, fine piano-pieces, etc. He is head of the Scuola Musicale di Milano.

Tarisio, Luigi (?–1854, Milan). Famous Italian violin-expert and dealer, from 1827 bringing to Paris at intervals some of the rarest specimens and gradually amassing a fortune, besides leaving at his death about 200 valuable instruments (including the 'Messie' Stradivari). His collection was acquired by Vuillaume. See Hart, *The Violin*, 1875, Haweis, *Old Violins*, 1898, and Hill, *Stradivari*, 1909. *G.*

Tartini, Giuseppe (Pirano, 1692–1770, Padua). Distinguished Italian violinist, the son of rich parents and given a good education at Padua University (intended for the law), but proscribed because of a secret marriage and forced to take refuge at a monastery at Assisi, where he studied under Czernohorsky and became noted for his playing, though keeping incognito. In 1715, however, the ban upon him being removed, he returned to Padua, whence his fame spread, so that in 1716 he was asked to compete with Veracini at Venice and in 1721 was made leader at S. Antonio in Padua. On leave, in 1723–25 he served as musician to Count Kinsky in Prague. In 1728 he established at Padua his noted violin-school, attracting pupils from far and near (among them Nardini, Pasqualino, Bini, Ferrari, Lahoussaye, etc.). He occasionally toured in Italy, but declined flattering invitations to Paris and London. As to his mastery and the beauty of his style there are many testimonies. His method of bowing, like his skill in composition, has remained standard even to recent times. In acoustics he was the discoverer of ' combination-tones ', which he used as guides to precise intonation. In theory he followed Zarlino and Rameau in regarding the minor mode as the inverted replica of the major. The number of his works is large, including some 18 concertos and 50–60 sonatas that have been published, with more than as many in manuscript. Author of *Trattado di Musica secondo la Vera Scienza dell' Armonia*, 1754, a defense thereof against criticisms by Le Serre of Geneva (1767), *De' Principj dell' Armonia*, 1767, a letter to Maddalena Lombardini giving careful directions as to playing (1770) and a manual of embellishments (1782, in French translation only). Memoirs by Fanzago, 1770, J. A. Hiller, 1784, Forno, 1792, Ugoni, 1802, Fayolle, 1810, Benedetti, 1897, and Tamaro, 1897. *G.*

Tasca, Pier Antonio (Noto, 1864). Silician nobleman, composer of the operas *Bianca*, 1885, *A Santa Lucia*, 1892, *Pergolesi*, 1898, and *Madre*, the short comedy *Studenti e Sartine*, 1901, (under the pseudonym ' Anthony '), an *Elegy* on the death of De Amicis, symphonies, quartets, etc.

Taskin, Émile Alexandre (Paris, 1853–1897, do.), grandson of the next. French operatic baritone, pupil of the Paris Conservatory, from 1875 singing in the provinces and from 1878 in Paris, in 1880–94 regularly at the Opéra-Comique. He assisted at many premières (Delibes' *Jean de Nivelles*, 1880, Offenbach's *Contes d' Hoffmann*, 1881, Massenet's *Manon*, 1884, and *Esclarmonde*, 1889, Saint-Saëns' *Proserpine*, 1887, Cui's *Flibustier*, 1894, etc.). In 1887, when the Opéra-Comique was burned, he helped by his coolness to reduce the panic. *G.*

Taskin, Henri Joseph (Versailles, 1779–1852, Paris), son of Pascal Joseph below. French organist, pupil of his aunt (Mme. Couperin), writing a piano-concerto, piano-trios, violin- and piano-pieces, 3 operas and much Masonic music. *G.*

Taskin, Pascal (Theux, 1723–1795, Paris). Able Belgian instrument-maker at Paris, introducing many improvements in harpsichords and pianos, with several specially designed instruments. *G.*

Taskin, Pascal Joseph (Theux, 1750–1829, Paris), nephew and assistant of the foregoing, in 1772–91 in charge of the royal instruments. He married a sister of A. F. Couperin's wife (née Blanchet). *G.*

Taubert, Ernst Eduard (Regenwalde, 1838). Pomeranian composer, pupil of Dietrich and Kiel, from about 1865 teacher at the Stern Conservatory in Berlin and critic for the *Post*, gaining the title of professor in 1898 and membership in the Akademie in 1905. He has long contributed to *Die Musik*. Has written an orchestral *Ballade*, a suite for strings, a piano-quintet, a wind-quintet, 5 string-quartets, a piano-quartet, a piano-trio, the choral works *Brautgesang*, *Festpsalm* and *Hymnus an Amor*, many songs and piano-pieces.

Taubert, Karl Gottfried Wilhelm (Berlin, 1811–1891, do.). Eminent Prussian pianist, conductor and composer, pupil of Neithardt, L. Berger and B. Klein, besides a course at Berlin University. From about 1825 he became known as player and from 1831 was accompanist at the court-concerts. From 1841 he was conductor at the Opera and of the court-orchestra and in 1845–70 court-director. From 1834 he was member of the Akademie and from 1875 head of its music-section. Wrote the operas *Die Kirmess*, 1832, *Der Zigeuner*, 1834, *Marquis und Dieb*, 1842, *Joggeli*, 1853, *Macbeth*, 1857, and *Cesario*, 1874, music for Euripides' *Medea*, Tieck's *Der gestiefelte Kater* (1844), *Blaubart* (1845) and Shakespeare's *Tempest* (1891), 3 symphonies, 2 overtures, orchestral marches and other pieces, a violin-concerto, 2 piano-concertos, 4 string-quartets, a piano-quartet, 2 piano-trios, 3 violin-sonatas, a 'cello-sonata, 3 Psalms, a Vater Unser, the choral work *Der Landsknecht, a cappella* choruses, about 300 songs, including noted *Kinderlieder*, 6 piano-sonatas and other pieces. *G.*

Taubert, Otto (Naumburg, 1833–1903, Torgau). Saxon teacher, pupil of Claudius, with study at Halle and Bonn Universities (Ph.D. 1859), from 1863 gymnasial professor at Torgau, cantor at the Stadtkirche and leader of the Gesangverein. Wrote choral music and songs, two histories of Torgau music (1868, '70) and a study of *Daphne, das erste deutsche Operntextbuch*, 1878.

Taubmann, Otto (Hamburg, 1859). Able North German conductor and choral composer, pupil of the Dresden Conservatory, from about 1880 theater-conductor, in 1886–89 head of the Wiesbaden Conservatory, in 1891–92 conducting in Petrograd, from 1892 director of the Cäcilienverein in Ludwigshafen and since 1895 in Berlin, from 1898 as critic for the *Börsen-Courier*. He gained the title of royal professor in 1910. Has written the opera *Portia*, 1916, a famous *Deutsche Messe*, 1898, the choral dramas

Sängerweihe and *Siegmar und Heliča*, 1904 (6-part, with supplemental chorus as 'ideal spectator'), the cantata *Krieg und Frieden*, 1916, Psalm 13, the choral *Tauwetter, a cappella* men's choruses and a symphony (1920), besides editions of Schütz' Christmas oratorio and Wagner's *Rienzi*.

Taudou, Antoine Barthélemy (Perpignan, 1846). Able French violinist, trained at the Paris Conservatory (Prix de Rome, 1869) and since 1883 professor there, besides playing at the Opéra. Has written a *Marche-Ballet, Chant d' Automne* and *Marche-Nocturne* for orchestra, a violin-concerto, a string-quartet, a piano-trio, a trio for flute, viola and 'cello, the cantata *Francesca da Rimini*, 1869, and one for the dedication of the Arago statue at Perpignan in 1879, piano-pieces and songs. *G.*

Tausch, Franz (Heidelberg, 1762–1817, Berlin). Noted Badenese clarinettist, when but eight entering the Mannheim orchestra and going with it to Munich in 1778, from 1789 in the Berlin court-orchestra. At Berlin he started a school for wind-instruments in 1805 (H. J. Bärmann among the pupils). Wrote 2 clarinet-concertos, 3 two-clarinet concertantes, 6 military marches for wind-ensemble, quartets for basset-horns and bassoons, trios for clarinets and bassoon, etc.

Tausch, Julius (Dessau, 1827–1895, Bonn). North German pianist and conductor, pupil of F. Schneider and the Leipzig Conservatory, from 1846 living at Düsseldorf, where in 1847 he followed Rietz as leader of the Künstlerliedertafel, in 1853 began to assist Schumann and in 1855 succeeded him as director of the Gesangverein and the subscription-concerts, retiring in 1890. He led Lower Rhine Festivals in 1863, '66, '69, '72 and '75, and also some concerts at the Glasgow Festival of 1878. Wrote music for *As You Like It*, the choral works *Der Blumen Klage auf den Tod des Sängers, Dein Leben schied, dein Ruhm begann, Germannenzug* and *Rheinfahrt*, an Ave Maria for voice and orchestra, an overture, etc. *G.*

Tausig, Karl (Warsaw, 1841–1871, Leipzig). Distinguished Bohemian-Polish pianist, pupil of his father (a disciple of Thalberg) and Liszt, becoming early amazingly perfect in technique and soon exhibiting musicianship of the highest order. In 1855–58 he was in the midst of the Liszt circle at Weimar, in 1858 made his formal début at Berlin under Von Bülow, then touring from Dresden as a center, in 1862 went to Vienna, where he undertook concerts with programs like those of Von Bülow at Berlin, and from 1865 lived in Berlin, opening a school for advanced pianists and touring in Germany and Russia. Early in 1871 he projected the plan for assuring the giving of Wagner's *Ring* by subscriptions from patrons (1000 at 300 thalers each), but died of typhoid fever a few months later. Wrote 2 *Études de Concert, Ungarische Zigeunerweisen* (comparable with Liszt's *Rhapsodies*), *Nouvelles Soirées de Vienne* (valses-caprices after Strauss) and notable *Tägliche Studien* (chromatic transposing exercises), besides superb transcriptions of Bach's Toccata and Fugue in D min., Praeludium, Fugue and Allegro, Choral-Vorspiele and selections from *Das Wohltemperiertes Klavier*, Scarlatti's Pastorale, Capriccio and 3 sonatas, 6 movements from Beethoven's string-quartets, Weber's *Invitation à la Valse*, several works by Schubert, Schumann's *El Contrabandista*, Chopin's Concerto in E min. and scenes from Wagner's *Walküre*, as well as a piano-score of *Die Meistersinger*. Memoirs by Weitzmann, 1868, and Lenz, 1872 (both in general works on virtuosi). *G.*

Tauwitz, Eduard (Glatz, 1812–1894, Prague). Silesian conductor and prolific composer, from 1837 theater-conductor at Vilna, from 1840 at Riga, from 1843 at Breslau and in 1846–63 at Prague, where he also directed the Sophien-Akademie and a men's Gesangverein. Wrote the operas *Trilby*, 1836, *Bradamante*, 1844, *Schmolke und Bakel*, 1846, and *Helenas letzter Tag*, 1848, church-music, men's choruses and part-songs, etc.

Taverner, John. 16th C. *G.*

Taylor, David Clark (New York, 1871–1918, do.). American writer, long connected with the Macmillan Company, author of *The Psychology of Singing*, 1908, *New Light upon the Old Italian Method*, 1916, and other vocal guides, besides editing the division on vocal music in *The Art of Music*, 1914–17 and writing many magazine-articles. *A.*

Taylor, Edward (Norwich, 1784–1863, Brentwood). English bass-singer and critic, in early life engaged in business, pupil of Chas. Smyth and Beckwith, in 1824 one of the chief promoters of the Norwich Festival, at which he sang in 1827 and directed in 1839 and '42. In London he was critic for the *Spectator* in 1829–43, from 1837 lectured at Gresham College, joined in founding the Purcell Club (president from 1842) and the Musical Antiquarian Society (with Rimbault and Chappell) and gathered a valuable library. Besides editing Purcell's *King Arthur* and translating the texts of various choral works, author of some Gresham lectures (1838), *The English Cathedral Service*, 1845, and vocal text-books (with Turle). *G.*

Taylor, Franklin (Birmingham, 1843–1919, London). Able English pianist and teacher, pupil of Flavell, Bedsmore and the Leipzig Conservatory, with some lessons from Mme. Schumann, since 1862 settled in London as concert-player, organist at several churches and from 1876 teacher at the Nat. Training School and after 1882 at the Royal College, besides in 1873–97 being president of the Academy for Advanced Piano-Playing. Author of a *Primer of the Pianoforte*, 1877, a *Piano-Tutor, Technique and Expression in Pianoforte-Playing*, 1897, many articles in Grove's *Dictionary* and translations of Richter's treatises on harmony, counterpoint and canon and fugue. *G.*

Taylor, Joseph Deems (New York, 1885). American composer, pupil of O. Coon, with study at New York University, since 1921 critic for the New York *World*. Has written the symphonic poem *The Siren Song*, 1913 (prize from Nat. Federation of Musical Clubs), the suite *Through the Looking-Glass* for strings, wind and piano, the choral works *The Chambered Nautilus*, 1915, and *The Highwayman*, 1914, the song-cycle *The City of Joy*, other songs and piano-pieces. *A.*

Taylor, Raynor (1747–1825, Philadelphia). Talented English organist and singer, trained in the Chapel Royal, from about 1765 organist at Chelmsford and later director at a London theater. In 1792 he moved to America, after 1793 becoming influential at Philadelphia as organist at St. Peter's, harpsichordist, stage-singer and (from 1820) a leader in the Musical Fund Society. Of his works only a few songs remain. *A.*

Tchaikovsky, Peter [Piotr] Ilyitch (Kamsko-Votinsk, [May 7] 1840–1893 [Nov. 6], Petrograd). Distinguished Russian theorist and composer, at first trained as a lawyer, but pupil also of Kündinger, Zaremba and the new Petrograd Conservatory, becoming intimate with the young Laroche and graduating in 1865. In 1866–77 he was harmony-teacher under N. Rubinstein at the new Moscow Conservatory, besides acting as critic for the *Russky Viedomosty* (in 1876 assigned to report on the first Bayreuth festival). N. Rubinstein undoubtedly exercised a strong influence upon him and in 1868 he began to understand the aspirations of the New-Russian group, though without much sympathy with their radicalism. In 1868, also, occurred his short engagement to the operatic singer Désirée Artôt and in 1877 came his equally short marriage to Antonina Milyukova, followed by a nervous breakdown that forced him to retire to Switzerland. At this point the wealthy widow Von Meck became his benefactor, giving him an annual stipend of 6,000 rubles (in 1888 almost doubled by a grant from the Czar). Thus relieved from financial anxiety, he devoted himself mainly to composition, though in 1887 he began to appear as conductor of his own works, at first in Moscow and Petrograd and from 1888 throughout northern and western Europe, in 1891 even coming to America. In 1890 his allowance from Mme. von Meck ceased, owing to her pecuniary difficulties, and the correspondence then cut off with pain what had been a singularly beautiful relation. But by this time he had won his place as one of the most gifted composers of his time, especially great in melodic invention, in ready and original construction and especially in orchestral color. His tendency is to pass to and fro between contrasted moods, as from hilarity to despair, from wildness to suavity, with a rather persistent penchant for melancholic expression. He uses much folk-song material, though not with the sympathy and passion of the nationalists. The topics of many of his operas are Russian, but the treatment is often not specially characteristic. It is not strange that the intense New-Russians disowned him. Their antipathy, however, could not disturb his essential eminence as one of the great masters of his period.

His works include the following (opus-nos. in brackets):

Dramatic Works

Operas—*The Voyevode*, 1869 [3] (destroyed, except the overture and a dance), *Undine* (written 1869, destroyed), *The Guardsman*, 1874, *Vakula the Smith*, 1876 [14] (rewritten as *The Little Slippers*, 1887, also known as *Oxana's Caprice*), *Eugen Oniegin*, 1879 [24], *The Maid of Orleans*, 1881, *Mazeppa*, 1884, *The Enchantress*, 1887, *Pique-Dame* or *The Queen of Spades*, 1890 [68], *Iolanthe*, 1892 [69].

Ballets—*The Swan Lake*, 1876 [20], *The Sleeping Beauty*, 1890 [66], *Nutcracker*, 1892 [71].

Incidental music to Ostrovsky's *Snow-Maiden* [12], Shakespeare's *Hamlet* [67a], Ostrovsky's *False Demetrius*, etc.

Also recitatives for Mozart's *Figaro* and Auber's *Domino Noir*.

For Orchestra

Symphonies—1, G min., *Winter-Storms* (or *Winter-Daydreams*), 1868 [13], 2, C min., *Little Russia*, 1873, [17], 3, D, *Polish*, 1875 [29], 4, F min., 1877 [36], 5, E min., 1888 [64], 6, B. min., *Pathetic*, 1893 [74].

Symphonic Poems—*La Tempête* (after Shakespeare) [18], *Francesca da Rimini* [32], *Manfred* (after Byron) [58], *Fatum* [77], *Le Voyévode* [78].

Overtures—*Triomphale* (on Danish national hymn) [15], *1812* [49], *Hamlet* [67], to Ostrovsky's *Storm* [76], *Roméo et Juliette*. Also in F and C min. (early).

Suites—in D [43], in C, *Caractéristique* [53], in G [55], *Mozartiana* [61], and two from the ballets *The Sleeping Beauty* and *Nutcracker* [66a, 71].

Concertos—for piano, B-flat min. [23], G [44] and E-flat [75]; for violin, in D [35]. Also, for piano, *Fantaisie de Concert* [56] and *Andante et Finale* [79] (orchestrated by S. Taneiev); for violin, *Sérénade Melancolique* [26] and *Valse-Scherzo* [34]; and for 'cello, Variations on a rococo theme [33] and *Pezzo Capriccioso* [62].

For strings—Serenade in C [48]; Élégie.

Marches—*Slavonic* [31], *Coronation* (for Alexander III, 1883), *Militaire* and *Solennelle*. Also *Capriccio Italien* [45].

Chamber-Music

String-sextet in D min., *Souvenir de Florence* [70].

String-quartets in D [11], F [22] and E-flat min. [30].

Piano-trio in A min. (in memory of N.Rubinstein) [50].

Souvenir d'un Lieu Cher, 3 pieces for violin [42].

For Piano

Sonatas in G [37] and C-sharp min. [80].

Souvenir de Hapsal (3 pieces) [2]; *The Months* (12) [37a]; *Kinderalbum* (24) [39].

Dumka (village scene) [59]; Romance in F min. [5]; Capriccio in G-flat [8]; Scherzo and Impromptu [1]; Valse Caprice in D [4]; Valse Scherzo in A [7]; about 55 other pieces [2, 9, 10, 19, 21, 40, 51, 72).

For Voices

Church-music—Liturgy of St. Chrysostom (*a cappella*) [41]; Vesper Service (do.) [52].

Cantata for the Polytechnic Exposition (1872); Coronation-cantata, *Moskva*, 1883; *Hymn to Joy* (Schiller); Chorus from the uncompleted opera *Mandragora*.

Duet-scena, *Roméo et Juliette* (completed by Taneiev).

About 95 songs [6, 16, 25, 27–8, 38, 47, 54, 57, 60, 63, 65, 73]; 6 duets [46].

Author of a *Manual of Harmony*, 1870 (6th ed. 1897), *Short Manual of Harmony*, 1895 (2d ed.), and translations of Gevaert's *Instrumentation* (1866, 2d ed. 1903) and Lobe's *Katechismus*

d. Musik 1870), besides the text of Mozart's *Figaro*. He also edited Bortniansky's works (1881). His critical essays, etc., were collected by Laroche (1898). Thematic catalogue of works by Jurgenson (1897). Memoirs by Tcheshichin, 1893, Laroche and Kashkin, 1894, Kashkin, 1897, Modest Tchaikovsky, 2 vols. 1900–02, Knorr, 1900, Newmarch, 1900 (2d ed. 1908), Hrubý, 1902, Lee, 1904, Evans, 1905, Lipiaiev, 1905, Miaskovsky, 1912, O. Keller, 1914, etc. See also correspondence with Balakirev, edited by Liapunov (1912). *G.*

Tcherepnin, Nikolai Nikolaievitch (Petrograd, 1873). Russian conductor and composer, trained at the Petrograd Conservatory and since 1901 professor there, besides conducting the Russian Symphony Concerts. Has written the ballets *Le Pavillon d'Armide*, *Narcisse* and *The Masque of the Red Death*, the symphonic poem *Narcisse et Écho*, 2 orchestral suites, prelude to Rostand's *La Princesse Lointaine*, a *Fantaisie Dramatique*, the tone-picture *Dans la Caverne des Sorcières* (from Macbeth), an orchestral gavotte, a piano-concerto (Belaiev prize, 1909), a *Poëme Lyrique* for violin and orchestra, a string-quartet, the choral works *Sappho's Song*, *Night* and *The Old Song*, a setting of the Liturgy of St. Chrysostom and many choruses (all *a cappella*), songs and piano-pieces. See Montagu-Nathan, *Contemporary Russian Composers*, 1917.

Tcheshichin, Vsievolod Yevgrafovitch (Riga, 1865). Russian lawyer and self-taught critic, in 1888–94 writing for the Riga *Messenger* and from 1896 for the *Journal*. Author of a life of Tchaikovsky (1893), a guide to 100 operas (1894), criticisms of opera and concert (1896), *Hist. of Russian Opera*, 1902 (2d ed. 1904), translations of the texts of *Tristan* and *Parsifal* and a critical study of the latter (1899). In 1898 he started the Riga branch of the Imperial Musical Society.

Tebaldini, Giovanni (Brescia, 1864). Eminent Italian church-musician and historical student, at fifteen chorusmaster at the Brescia theater and organist at the Cathedral, in 1883–86 pupil at the Milan Conservatory (excluded for criticizing a work by one of the professors) and later of the Church Music School at Ratisbon. From 1889 he was in charge of choir-reforms at S. Marco in Venice, from 1894 maestro at S. Antonio in Padua, from 1897 director of the Parma Conservatory and since 1902 maestro at the Chiesa della Santa Casa at Loreto. He has been active in promoting progress in ecclesiastical music throughout Italy and has received many decorations and honors. Has written many masses, motets, offertories, etc., 2 Requiems (one with Bossi, the other for Humbert I, 1908), organ-pieces and a large organ-method (with Bossi), a *Fantasia Araba* for orchestra and redactions of the scores of Cavalieri's *Anima e Corpo* and of Peri and Caccini's *Euridice* (the latter given 1916, Milan). Author of *La Musica Sacra in Italia*, 1894, an account of the choir-library at A. Antonio (1895) and (in the *Rivista*) articles on Palestrina (1894), Gounod (1895), Pedrell (1897), *L'Elemento Lirico nella Musica Sacra*, 1906, *L'Anima Musicale di Venezia*, 1908, *Telepatia Musicale*, 1909 (concerning Gnecchi's *Cassandra*), etc.

Tedesco, Ignaz Amadeus (Prague, 1817–1882, Odessa). Brilliant Bohemian pianist, pupil of Triebensee and Tomaschek, acquiring the name of 'the Hannibal of octaves' and touring extensively in southern Russia. Wrote much salon-music, concert-pieces and a piano-concerto.

Telemann, Georg Michael (n. Kiel, 1748–1831, Riga), grandson of the next. North German church-musician, in 1773–1828 cantor and director at Riga, writing organ-pieces (1785), a collection of church-melodies (1812), a treatise on the choice of such melodies (1821), a textbook on playing from a figured bass (1773) and a short autobiography (1831).

Telemann, Georg Philipp (Magdeburg, 1681–1767, Hamburg). Eminent Saxon conductor and voluminous composer, educated in law and languages at Leipzig University, in music self-taught. When but twelve he wrote an opera and at fourteen was choirmaster in Hildesheim, in 1704 was for a time organist at the Neukirche in Leipzig and head of a students' Collegium Musicum, in 1704–08 director for Count Promnitz at Sorau, from 1708 concertmaster in the court-band at Eisenach and from 1709 Hebenstreit's successor as court-director there, from 1711 choirmaster at the Katharinen- and Barfüsserkirchen in Frankfort, as well as court-director to the Prince of Bayreuth, leader of the Frauenstein (singing-society) and also retaining his official position at Eisenach. In 1721 he became city-director at Hamburg, including duties as choirmaster at the Katharinenkirche and as cantor at the Johanneum, besides much activity as composer for the Opera. In 1722 he declined an invitation to succeed Kuhnau as cantor at the Thomasschule in Leipzig. He was extraordinarily facile in every department of composition, from intricate counterpoint to chamber-music and operas in the French style. The number of his works became so large that he could not enumerate them. Those that were published were often engraved by his own hand. Wrote over 40 operas and singspiele (mostly after 1721), several oratorios, about 45 Passions, 12 cycles of cantatas and motets for the entire church-year (about 3000 pieces with organ or orchestra), over 100 special services (as for weddings, funerals, installations, jubilees or other celebrations, including 33 *Capitänsmusiken*), over 600 overtures (suites), many serenades and other pieces of chamber-music, etc. The oratorios *Der Tag des Gerichts* and *Ino* are given in the *Denkmäler deutscher Tonkunst*, xxviii. Autobiography in Mattheson's *Ehrenpforte*, 1740. See Ottzenn, *Telemann als Opernkomponist*, 1902, and (on his sacred works) Winterfeld, *Der evangel. Kirchengesang*, iii. 1847. *G.*

Tellefsen, Thomas Dyke Acland (Trondhjem, 1823–1874, Paris). Norwegian pianist, from 1842 pupil of Chopin and later teacher in Paris, with tours in Norway and England. Wrote 2 concertos, a piano-trio, sonatas for violin and for 'cello, much salon-music and a collection of pieces by Chopin. *G.*

Templeton, John (n. Kilmarnock, 1802–1886, n. London). Gifted Scottish operatic tenor, pupil of Blewitt, Welsh and T. S. Cooke, from 1828 appearing in London in English and foreign operas, in 1833–36 often in conjunction with Malibran and in 1836–37 on tour in Scotland and Ireland. After 1840 he sang mostly in concert, in 1842 visited Paris and in 1845–46 gave lecture-recitals in America. He retired in 1852. His fine voice and finished style led to his being engaged for many English premières (as of Meyerbeer's *Robert*, 1832, Spohr's *Alchymist*, 1832, Auber's *Gustave III*, 1833, etc.). *G.*

Tenaglia, Antonio Francesco. 17th C. *G.*

Tenducci, Giusto Ferdinando (Siena, ?1736–after 1800). Italian artificial operatic soprano, from about 1755 known in Italy and in 1758–91 in great favor in England, not only in opera, but also at the Handel Commemorations of 1784 and '91. Wrote a comic opera, an overture, some harpsichord-pieces and a vocal method. *G.*

Ternina, Milka (n. Agram, 1864). Eminent Croatian operatic soprano, pupil of Mme. Winterberg and Gänsbacher, making her début in 1882 at Agram, followed by engagements at Leipzig in 1883–84, at Gratz from 1884, at Bremen from 1886, at Munich from 1890 (with visits to America in 1896, to London in 1895 and '98 and to Bayreuth in 1899), and in 1899–1904 at the Metropolitan, New York, retiring in 1906 because of ill-health. She was everywhere acclaimed both as a superior Wagner interpreter and as liedersinger. *G.*

Terrabugio, Giuseppe (n. Trent, 1842). Influential Italian church-composer, trained at Padua and the Munich Conservatory. Since 1883 he has been active at Milan as editor of *Musica Sacra* and composer of about 100 sacred works, including many masses, a Requiem, motets, litanies and some organ-pieces, overtures, a string-quartet and manuals for organists (including an edition of Mitterer's *Orgelschule*). He is member of several academies.

Terradellas [Terradeglias], Domingo Miguel Bernabé (Barcelona, 1711–1751, Rome). Spanish composer, pupil of the Conservatorio S. Onofrio in Naples, from 1739 having rapid success with operas in Italy (with 2 in London in 1746–47) and from 1747 maestro at S. Giacomo degli Spagnuoli in Rome. Wrote 12 operas, an oratorio and a mass. Memoirs by Carrera y Bulbena, 1908, and Volkmann, 1912 (in *I. M. G. Zeitschr.*). *G.*

Terrasse, Claude (n. Vienne, 1870). French composer of about 30 effective operettas and ballets (from 1900), besides the heroic comedy *Pantagruel*, 1911, and music for the drama *Ubu-Roi* (1902).

Terry, Richard Runciman (Ellington, 1865). Eminent English organist and church-musician, from 1890 organist and music-master at Elstow School (n. Bedford), from 1892 organist at the Cathedral in Antigua (West Indies), from 1896 at Downside Abbey and since 1901 at the new Westminster Cathedral (R. C.) in London. In 1911 he was extension-lecturer for Oxford University, in 1913 lectured at Birmingham University and in 1915–17 was examiner for both Birmingham and Dublin. Knighted in 1922. Throughout his career he has laid stress upon the revival of the fine church-music of English composers of the 16th century, not only reproducing much of it with his choir, but preparing the collections *Downside Masses*, *Downside Motets*, *Motets Ancient and Modern* and many single works, besides editing the *Official Catholic Hymnal for England* and acting as head of the committee on the English supplement to the Vatican Antiphonary. Has written 5 masses, a Requiem, many motets, etc., and *Catholic Church Music*. *G* (appendix), *A.*

Terschak, Adolf (Hermannstadt, 1832–1901, Breslau). Noted Transylvanian flutist, pupil of the Vienna Conservatory, from about 1853 becoming known throughout Europe and in Siberia by many tours. Wrote about 150 works for flute, including several fantasias with orchestra, 2 suites, 2 sonatas, many studies, an *École de Mécanisme*, etc.

Terziani, Eugenio (Rome, 1824–1889, do.). Italian conductor and composer, trained at the Naples Conservatory, from about 1850 conductor at the Teatro Apollo in Rome, in 1867–71 at La Scala in Milan, then again at the Apollo and from 1877 teacher at the Liceo S. Cecilia in Rome. Wrote the operas *Giovanna di Napoli*, 1844, *Alfredo*, 1852, and *Niccolò de'Lapi*, 1883, the oratorio *La Caduta di Gerico*, 1844, a Requiem (for Victor Emmanuel, 1878), *Inno Sinfonico*, etc. His son **Raffaele** (Rome, 1860) has taught at the Liceo S. Cecilia since 1890, in 1895–1910 was conductor of its concerts, in 1915–16 was director and then vice-director. He has written a Requiem (for Humbert I, 1900), the short opera *Amana*, string-quartets, choruses, etc.

Teschner, Gustav Wilhelm (Magdeburg, 1800–1883, Dresden). Saxon vocal teacher, pupil of Zelter, Klein, Ronconi, Bianchi, Crescentini and Miksch, from about 1835 active in Berlin. Published many sets of vocalises by Italian masters and important collections of songs by German composers of the 16-17th centuries. *G.*

Teschner, Melchior (1584–1635). 17th C. *G.*

Tesi-Tramontini, Vittoria (Florence, 1700–1775, Vienna). Noted Italian operatic contralto, pupil of Redi and Campeggi, from 1716 appearing in Italy, with sojourns at Dresden in 1719 and under Farinelli at Madrid from 1739. About 1748 she went to Vienna and started a school for singers, appearing there in Jommelli's *Didone* as late as 1749. Her voice had a mas-

culine sonority and her acting was full of dramatic fire. *G.*

Tessarin, Francesco (Venice, 1820– ?). Italian pianist, pupil of Fanna and G. B. Ferrari, from about 1840 teaching in Venice, where in 1859 he became intimate with Wagner. Wrote the opera *L' Ultimo Abencerragio*, 1858, the cantata *Inno Saluto*, 1875, church-music, piano-fantasias, etc.

Tessarini, Carlo (Rimini, 1690– ?). Notable Italian violinist, probably pupil of Corelli, from 1725 active at Venice (from 1729 playing at S. Marco and SS. Giovanni e Paolo), later at Urbino Cathedral and finally concertmaster for Cardinal Hannibal at Brünn. He was one of those who helped establish the three-movement plan for the violin-sonata. Wrote various concerti grossi, concertini, trio-sonatas, duets and solo-sonatas, besides a method. See Schering, *Gesch. d. Instrumentalkonzerts*, 1905.

Testore, Carlo Giuseppe. Italian violin-maker at Milan, active in 1690–1715. He was a pupil of Grancino and noted for his 'cellos and basses (Bottesini's favorite bass was one of his). His two sons made violins after the style of Guarneri. *G.*

Tetrazzini, Luisa (Florence, 1874). Brilliant operatic soprano, pupil of her sister Eva (Mme. Cleofonte Campanini) and Ceccherini, mastering many rôles by ear when but twelve and making her début in 1895 at Florence. After varied successes in Italy she toured in Spain, Portugal, Russia, South America and Mexico, in 1904 made a hit at San Francisco, in 1907 appeared in London, in 1908–10 was a leading figure at the Manhattan, New York, in 1910–13 traveled with concert-troupes in the United States, in 1913–14 was with the Chicago Opera Company and during the war was active at Florence in relief-work. In 1919–20 she made another American tour. She is wife of Signor Bazelli. Author of *La Mia Vita di Canto* (*My Life of Song*), 1921. *G, A.*

Tetzel, Eugen Karl Gottfried (Berlin, 1870). Prussian pianist, trained at the Berlin Hochschule, author of several manuals regarding piano-technique (1902, '03, '09 [2d ed. 1918]).

Teyber [Tayber], Anton (Vienna, 1754–1822, do.), brother of the next. Able Austrian composer, pupil of Martini, from 1792 cembalist at the Vienna Opera and assistant to Salieri and from 1793 court-composer and teacher in the imperial family. Wrote an opera, a melodrama, 2 oratorios, many masses, a symphony, string-quartets, many dances and songs.

Teyber [Tayber], Franz (Vienna, 1756–1810, do.), brother of the above. Austrian pianist, pupil of Wagenseil, touring in southern Germany and Switzerland and after about 1780 conductor in Schikaneder's opera-troupe, then concertmaster at Karlsruhe and Bern and from 1799 composer for the Theater an der Wien in Vienna (again under Schikaneder). Just before his death he became court-organist. Wrote several operas, an oratorio, a mass, other church-music, songs, etc.

Teyte [Tate], Maggie (Wolverhampton, 1889). Gifted English operatic soprano, trained at the Royal College (London) and by Jean de Reszké, making her début in 1907 at Monte Carlo, from 1908 at the Opéra-Comique in Paris, in 1910–11 with the Beecham Company in London, in 1911–14 with the Chicago Opera Company, in 1915–17 with the Boston National Opera Company and at intervals touring in concert in both America and England. In 1909–15 she was the wife of Eugène Plumon, a Parisian lawyer. *A.*

Thadewaldt, Hermann (Bodenhagen, 1827–1909, Berlin). Pomeranian conductor, in 1850–51 bandmaster at Düsseldorf, in 1853–55 conductor of the Kurorchester at Dieppe, in 1857–69 at the head of his own orchestra in Berlin and from 1871 conductor at the Zoological Garden there. In 1872 he founded the Allgemeine Deutscher Musikerverband, becoming its president and faithful promoter. Wrote the symphonic poem *Das Rätzel der Sphinx*, the orchestral *Im Walde*, *Meermusik* for strings, a *Herbstlied* for string-quintet, etc.

Thalberg, Marcian (Odessa, 1877). Russian (French?) pianist, trained at the Leipzig Conservatory, in 1899–1901 teaching in England and in 1902–13 in Paris, with many tours throughout Europe. Since 1913 he has taught advanced pupils at the Cincinnati Conservatory. *A.*

Thalberg, Sigismund (Geneva, 1812–1871, Naples). Distinguished Swiss pianist (natural son of an Austrian nobleman), brought up in Vienna, pupil of Mittag, Sechter and Hummel, appearing privately when about fourteen and from 1830 recognized as a virtuoso of extraordinary capacity, so that from 1834 he held the title of court-pianist at Vienna. From 1835 he was somewhat steadily on tour, securing great applause in Paris, London and most of the other leading capitals. In 1856–57 he visited Brazil and the United States. In 1851 and '55 his operatic experiments resulted disastrously. After 1858 he lived mostly at his villa in Posilippo (n. Naples), but in 1862 made a tour to Paris and London and in 1863 to Brazil. He was one of the most finished executants of his time, excelling in every device of agility and effect, with notable control of melodic smoothness and tone-color. But his capacity as interpreter was not remarkable and his taste ran mainly to showy and shallow salon-music. His works (about 100 in all) include a concerto in F min., a piano-trio in A, a sonata in C min., a long line of fantasias, divertissements, impromptus and variations on themes mostly derived from operas from Weber to Verdi, 3 chief *Nocturnes* and 5 others, 2 *Caprices*, a *Scherzo*, a *Tarantelle*, a *Ballade*, a *Marche Funèbre*, several *Valses*, *Romances*, *Études*, etc., besides over 50 songs and the operas *Florinda*, 1851, and *Cristina di Svezia*, 1855. *G.*

Thatcher, Howard Rutledge (Baltimore, 1878). American organist, trained at the Peabody Conservatory (Baltimore) and since 1910

teacher there, besides playing at the Mt. Vernon Place Church (from 1902) and the Eaton Place Synagogue (from 1905) and serving as music-master at the Maryland College for Women (Lutherville). Has written an overture (1906), a string-quintet, synagogue-services, piano-pieces and songs. *A.*

Thayer, Alexander Wheelock (South Natick, Mass. 1817–1897, Trieste). Eminent American biographer of Beethoven, educated at Harvard College, in 1843–49 assistant-librarian there and then mostly in Europe (except 1852–54 in New York and 1856–58 in Boston), from 1862 attached to the American embassy at Vienna and from 1865 consul at Trieste. From about 1850 he wrote much for newspapers and in 1852–54 was engaged on the New York *Tribune*. From 1852 he was one of the chief contributors to *Dwight's Journal of Music*. For more than fifty years his consuming occupation was the completion of his monumental life of Beethoven, based on exhaustive original research and executed with utmost thoroughness. It was drafted in English, but first published in German, translated by Deiters (vol. i, 1866, ii, 1872, iii, 1879, iv, 1907, v, 1908, the revision of vol. i by Deiters meanwhile appearing in 1901, and vols. iv and v coming out under Riemann's care). The authoritative English edition, edited and augmented by Krehbiel, was published by the Beethoven Society in 1921 (3 vols.). See *Musical Quarterly*, 1917. In 1877 Thayer issued *Ein kritischer Beitrag zur Beethoven-Litteratur*. *G, A.*

Thayer, Whitney Eugene (Mendon, Mass. 1838–1889, Burlington, Vt.). Able American organist, pupil of Haupt and Wieprecht, from 1863 prominent in Boston (one of the regular players at the new Music Hall) and in 1881–87 engaged in New York. From 1868 he was widely known as recitalist and lecturer, besides editing the *Organist's Journal* and the *Choir Journal* and conducting choral societies. Wrote a Festival Cantata, a mass, 5 organ-sonatas, a fugue, variations for two players, many organ-pieces, a *School of Organ-Playing*, etc. Mus.D. of Oxford Univ. *A.*

Theil, Fritz (Altenburg, 1886). Saxon conductor, trained at the Leipzig Conservatory, from about 1905 employed as opera-conductor at Altenburg, Sondershausen, Thorn, Plauen and Würzburg in succession and in recent years chiefly as concert-director in a long list of cities. Has written the tone-poems *King Lear*, *Judith*, *Sieg des Lebens* and *Lebenskampf*, an *Intermezzo* for strings, a violin-concerto and songs with orchestra.

Theile, Johann (1646–1724). 17th C. *G.*

Theodorini, Helena (Krajova, 1862). Able Rumanian operatic soprano (mezzo), pupil of the Milan Conservatory, in 1879 appearing as contralto, but soon essaying higher rôles, from 1881 at La Scala (Milan), from 1884 at Madrid, from 1886 at various cities in Europe and South America, and in 1899–1902 at Bucharest. After 1905 she was for a time teacher in Paris, then in Buenos Aires and since 1916 in New York. In 1893–1902 she was the wife of Georges de Cocquiel and from 1903 of Baron d'Harmezak. *A.*

Thermignon, Delfino (Turin, 1861). Italian church-musician, trained at the Turin Conservatory and the Ratisbon Music School, in 1900 becoming maestro at S. Marco in Venice. Has written the operas *Un'Astuzia d'Amore*, 1890 (comic), and *L'Assedio di Canelli*, 1894, the oratorios *San Marco*, 1908, and *L'Annunciazione*, 1911, much church-music and several textbooks.

Thern, Karl [**Károly**] (Igló, 1817–1886, Vienna). Hungarian conductor and composer, pupil of his father, from 1841 conductor at the Pest Opera and in 1853–64 teacher at the Conservatory. In 1864–68 he travelled with his sons **Willi** (1847–1911) and **Louis** (b. 1848), who, trained by him and at the Leipzig Conservatory, became famous for two-piano performances. After 1868 he lived for a time at Pest and finally at Vienna, where Louis is now professor at the Conservatory. Wrote the operas *Gizul*, 1841, *Die Belagerungv on Tihany*, 1845, and *Der Hypochonder*, 1855, music for *The Notary of Paleska*, many effective Hungarian songs, etc.

Thibaud, Jacques (Bordeaux, 1880). Eminent French violinist, pupil of his father and Marsick, from 1896 quickly acquiring prestige as both soloist and ensemble-player at the Colonne concerts in Paris and later throughout Europe and in America (from 1903). During the war he was in service for a year and since 1916 has resumed concertizing, often with Bauer. His recent playing has exhibited extraordinary dignity and power. His brother **Joseph** (b. 1875) is an accomplished pianist (pupil of Diémer). In 1895–96 he toured in America with Marsick and has often appeared with his brother. *G, A.*

Thibaut IV (1201–1253). 13th C.

Thibaut, Anton Friedrich Justus (Hameln, 1774–1840, Heidelberg). Eminent Hanoverian student of jurisprudence, from 1806 professor at Heidelberg University. Author of the famous treatise *Ueber Reinheit d. Tonkunst*, 1825 (many later eds.). He also made a fine collection of folk-songs, later acquired by the Munich Library. *G.*

Thiel, Karl (Klein-Oels, 1862). Silesian organist, pupil of the Institut für Kirchenmusik and the Meisterschule in Berlin, with further study in Italy (Mendelssohn prize in 1894), from about 1895 organist at the Sebastiankirche in Berlin and later teacher at the Institut, where he made the *a cappella* choir notable, and in 1922 director (following Kretzschmar). He gained the title of royal professor in 1903 and in 1922 was made Ph.D. by Breslau University. Has written several masses, motets, a *Busspsalm*, the cantata *Maria* and much other sacred music, besides editing old *a cappella* music.

Thiele, Johann Friedrich Ludwig (Quedlinburg, 1816–1848, Berlin). Gifted, but short-lived, Saxon organist, pupil of A. W. Bach and intimate with Haupt, in 1839 becoming organist

at the Parochialkirche in Berlin. Wrote effective concert-pieces, variations, preludes, etc.

Thiem, Kurt (Pössneck, 1880). Able Thuringian organist and choral leader, pupil of J. H. Löffler, the Berlin Institut für Kirchenmusik, Müller-Hartung, Scheidemantel and Reger, in 1905–14 active at Jena as concert-organist, choirmaster and vocal teacher and since 1914 court-organist at Weimar and teacher at the Seminary. Has written organ- and piano-pieces, choruses, songs, a string-trio and a manger-play, besides editing a song-book for Thuringian schools.

Thierfelder, Albert Wilhlem (Mühlhausen, 1846). Eminent Thuringian teacher and composer, educated at Leipzig University (Ph.D. 1869) and Conservatory, in 1869–70 leading a choral society in Elbing, from 1870 cantor at Brandenburg and teacher at the Gymnasium and since 1888 Kretzschmar's successor as music-director at Rostock University, gaining the title of professor in 1898. Has written the operas *Die Jungfrau vom Königsee*, 1877, *Der Trentajäger*, 1883, *Almansor*, 1884, *Florentina*, 1896 (original text), and *Der Heiratsschein*, 1898 (do.), the dramatic cantatas *Frau Holde*, 1902, *Kaiser Max und seine Jäger*, 1903, and *Horand und Hilde*, 1911, the choral works *Zlatorog* and *Edelweiss*, 2 symphonies, several chamber-works, part-songs, songs and piano-pieces, besides valuable transcriptions of ancient melodies for concert-use (1899, 1900, '19). Author of a thesis on the Ambrosian hymns (1869), a study of a thesis on the Greek instrumental notation (1897, and see *I. M. G. Zeitschr.* 1904) and a manual of practical metrics (1919).

Thiériot, Ferdinand (Hamburg, 1838–1919, do.). Able North German choral conductor and composer, pupil of Marxsen and Rheinberger, from about 1860 active at Hamburg, Leipzig and Glogau, in 1870–95 artistic director of the Styrian Choral Union at Gratz and then settled at Hamburg. Wrote an overture to Schiller's *Turandot*, the orchestral fantasy *Loch Lomond*, a *Sinfonietta*, the idyl *Leben und Sterben des vergnügten Schulmeisterlein Wuz*, a serenade and 2 waltzes for strings, a violin-concerto, a concerto for two pianos, a string-octet, an octet for strings and wind, a piano-quintet, a wind-quintet, a string-quartet, 2 piano-quartets, a quartet for strings and flute, 7 piano-trios, 2 violin- and 2 'cello-sonatas, concert-pieces for organ, for two pianos, etc., the choral works *Am Trauensee*, *Kantate der Klage und des Trostes*, *Requiem*, *Tanzlied*, *Das Märchen vom Schnee* (with declamation), *Christnacht*, *La Régine Avrillouse* and *Abschied vom Meer*, *a cappella* motets, many choruses and songs.

Thillon, Sophie Anne [Anna], née Hunt (London, ?1816–1903, Torquay). Gifted English operatic soprano, pupil of Bordogni, Tadolini and C. T. Thillon (whom she married about 1832), making her début in 1838 at Paris, where she was specially favored by Auber, and from 1844 appearing steadily in England. In 1851–54 she visited America (the first to sing in opera at San Francisco) and soon after retired because of throat-trouble. She was noted for her charming presence and acting. *G.*

Thimus, Albert, Freiherr von (Aix, 1806–1878, Cologne). Rhenish jurist, author of *Die harmonikale Symbolik d. Altertums*, 2 vols, 1868–76 (with introduction by Hasenclever), containing data of use in support of the dualistic theory.

Thoinan, Erneste [Antoine Erneste Roquet] (Nantes, 1827–1894, Paris). French merchant and musical writer, author of *La Musique à Paris en 1862*, 1863, *L'Opéra Les Troyens au Père Lachaise*, 1863 (satire), *Les Origines de la Chapelle-Musique des Souverains de France*, 1864, *Les Origines de l'Opéra Francais*, notices on Crestin (1864), Maugers (1865) and De Cousu (1866), *Curiosités Musicales*, 1866, notices on the Mazuel family and Louis Constantin (1878), *Notes Bibliographiques sur la Guerre Musicale des Gluckistes et Piccinnistes*, 1878, and *Les Hotteterre et les Chédeville*, 1894. He collected a notable library. *G.*

Thoma, Rudolf (n. Steinau, 1829–1908, Breslau). Silesian church-musician, pupil of the Berlin Institut für Kirchenmusik, from 1857 cantor at Kirschberg and from 1862 at the Elisabethkirche in Breslau, besides starting a choral society and a music-school. Wrote the operas *Helgas Rosen*, 1890, and *Ione*, 1894 (short), the oratorios *Moses* and *Johannes der Täufer*, a *Deutsches Te Deum*, Psalm 28, other sacred music, etc.

Thomas, Arthur Goring (n. Eastbourne, 1851–1892, London). Talented English composer, pupil of E. Durand, Bruch and the Royal Academy in London (Lucas prize, 1879), writing the operas *The Light of the Harem* (parts in concert, 1879), *Esmeralda*, 1883, *Nadeshda*, 1885, and *The Golden Web* (completed by Waddington, given 1893), the choral works *The Sun-Worshippers*, 1881, *The Swan and the Skylark*, 1894 (orchestrated by Stanford), and Psalm 130, the scena *Hero and Leander*, 1880, an orchestral *Suite de Ballet*, a violin-sonata, various duets and songs. *G.*

Thomas, Charles Louis Ambroise (Metz, [Aug. 5] 1811–1896 [Feb. 12], Paris). Distinguished French composer, trained at the Paris Conservatory (Prix de Rome, 1832), beginning to write operas in 1837, but not winning decided success till about 1850 or great fame till the production of *Mignon* and *Hamlet* in 1866 and '68. In 1871 he followed Auber as head of the Conservatory. From 1845 he was enrolled in the Légion d'Honneur (Officier in 1858 and Commandeur in 1868) and in 1851 took Spontini's place in the Académie. He is justly counted as one of the masters of opéra comique. His technical skill and taste was united to a fine poetic sensibility and a ready sympathy with the most varied dramatic situations. His orchestration is particularly notable. The list of his works includes

Operas—*La Double Échelle*, 1837, *Le Perruquier de la Régence*, 1838, *Le Panier Fleuri*, 1839, *Carline*, 1840,

Le Comte de Carmagnola, 1841, *Le Guerillëro*, 1842, *Angélique et Médor*, 1843, *Mina*, 1843, *Le Caïd*, 1849, *Le Songe d'une Nuit d'Été*, 1850, *Raymond*, 1851, *La Tonelli*, 1853, *La Cour de Célimène*, 1855, *Psyché*, 1857, *Le Carnaval de Venise*, 1857, *Le Roman d'Elvire*, 1860, *Mignon*, 1866, *Hamlet*, 1868, *Gille et Gillotin*, 1874, *Françoise de Rimini*, 1882.

Ballets—*La Gipsy*, 1839, *Betty*, 1846, *La Tempête*, 1889.

Choral works—cantata, *Hermann et Ketty*, 1832; cantatas in honor of Lesueur (1852, Abbeville) and of Boieldieu (1875, Rouen); *Messe de Requiem* (1836); *Messe Solennelle*, 1857; *Marche Religieuse*, 1865 (for the Association des Artistes Musiciens); a series of *Chœurs Orphéoniques* (men's voices); 3 motets with organ. Also 6 Neapolitan songs.

Instrumental works—fantasia for piano and orchestra; string-quintet in F; string-quartet in E; piano-trio in D min.; piano-pieces (some 4-hands).

His administration of the Conservatory was marked by high executive ideals, especially on the side of improving the staff and system of instruction. Memoirs by Delabond, Jules Simon, 1896 (in *Revue de Paris*), Bellaigue, 1898 (in *Études Musicales*), Destranges, Brancour, etc. *G.*

Thomas, Eugen (Surabaya, 1863–1922, n. Gmunden). Dutch (Javanese) conductor, pupil of the Vienna Conservatory (with early study at Delft), in 1882–84 conductor of the Euterpe at Delft, in 1884–85 of a musical society in Samarang (Java), in 1887 at a theater in Pilsen, in 1888 of German opera at Groningen and from 1889 living in Vienna, where he started an *a cappella* chorus in 1902 and from 1905 had charge of choral classes at the Conservatory. Author of *Die Instrumentation d. Meistersinger von Wagner*, 2 vols. 1899 (2d ed. 1907). Also wrote 2 operas, works for orchestra and chamber-ensemble, choruses and songs, besides a *Chorschule* (for the Conservatory).

Thomas, Gustav Adolf (n. Zittau, 1842–1870, Petrograd). Able, but short-lived, Saxon organist, trained at the Leipzig Conservatory, in 1864–66 at the Reformed Church in Leipzig and then at the Peterskirche in Petrograd (following H. Stiehl). Wrote a concert-fantasia, *Fuga Eroica*, 12 trios on chorale-melodies, studies, etc., besides editions of Handel's concertos and Bach's *Kunst der Fuge*.

Thomas, John (Bridgend, 1826–1913). Eminent Welsh harpist and composer, trained at the Royal Academy (London), in 1851 playing at the Opera, in 1852–62 making frequent concert-tours to all parts of the Continent, from 1862 giving annual concerts of Welsh music in London (chorus and harp-ensemble), in 1871–77 directing the Welsh Choral Union there and for many years teaching at the Royal College. In 1872 he succeeded Chatterton as harpist to the Queen. He was prominent at the Eisteddfodau for about half a century (performer or judge) and in 1861 was named 'Chief Bard'. He was also a member of various Italian Academies. In 1883 he endowed a Welsh Scholarship at the Royal Academy. In 1893 he visited America. Wrote 3 harp-concertos, numerous duets (two harps, harp and piano, harp and violin), solos, études and transcriptions, besides the choral works *Llewelyn*, 1863, and *The Bride of Neath Valley*, 1866, patriotic choruses, songs, a symphony, overtures, quartets, 2 operas, etc. *G.*

Thomas, Otto (n. Schandau, 1857). Excellent Saxon organist, pupil of Merkel, from 1890 at the Paulikirche in Dresden, retiring in 1910 with the title of Church Music Director. Has written fugues, Christmas fantasias, festival preludes and postludes, variations and other organ-pieces, motets, sacred songs with organ, etc.

Thomas, Robert Harold (Cheltenham, 1834–1885, London). English pianist, trained at the Royal Academy (London), from 1850 appearing often in concert and from about 1870 teaching at the Royal Academy and the Guildhall School. Wrote the overtures *As You Like It*, 1864, and *Mountain, Lake and Moorland*, 1880, piano-pieces, transcriptions and songs. *G.*

Thomas, Theodore (Esens, East Friesland, 1835–1905, Chicago). Distinguished North German violinist and conductor, pupil of his father and appearing in public when but six. In 1845 the family migrated to New York, where he was soon active in orchestras and as soloist, after 1851 making several tours alone or with vocalists like Jenny Lind, Sontag and Mario. In 1855–68 he joined William Mason in notable series of chamber-recitals. In 1864–69 and 1872–78 he carried on symphony-concerts of equal importance, from 1866 added summer-concerts and from 1869 made annual tours with his orchestra. In 1873 he founded the Cincinnati Festivals (biennial), which he conducted regularly till his death. These led to the starting of the Cincinnati College of Music, of which he was president in 1878–80. In 1877–78 he had been conductor of the New York Philharmonic, as also in 1862–63, '66–68 and '73–78 of the Brooklyn Philharmonic. In 1880 he resumed both of these posts. His connection with various choral societies was also taken up afresh, and in 1885–87 he was director of the ambitious American Opera Company. Through all these manifold activities he stamped his sterling and progressive musicianship upon the musical life not only of a few large cities, but also through extended and repeated tours outside. The effectiveness of his work as a musical missionary was greatly increased by the genius with which his programs were made up. In 1891 he was called to take charge of the new Chicago Symphony Orchestra. Here he had the chance to realize his finest ambitions and at the same time to develop taste in an area that he had not touched. His success led to the erection (by a great popular subscription) of a splendid Hall for the Orchestra. This was dedicated on Dec. 14, 1904. Exposure in connection with a rehearsal for the festival that followed led to his death three weeks later. Autobiography, edited by Upton, 2 vols. 1905, and memoir by his wife, 1911. *G, A.*

Thomas, Vincent (Wrexham, 1872). English business-man (engaged in banking), in 1895 organizing an amateur orchestra of bank-clerks in London and writing the operas *Eos and*

Gwevril, 1902, *Gwenevere*, 1905, *Enid*, 1908, and *Dagonet*, choral and orchestral works and songs.

Thomas, William Edwin (Oxford, 1867). English organist, pupil (as choirboy) of C. W. Corfe, early beginning as player in Oxford, from 1886 at All Saints' in Bloxham and leader of a choral society, from 1894 conductor of the Philharmonic at Boscombe (Bournemouth) and from 1895 also organist at St. Clement's. In 1900 he removed to New Zealand, becoming music-professor at University College, conductor of the Choral Society and Liedertafel and from 1902 also organist at St. Mary's Cathedral. Mus.D. of Oxford Univ. in 1894. Has written the cantata *The Nativity*, Psalm 71, services, anthems, glees, madrigals and part-songs.

Thomas-San Galli, Wolfgang Alexander (n. Müllheim, 1874–1918, Baden). Badenese violist and writer, originally educated for the law (Jur.D. 1898, Marburg), from 1899 violist in the South German Quartet at Freiburg (Baden), from 1908 editor of the *Rheinische Musik- u. Theaterzeitung* at Cologne and from 1911 in Berlin. Author of biographical studies of Brahms (1905, '12), and Beethoven (1912), discussions of the latter's ' unsterbliche Geliebte ' (1909, '10), *Musik u. Kultur*, 1908, *Musikal. Essays*, 1908, and *Mozart-Schatzbüchlein*, 1911, besides editions of Beethoven's letters (1910, '13).

Thomassin, Désiré (Vienna, 1858). Austrian landscape-painter and talented composer, in music pupil of the Munich Conservatory, writing symphonies, overtures, a violin-concerto, a string-quintet, a piano-quintet, 2 string-quartets, a quartet with piano and oboe, 2 string-trios, 2 piano-trios, 2 violin- and 2 'cello-sonatas, a Missa Solemnis, choruses and songs.

Thomé, François Luc Joseph [Francis Lucien] (Port Louis, 1850–1909, Paris). French-Mauritian composer, trained at the Paris Conservatory, writing the operas *Martin et Frontin*, 1877, *La Caprice de la Reine*, 1892, *Le Château de Königsburg*, 1896, and *Le Chaperon Rouge*, 1900, the operetta *Barbe-Bleuette*, 1889, several ballets and other stage-works, including music for *Roméo et Juliette* (1890), the effective ' mystery ' *L'Enfant Jésus*, 1891, the choral works *Hymne à la Nuit* and *Vénus et Adonis*, an orchestral suite, a 'cello-concerto, a piano-trio, many graceful piano-pieces and songs. *G* (appendix).

Thompson, John Winter (Leland, Mich. 1867). American organist, trained at the Oberlin and Leipzig Conservatories, since 1890 (except in 1892–94, when studying abroad) teacher at Knox College (Galesburg, Ill.) and organist at the Central Congregational Church. Mus.D. of Knox College in 1909. Has written various organ-pieces for church or concert, motets and anthems. *A*.

Thomson, César (Liège, 1857). Eminent Belgian violinist, trained at the Liège Conservatory and under Vieuxtemps, Léonard, Wieniawski and Massart, early touring with success in Italy and Spain, from 1875 in the service of Baron von Derwies at Lugano, from 1879 concertmaster of the Bilse orchestra in Berlin, in 1882–97 teacher at the Liège Conservatory, but with many further tours (in 1894–95 to America), from 1898 Ysaÿe's successor as teacher at the Brussels Conservatory and since 1914 at the Paris Conservatory. As a player he excels in brilliant feats of technique. Has edited works by early Italian masters and written a Hungarian fantasia and a method (1913). *G, A*.

Thomson, George (n. Dunfermline, 1757–1851, Leith). Scottish business-man, in 1780–1830 secretary of the Society for Encouraging Arts and Manufactures. From about 1790 he devoted himself to collecting Scottish, Irish and Welsh airs and publishing them with special accompaniments (including preludes, codas and ad libitum solo-parts) by eminent composers. He not only gathered a remarkable amount of fresh material, but enlisted the aid of musicians like Pleyel, Koželuch, Haydn and Beethoven. His Scottish collections appeared in 1793–1841 (6 vols.), 1822 (6 vols., songs by Burns, Scott, etc.) and 1839 (20 melodies); the Irish in 1814–16 (2 vols.); the Welsh in 1809 (3 vols.). Memoir by Hadden, 1898. *G*.

Thomson, John (n. Kelso, 1805–1841, Edinburgh). Scottish teacher, pupil of Schnyder von Wartensee and intimate with Mendelssohn, Schumann and Moscheles, from 1839 the first music-professor at Edinburgh University (on the Reid foundation), having previously become conductor of the Professional Society. For a concert of the latter in 1837 he prepared what is probably the earliest ' analytical program '. Wrote the operas *Herman*, 1834, *The House of Aspen*, 1834, and *The Shadow on the Wall*, 1835, some instrumental pieces and songs. *G*.

Thooft, Willem Frans (Amsterdam, 1829–1900, Rotterdam). Dutch composer, pupil of A. Dupont and the Leipzig Conservatory, from 1860 establishing and directing the German Opera at Rotterdam. Wrote the opera *Aleida von Holland*, 1866, the choral work *Gevonden*, 3 symphonies (one, *Kaiser Karl V*, 1861, with chorus), the overture *Die Jungfrau von Orleans*, the orchestral fantasia *In Leid und Freud*, piano-sonatas, Psalms and songs.

Thorne, Edward Henry (Cranbourne, 1834–1916, London). Able English organist, trained (as choirboy) by Elvey, from 1853 engaged at Henley, from 1863 at Chichester Cathedral, from 1870 at several churches in Brighton or London and from 1891 at St. Anne's (Soho), where he gave notable recitals and special services, especially of Bach's works. Mus.D. from the Archbishop of Canterbury in 1913. Wrote Psalms 47, 57 and 125, services, anthems, many organ- and piano-pieces, part-songs and songs, besides the overture *Peveril of the Peak*, 2 piano-trios, violin- and 'cello-sonatas, a clarinet-suite, etc. *G*.

Thouret, Georg (Berlin, 1855). Prussian teacher and specialist in military music, since 1902 director of the Helmholtz-Realgymnasium in Berlin (Schöneberg). About 1890 he un-

earthed neglected band-music at Berlin, Charlottenburg and Potsdam, which he gathered for preservation at Berlin, and also prepared an exhibit for the Vienna Exposition of 1892 (catalogues, 1892, '95). Author of *Friedrich der Grosse als Musikfreund u. Musiker*, 1898, *Analyse d. 12 Metamorphosen-Symphonien von Dittersdorf*, 1899, and many articles on the history of military music.

Thrane, Waldemar (Christiania, 1790–1828, do.). Notable Norwegian violinist, conductor and composer, pupil of K. Schall and the Paris Conservatory, from 1817 leader of musical societies in Christiania, becoming famous both as player and as the first to utilize distinctively Norwegian themes and forms. Wrote the dramatic scene *Fjeldeventyret*, 1824 (the first Norwegian opera), cantatas, overtures and dances. See Conradi's history, 1878.

Thuille, Ludwig Wilhelm Andreas Maria (Bozen, 1861–1907, Munich). Eminent Tyrolese teacher and composer, trained by J. Pembaur and the Munich Conservatory, in 1883 becoming a highly-valued teacher at the latter and also conducting the men's chorus Liederhort. In 1891 he gained the title of royal professor. Wrote the operas *Theuerdank*, 1897 (Luitpold prize), *Lobetanz*, 1898, and *Gugeline*, 1901, a *Romantische Ouvertüre* (prelude to *Theuerdank*), a *Symphonischer Festmarsch*, the choral work *Traumsommernacht*, a sextet for piano and wind, a piano-quintet, 2 violin-sonatas, a 'cello-sonata, an organ-sonata, piano-pieces, effective men's choruses, many songs (including the cycle *Von Lieb und Leid*) and a vocal score of Cornelius' *Cid*. Author (with R. Louis) of a notable *Harmonielehre*, 1907 (4th ed. 1913). *G.*

Thunder, Henry Gordon (Philadelphia, 1865). Able American organist and conductor, pupil of his father and Jarvis, from 1881 engaged at various Philadelphia churches (since 1912 at St. Stephen's), in 1897–1900 conducting his own symphony-orchestra, since 1897 also the Choral Society and other vocal organizations. Has written the choral works *Delosain and Erator* and *The Simargh*, a mass, *a cappella* choruses, etc. *A.*

Thuren, Hjalmar Lauritz (Copenhagen, 1873). Danish school-teacher at Frederiksberg (Copenhagen) and investigator of folk-music in Denmark, the Faroe Islands and among the Eskimos, author of various monographs and articles since 1901.

Thürlings, Adolf (Kaldenkirchen, 1844–1915, Bern). Rhenish theologian, from 1887 professor in Bern University, author of a thesis on harmonic dualism (1877), *Die schweitzer. Tonmeister im Zeitalter d. Reformation*, 1903, and articles in periodicals, besides editing motets by Palestrina.

Thurner, Friedrich Eugen (Mömpelgard, 1785–1827, Amsterdam). Famous Würtemberger oboist, pupil of Ramm, making many tours and playing in orchestras at Brunswick, Kassel, Frankfort and Amsterdam (from 1818). Wrote 3 symphonies, an overture, 4 oboe-concertos, 4 quartets for oboe and strings and much other ensemble-music.

Thursby, Emma Cecelia (Brooklyn, 1854). Eminent American soprano, pupil of Jul. Meyer, Errani, Mme. Rudersdorff, Lamperti and Sangiovanni, from 1875 appearing with great success in concert in America and Europe, continuing a favorite till after 1890, when she turned mostly to teaching in New York. In 1903, however, she toured in Japan and China. *G, A.*

Tiburtino da Tivoli, Giuliano. 16th C.

Ticciati, Francesco (Rome, 1893). Italian pianist, pupil of the Liceo S. Cecilia in Rome, from about 1915 known as concertist and writing music for Gozzi's *L'Amore delle Tre Melarance* (1915), a *Poema Gregoriano* for piano and orchestra, *Intermezzi Sinfonici*, etc.

Tichatschek, Joseph Aloys (n. Braunau, 1807–1886, Dresden). Eminent Bohemian (-Austrian) operatic tenor, pupil of Cicimara, from about 1830 singing in the chorus or in minor parts at the Kärnthnerthor Theater in Vienna or at Gratz and in 1838–72 regularly engaged at the Dresden Opera. In 1841 he visited England. He sang at the premières of Wagner's *Rienzi* (1842) and *Tannhäuser* (1845). He was intimate with Mme. Schröder-Devrient and a favorite of Wagner. *G.*

Tiedeböhl, Otto von (Voronezh, 1863). Russian violinist, from 1893 touring in southern Russia, from 1895 teacher at the music-school in Tambov and soon concertmaster in the orchestra there. After some study in Berlin he undertook further tours, but was checked by ill-health. Has written an orchestral suite, a violin-concerto and various pieces. Author of an essay on the execution of Beethoven's violin-concerto (1909).

Tieffenbrucker, Kaspar (1514–1571). 16th C. *G.*

Tiersch, Otto (n. Artern, 1838–1892, Berlin). Able Thuringian theorist, pupil of Töpfer, H. Bellermann, Marx and Erk, long a singing-teacher at the Stern Conservatory (Berlin) or in the city-schools. Author of a series of text-books in harmony (1868, '74, '76, '81), counterpoint (1879), general theory (1885, with Erk), rhythmics, dynamics and phrasing (1886), etc. He sought to popularize the doctrines of Hauptmann and Helmholtz. *G.*

Tiersot, Jean Baptiste Élisée Julien (Bourgen-Bresse, 1857). Eminent French librarian and historical writer, trained at the Paris Conservatory and since 1883 connected with its library, at first as assistant and from 1909 as chief (following Weckerlin), besides lecturing elsewhere on French folk-songs, especially at the École des Hautes Études Sociales. Author of *Histoire de la Chanson Populaire en France*, 1889 (Prix Bordin, 1885), *Musiques Pittoresques*, 1890, a life of Rouget de Lisle (1894, Prix Kastner-Bourgault), *Les Types Mélodiques dans la Chanson Populaire Française*, 1894, *Étude sur les Maîtres-Chanteurs*, 1899, *Ronsard et la Musique de son Temps*, 1903, *Index Musical pour le*

Romancero Populaire de la France par G. Doncieux, 1904, *Berlioz et la Société de son Temps*, 1904, *Notes d'Ethnographie Musicale*, 2 parts, 1905, '10, *Les Fêtes et les Chants de la Révolution Française*, 1908, lives of Gluck (1910) and Rousseau (1912), *Histoire de la Marseillaise*, 1915, *Un Demi-Siècle de Musique Française, 1870–1917*, 1917, and numerous essays in learned periodicals, besides editing Berlioz' letters (1907) and some six valuable collections of French popular songs from various periods and sections and arranging many of them for orchestra or chorus. He has also prepared an edition of Adam de la Hale's *Robin et Marion* (given 1896) and added notes to Mlle. Pelletan's editions of Gluck's *Orfée* and *Écho et Narcisse*. Has written incidental music for Corneille's *Andromède*, some *a cappella* choruses, etc. *G*, *A*.

Tiessen, Heinz (Königsberg, 1887). Prussian composer, pupil of Rüfer, Kleffel and Klatte, of late serving as critic for the Berlin *Allgem. Musikzeitung*. Has written 2 symphonies, the orchestral *Eine Ibsenfeier*, music for Immermann's *Merlin* (1918) and for *Hamlet* (1920), a septet for flute, clarinet, horn and strings, a piano-sonata, *Lyrik* and *Natur-Trilogie* for piano, over 40 songs, etc. Author of a *Führer* to Strauss' *Josef-Legende* (1914).

Tietjens [Titiens], Therese Johanna Alexandra (Hamburg, 1831–1877, London). Distinguished North German operatic soprano (of Hungarian descent), appearing from 1849 at Hamburg, elsewhere in Germany and at Vienna with impressive success. After 1858 she settled in London, where she became a supreme favorite, and visited Paris in 1863 and America in 1876. Her voice had both majestic power and great sweetness, while her dignity and extreme conscientiousness gave her interpretations of both opera and oratorio a singular nobility. *G*.

Tilborghs, Joseph (Nieuwmoer, 1830– ?). Belgian organist and theorist, from 1855 teacher at the Lierre Normal School and from 1882 at both the Ghent and the Antwerp Conservatories, writing organ-pieces and motets with organ.

Tillmetz, Rudolf (Munich, 1847–1915, do.). Able Bavarian flutist, from 1864 playing in the court-orchestra at Munich and from 1883 teaching at the Conservatory, besides joining Franz Strauss and Reichenbächer in giving chamber-concerts with wind-instruments. He was also chamber-musician to Prince Ludwig Ferdinand. Wrote several concert-pieces for flute and orchestra, a flute-quintet, cadenzas for Mozart's concertos, many solo-pieces and études, besides a text-book for the Böhm flute and *Orchesterstudien*, 3 books.

Tillyard, Henry Julius Wetenhall (Cambridge, 1881). English specialist in ancient and medieval music, educated at Cambridge University and in Rome and Athens, becoming lecturer at Edinburgh University. Author of monographs on Greek and Byzantine music in the *Musical Antiquary*, *Byzantine Journal*, *I. M. G. Zeitschr.*, *Am. Journal of Archæology*, etc.

Tilman, Alfred (Brussels, 1848–1895, n. do.). Belgian church-composer, writing a Requiem (1875, in memory of Queen Louise), *Te Deum Solennel*, a *Chant Sacré*, 1874, *Hymne à la Nature*, *Cantate Patriotique*, the cantata *La Sirène*, a set of 24 vocal fugues, the bass-scena *Marnix*, a horn-quartet, etc.

Tilmant, Théophile Alexandre (Valenciennes, 1799–1878, Asnières). Noted French violinist and conductor, pupil of the Paris Conservatory, from 1828 sub-conductor of the new Société des Concerts, from 1834 assistant at the Théâtre des Italiens, becoming chief in 1838, and in 1849–68 conductor at the Opéra-Comique, succeeding Labarre, besides having charge of the Conservatory Concerts in 1860–63. In 1838, with his brother **Alexandre** (1808–1880), an accomplished 'cellist, he formed a Quartet that continued popular till about 1850. *G*.

Timanova, Vera (Ufa, 1855). Gifted Russian pianist, pupil of Novitzky, A. Rubinstein, Tausig and Liszt, in 1871–72 active in Prague and Vienna, then touring repeatedly and finally settling as teacher at Petrograd.

Tinctoris, Johannes (?1446–1511). 15th C. *G*.

Tinel, Edgar (Sinay, 1854–1912, Brussels). Eminent Belgian pianist and composer, trained at the Brussels Conservatory (Prix de Rome, 1877), from 1881 head of the Church Music School at Mechlin (founded by Lemmens) and from 1896 teacher at the Brussels Conservatory, where in 1909 he succeeded Gevaert as director. From 1889 he was state-inspector of music-schools. Wrote the drama *Godoleva*, 1897, the sacred opera *Katharina*, 1909, the oratorio *Franciscus*, 1888 (his ablest work), music for Corneille's *Polyeucte*, the cantatas *De Klokke Roeland*, 1877, *De Drie Ridders* and *Kollebloemen*, a mass, 2 Te Deums, Psalms 6, 29 and 150, motets and other choruses, sacred and secular songs, sonatas for organ and for piano, besides a manual of Gregorian music (1890). Memoir by Van der Elst, 1901. *G*, *A*.

Tiraboschi, Girolamo (Bergamo, 1731–1784, Modena). Italian historian of literature in whose extensive works (1772–86) are many data regarding music and musicians in Italy. *G*.

Tirindelli, Pier Adolfo (Conegliano, 1858). Italian violinist and teacher, pupil of the Milan Conservatory and of Grün and Massart, in 1877–80 band-leader at Gorizia, from 1884 teacher at the Liceo Marcello at Venice and from 1892 its director (in association with Grazzini), besides conducting the Verdi Orchestra. In 1895 he migrated to America, appeared as soloist and since 1896 has taught at the Cincinnati Conservatory (including leadership of the orchestra and opera-class). Has written the operas *Atenaide*, 1892, and *Ianc et Noir*, 1897, 2 symphonic poems, a violin-concerto, violin-pieces and many songs. *A*.

Tischer, Gerhard (n. Belzig, 1877). Prussian editor, trained in musicology at Berlin University (Ph.D. 1903), since 1904 lecturer on music-history at the Handelshochschule in Cologne,

from 1906 editor of the *Rheinische Musik- u. Theaterzeitung* and since 1910 head of the publishing-house of Tischer & Jagenberg. Author of a thesis on Aristotle's *Music-Problems* (1903).

Titelouze, Jean (1563–1633). 16th C.

Titov, Alexiei Nikolaievitch (1769–1827, Petrograd). Russian cavalry-officer and clever composer (after Mozart's style) of the operas *The Brewer*, 1796, *The Judgment of Solomon*, 1805, *Yam*, 1805, *Nurzachad*, 1807, *Emmerich Tekkely*, 1812, *The Mogul's Feast*, 1823, etc., including some that may be by his brother Sergei (b. 1770).

Titov, Nikolai Alexieievitch (Petrograd, 1800–1875, do.), son of the above. Long considered the first Russian to write a true art-song (1820) and certainly the first to gain popular recognition in that field (about 60 songs). Also wrote marches and dances. See articles in the *Russkaya Starina*, 1870, and the *Gazeta*, 1900. *G.*

Tittel, Bernhard (Vienna, 1873). Austrian organist and conductor, pupil of the Vienna Conservatory, for a time engaged in Vienna churches, but from 1897 coach and conductor at the Karlsruhe Opera, from 1901 at Halle, from 1907 at Nuremberg and since 1912 in Vienna, at first at the Volksoper, from 1915 at the Staatsoper and from 1920 in charge of his own symphony-concerts. Has written the opera *Cesare Borgias Ende*, a symphony, overtures and choruses.

Toch, Ernst (Vienna, 1887). Gifted Austrian composer, self-taught except for some piano-study with Rehberg, in 1909 gaining the Mozart and in 1910 the Mendelssohn scholarships, besides in four successive years taking the Austrian Staatspreis for composition. From 1909 he lived at Frankfort and since 1913 has taught at the Hochschule für Musik in Mannheim. In 1921 he gained a Ph.D. with a thesis on melodic style. Has written the 'symphony' *An mein Vaterland* (with soli, chorus and organ), a *Kammersinfonie*, an orchestral scherzo, music for *Der Kinder Neujahrstraum*, a piano-concerto, 12 string-quartets, sonatas for various instruments, pieces for violin and for piano, etc.

Todi, Luiza Rosa de Aguiar (Setúbal, 1753–1833, Lisbon). Eminent Portuguese operatic mezzo-soprano, pupil of Perez, first appearing at fifteen at Lisbon and more formally in 1772 at London, which she revisited in 1777. Her fame began in 1777, when success at Madrid led to striking prominence at Paris (from 1778), in southern Germany and at Vienna. In 1782 for a time she was engaged at the Berlin Opera, from 1784 was in high favor with Empress Catherine at Petrograd and in 1786–89 alternated between the two capitals. In 1783 a violent popular strife sprang up at Paris between the partisans of Todi and those of Mara. After a tour in Italy in 1791 she retired to Lisbon, in her last years becoming blind. Though not uniformly admired, she was one of the great artists of her period, excelling in sentiment and pathos. Memoir by Vasconcellos, 1873. *G.*

Todt, Johann August Wilhelm (n. Ueckermunde, 1833–1900, Stettin). Able Pomeranian organist, pupil of Loewe and the Institut für Kirchenmusik, Berlin, from 1860 cantor at Küstrin and from 1863 organist at Stettin, in 1875–92 at the Johanniskirche. Wrote a symphony, Psalms, piano-sonatas, pieces for organ and for piano and songs.

Toëschi, Carlo Giuseppe (in the Romagna, 1724–1788, Munich). Able Italian violinist and composer, pupil of Joh. Stamitz and a follower of his general style, from 1752 playing in the Mannheim orchestra, going with it to Munich in 1778 (in 1759 becoming concertmaster and in 1780 conductor). Wrote over 60 symphonies, many quartets, trios, violin-sonatas, etc. His brother **Johann Baptist** (d. 1800) was also a violinist, joining the Mannheim orchestra in 1756 and also going to Munich in 1778, where he succeeded his brother as conductor in 1788. Wrote 18 symphonies, 10 quartets and 6 trio-sonatas.

Tofano, Gustavo (Naples, 1844–1899, do.). Gifted Italian pianist, trained at Naples, Pisa and Bologna (Gotinelli), in 1872 becoming professor at the Bologna Liceo. Wrote the opera *Amore a suo Tempo*, 1875, the ballet *Alfa ed Omega*, 1875, the cantata *Margherita delle Alpi*, piano-pieces and songs.

Tofft, Alfred (Copenhagen, 1865). Danish organist and fine song-composer, pupil of Nebelong and Bohlmann, taking the Ancker scholarship in 1892. Has written the opera *Vifandaka*, 1898, many sets of songs and effective piano-pieces.

Tofte, Lars Valdemar (Copenhagen, 1832–1907, do.). Eminent Danish violinist and teacher, pupil of C. Petersen, Selmer, Spohr and Joachim, appearing as soloist from 1856, in 1863–93 member of the court-orchestra at Copenhagen, in 1868–92 leader of the Neruda Quartet and in 1866–1904 a highly-valued teacher at the Conservatory (Svendsen, Hilmer, Henriques and Schytte among his pupils).

Tolbecque, Auguste (Paris, 1830– ?), son of the next. Fine French 'cellist, trained at the Paris Conservatory, from about 1850 active in Paris both as teacher and as collector and restorer of old instruments, in 1865–71 teacher at the Marseilles Conservatory, then again at Paris, where he played at the Conservatory Concerts. Author of *Souvenirs d'un Musicien en Provence*, 1896, *Notice Historique sur les Instruments à Cordes et à Archet*, 1898, and *L'Art du Luthier*, 1903, besides writing the short comedy *Après la Valse*, 1894, a *Konzertstück* for 'cello and orchestra, 'cello-pieces and exercises. *G.*

Tolbecque, Auguste Joseph (n. Châtelineau, 1801–1869, Paris), brother of the next. Belgian violinist, pupil of Kreutzer, long in the orchestra at the Paris Opéra and that of the Conservatory Concerts, besides serving repeatedly at Her Majesty's in London. *G.*

Tolbecque, Jean Baptiste Joseph (n. Châtelineau, 1797–1869, Paris), brother of the preceding. Belgian violinist and conductor of dance-

music, pupil of the Paris Conservatory, in 1820–25 playing at the Italiens in Paris and then noted as conductor at the Tivoli and later at the court-balls, besides playing at the Conservatory Concerts. Wrote the short comedy *Charles V et Duguesclin*, 1827 (with Gilbert and Guiraud), the ballet *Vert-Vert*, 1851 (with Deldevez), and a quantity of taking waltzes, quadrilles, galops, etc. *G.*

Tollefsen, Carl Henry (Hull, 1882). English violinist, brought up in America, studying with Lichtenberg, Kneisel, Schradieck, Goetschius and Goldmark, in 1908–10 playing in the Symphony Society in New York and then teaching at the National Conservatory, the Berkeley Institute (Brooklyn) and other schools, besides being concertmaster of the Scandinavian Symphony Orchestra. In 1907 he married the pianist Augusta Schnabel (b. 1885) and in 1909 formed with her and Michael Penha the Tollefsen Trio, which has toured widely. *A.*

Tollins, Jan (?1550–1603). 16th C.

Tolstoi, Theophil Matveievitch (1809–1881, Petrograd). Russian nobleman, in music pupil of Rubini, Fuchs, Miller, Raimondi and Hebel, writing an opera for Naples (1832) and about 200 songs. From 1850 he was active as critic, largely as advocate of Italian styles (pen-name 'Rostislav'). Author of analyses of operas by Glinka (1854) and Serov (1870–71), a critique of Oulibischeff's *Beethoven* (1850), *Tagebuch eines Musikers*, 1855, and various *Reminiscences*, 1871–74.

Tomaschek, Johann Wenzel [Jan Václav Tomašek] (Skuč, 1774–1850, Prague). Eminent Bohemian pianist and composer, pupil of Wolf (at Chrudim) and the Minorite cloister at Iglau, with law-study at Prague, but largely self-taught (from 1798 greatly influenced by hearing Beethoven). He held the place of musician to Count Bucquoi de Longeval and was soon the most conspicuous teacher inPrague (Dreyschock, Kittl, Schulhoff, Dessauer, S. Goldschmidt, Hanslick, and many others among his pupils). He was a highly expert player and a most conscientious and dignified composer, but his fame was obscured by the contemporary genius of Beethoven. His works include the operas *Seraphine*, 1811, and 2 not given, scenas from *Faust*, *Wallenstein*, *Maria Stuart* and *Die Braut von Messina*, a *Krönungsmesse*, a Requiem, cantatas, hymns, a Te Deum, 3 symphonies, an overture, 2 piano-concertos, a piano-quartet, a piano-trio, 7 piano-sonatas, over 40 *Églogues*, 15 *Rhapsodies*, various other piano-works, about 60 songs, etc. Autobiography, 1845 (in *Libussa*). See Hanslick, *Aus meinem Leben*, 1894, Procházka, *Arpeggien*, 1897, and Van Bruyck in *Allgem. Musikal. Zeitung*, 1873. *G.*

Tomasini, Luigi [Aloysius] (Pesaro, 1741–1808, Esterház). Able Italian violinist, from 1757 in Prince Esterházy's orchestra and thus intimate with Haydn. Wrote 2 violin-concertos, duos concertantes, 12 quartets, 24 trios with baryton, etc. *G.*

Tomicich, Hugo (Veglia, 1879). Istrian writer, living in Berlin, author of questions about the relative value of Wagner's works (1899, 1904) and studies of Smareglia's *La Falena* (1899) and *Nozze Istriane* (1908).

Tomkins, Thomas (1607–1656). 17th C. *G.*

Tomlins, William Lawrence (London, 1844). English singing-master, pupil of Macfarren and Silas, from 1864 teaching at the new Tonic Sol-Fa College in London. In 1870 he removed to America and in 1875–98 was director of the Apollo Glee Club in Chicago (at first men's voices only) and from 1883 extremely successful with children's choruses and in training school-teachers for music-teaching. For the latter he established a school in 1903 and from 1904 was in the employ of the city school-board. In 1910–20 he was in London. Author of *Children's Songs and How to Sing Them*, 1885. *A.*

Tommasi, Giuseppe Maria, Cardinal (1649–1713). 17th C.

Tommasini, Vincenzo (Rome, 1880). Italian composer, pupil of Pinelli, Falchi and Bruch, writing the operas *Medea*, 1906, *Amore di Terra Lontana* (1908) and *Uguale Fortuna*, 1913 (short), the ballet *Le Donne di Buon Umore*, 1917 (music adapted from Dom. Scarlatti), the overture *Das Leben ein Traum*, 1904, an orchestral suite (1914), the orchestral pieces *Poema Erotico*, 1911, *Inno alla Beltà*, 1912, *Chiari di Luna*, 1916, and *Il Beato Regno*, 1922, a string-quartet and a violin-sonata (1917). He also contributes to the *Rivista*. Sketch by Galli, 1921 (in *Musical Times*).

Tonning, Gerard (Stavanger, 1860). Norwegian teacher and composer, pupil of Olsen and the Munich Conservatory, removing to America in 1887 as choral conductor at Duluth, Minn., and leader of a Trio, in 1905 going thence to Seattle. Has written the opera *Leif Erikson*, 1910, 2 operettas, a pantomime, a piano-trio, a violin-suite, a *Rapsodie Norvégienne* for 'cello, *Norwegian Dances*, nocturnes and other piano-pieces, part-songs and songs. *A.*

Tonsor, Michael. 16th C.

Töpfer, Johann Gottlob (n. Sangerhausen, 1791–1870, Weimar). Eminent Thuringian organist, pupil of Schlömilch, Destouches, Aug. Riemann and A. E. Müller, besides study at the Weimar Seminary, where from 1817 he taught. From 1830 he was town-organist there, becoming famous as both player and expert. Author of *Die Orgelbaukunst*, 1833, *Die Scheiblersche Stimm-Methode*, 1842, *Die Orgel*, 1843, and *Lehrbuch d. Orgelbaukunst*, 4 vols. 1856 (2d ed. 1888, edited by Allihn). Wrote also a *Konzertstück* for organ, sonatas, fugues, fantasias, preludes, etc., an *Organistenschule*, 1845, a piano-trio, a flute-sonata with variations, a piano-sonata, the cantata *Die Orgelweihe*, a *Choralbuch*, etc. *G.*

Töpler, Michael (n. Glatz, 1804–1874, Brühl). Silesian church-musician, pupil of Jos. Schnabel and the Berlin Institut für Kirchenmusik, in

1825 settling at Brühl (n. Cologne) as teacher. He exercised a useful influence in reviving interest in the older styles of church-music, publishing *Alte Choralmelodien*, 1832, '36, *Kathol. Kirchengesänge*, 1855, *Hymne an d. deutsche Vaterland*, 1871, the collection *Laudate Dominum*, 1837 (5th ed. 1875), etc.

Torchi, Luigi (n. Bologna, 1858–1920, do.). Eminent Italian musicologist, editor and composer, trained at the Bologna, Naples and Leipzig Conservatories, from 1885 teacher of music-history at the Liceo Rossini at Pesaro and from 1891 professor at the Bologna Conservatory (in 1895–1916 of both history and composition), as well as librarian. He was twice president of the Bologna Accademia. In 1894–1904 he was the first editor of the new *Rivista Musicale Italiana*. Editor of collections of 17th-century canzoni (1893) and of old violin-pieces, besides the monumental *L'Arte Musicale in Italia* (7 vols. from 1897 out of the projected 34). Author of a monograph on Wagner (1890), a memoir of A. Busi (1896), many translations from Wagner (including *Oper und Drama*), of Hanslick's *Vom Musikalisch-Schönen*, etc., and many essays in the *Gazzetta Musicale* and the *Rivista*. He also wrote the opera *La Tempestaria*, 1875, and another not given, a Dies Iræ, Credo and Gloria, a symphony, an overture to Heine's *Almansor*, a string-quartet, etc. Memoir by Vatielli, 1920 (in *Rivista Musicale*).

Torelli, Gasparo. 16th C.

Torelli, Giuseppe (?1660–1708). 17th C. *G.*

Torrance, George William (n. Dublin, 1835–1907, Kilkenny). Irish clergyman, trained (as choirboy) at Christ Church Cathedral in Dublin and later at Leipzig, before taking orders in 1866 organist at churches in or near Dublin and maintaining musical activity throughout his clerical life. In 1869–97 he served various parishes in or near Melbourne (Australia) and on his return to Ireland held offices in the diocese of Ossory, in 1900 becoming canon of St. Canice's Cathedral at Kilkenny. Mus.D. of Dublin Univ. in 1879 and later of Melbourne Univ. Wrote the oratorios *Abraham*, 1855, *The Captivity*, 1864, and *The Revelation*, 1882, the opera *William of Normandy*, 1859, canticles, anthems, hymn-tunes, madrigals, etc., besides compiling a *Chant-Book for Ireland*. *G.*

Torrefranca, Fausto (Monteleone, 1883). Eminent Italian historical scholar, at first an engineer, in music largely self-taught, from 1914 teaching music-history at the Naples Conservatory and from 1915 its librarian, besides from 1907 being editor of the *Rivista Musicale*. Author of many essays in this and other reviews, *La Vita Musicale della Spirito*, 1910, and *Puccini e l'Opera Internazionale*, 1912. In 1910 he argued in favor of Platti as a pioneer in the change in style in the middle of the 18th century and in 1913 emphasized the work of the brothers Sammartini.

Torri, Pietro (?1665–1737). 17th C.

Torrington, Frederick Herbert (Dudley, 1837–1917, Toronto). Able English organist, pupil of James Fitzgerald, from 1853 at St. Anne's, Bewdley. In 1856 he migrated to Canada, where from 1857 he was organist at the St. James Street (M. E.) Church in Montreal, in 1869 took a Canadian orchestra to the Boston Peace Jubilee and till 1873 remained there as organist at King's Chapel, teacher at the New England Conservatory and violinist in various orchestras. From 1873 he was organist at the Metropolitan (M.E.) Church in Toronto and conductor of the Philharmonic Society, besides in 1888 founding the College of Music. In 1886 he organized the first local festival and in 1903 cooperated with Mackenzie on his Canadian tour. From 1892 he was president of the Canadian Society of Musicians. Mus.D. of Toronto Univ. Wrote organ-pieces, services, choruses and songs. *A.*

Törsleff, Ludwig Christian (Assens, 1849–1914, Munich). Danish singing-teacher, originally in business at Flensburg, from about 1880 tenor at the Copenhagen Opera, but almost lost his voice while seeking improvement in Italy. He then turned with success to vocal teaching, from 1888 at Leipzig, from 1898 at Copenhagen and from 1902 at Munich, following the method of Müller-Brunow.

Toscanini, Arturo (Parma, 1867). Distinguished Italian conductor, pupil of the Parma Conservatory, at first playing 'cello in various orchestras. In 1886, while at Rio de Janeiro, he impulsively replaced a nerveless conductor (in *Aida*) with electric success. On returning to Italy, though still serving somewhat as 'cellist, he soon made a name as conductor at Turin, Treviso, Bologna, Genoa and from 1898 at La Scala in Milan. Thence in 1908–15 he went to the Metropolitan in New York, where his genius found fullest expression. During this period he directed the premières of Puccini's *Fanciulla del West* (1910) and Giordano's *Madame Sans-Gêne* (1915), as well as the first American renderings of many other works. In 1913 he twice appeared in symphony-concerts. From 1915 he was much engaged in patriotic enterprises, in 1916–18 leading concerts on behalf of welfare-work. In 1919 he led festivals in Turin and Milan and in 1920 became artistic director at La Scala. His répertoire includes about 100 operas and an immense range of concert-music, all from memory. *A.*

Tosi, Pier Francesco (1647–1727). 17th C. *G.*

Tosti, Francesco Paolo (Ortona, 1846–1916, Rome). Noted Italian vocal teacher and song-composer, trained at the Naples Conservatory, where till 1869 he was a pupil-teacher. From about 1870 he became teacher in the royal family at Rome and custodian of the court-music. In 1875 he began visiting London as singer and composer, removing thither about 1880 to teach in the royal family and from 1894 at the Royal Academy. Knighted in 1908. In 1913 he returned to Rome. Wrote a long list

of highly effective Italian and English songs and edited *Canti Popolari Abruzzesi*. *G.*

Tottmann, Karl Albert (Zittau, 1837–1917, n. Leipzig). Saxon violinist and writer, pupil of the Leipzig Conservatory, from about 1857 playing in the Gewandhaus Orchestra and in 1868–70 conducting at the Altes Theater. Author of an important *Kritisches Repertorium d. gesammten Violin- u. Bratschen-Litteratur*, 1873 (3d ed. 1900), *Abriss d. Musikgeschichte*, 1883, *Der Schulgesang u. seine Bedeutung*, 1887 (2d ed. 1904), *Das Büchlein von d. Geige*, 1890 (2d ed. 1904), *Die Hausmusik: Das Klavierspiel*, 1904, a study of Mozart's *Zauberflöte* (1908) and many essays in periodicals, besides the melodrama *Dornröschen* and other vocal music.

Toulmouche, Frédéric Michel (Nantes, 1850–1909, Paris). French composer of the comedies *Le Moutier de St. Guignolet*, 1885, *La Veillée des Noces*, 1888, *L'Âme de la Patrie*, 1892, *La Perle du Cantal*, 1895, and *La St. Valentin*, 1895, besides ballets and operettas. From 1894 he directed the Théâtre Menus-Plaisirs.

Tourjée, Eben (Warwick, R. I. 1834–1891, Boston). American teacher, self-taught, in 1851 beginning class-teaching at Fall River and Newport, in 1859 starting a music-school at East Greenwich, R. I., and, after a trip to Europe in 1863 to study the conservatory-system, another at Providence. In 1867 he founded the New England Conservatory in Boston, where his enthusiasm and organizing ability brought rapid expansion. He was a strong advocate of the class-method of instruction. In 1876 he was the first president of the new Music Teachers' Nat. Association. He helped edit the *Methodist Hymnal* of 1878. Mus.D. of Wesleyan Univ. in 1869. *G, A.*

Tournemire, Charles Arnould (Bordeaux, 1870). French organist, pupil of the Paris Conservatory and of d'Indy, since 1898 Pierné's successor as organist at Ste.-Clothilde. Has written the choral work *Le Sang de la Sirène*, 1904 (City of Paris prize), Psalm 57, a symphony, a string-quartet, a piano-trio, 4 *Pièces Symphoniques* and other organ-works, piano-sonatas, songs, etc. *G.*

Tourret, André (Amiens, 1882). Able French violinist, trained at the Amiens Music School and the Paris Conservatory, from 1896 playing in the Colonne Orchestra (from 1902 second concertmaster) and in 1904–13 at the Conservatory Concerts, besides in 1903–08 being second in the Quatuor Capet. In 1913–19 he lived in New York. He is noted as an ensemble-player, making many tours both in Europe and the United States. *A.*

Tours, Barthélemy (Rotterdam, 1797–1864, do.). Dutch (Belgian) organist, from 1813 at the Nieuwkerk in Rotterdam, and from 1830 at the Grootekerke (St. Laurent), besides joining in the founding of the Eruditio Musica (society) and of regular chamber-concerts.

Tours, Berthold (Rotterdam, 1838–1897, London), son of the above. Dutch (Belgian) violinist and editor, pupil of his father, Verhulst and the Brussels and Leipzig Conservatories, from 1861 employed as violinist at the London Opera and in other orchestras, and after 1878 adviser and editor for Novello & Co. Wrote services, about 20 anthems, hymn-tunes, songs and piano-pieces, including arrangements, besides a *Violin-Primer*. His son **Frank E.** (b. 1877) is well known as conductor of light opera, writing many operettas and popular songs. *G.*

Tourte, François (Paris, 1747–1835, do.). The inventor of the modern violin-bow, which he perfected about 1775, perhaps with some advice from Viotti. His model has been standard ever since. *G.*

Tovey, Donald Francis (Eton, 1875). Gifted English pianist and composer, early developed under Sophie Weisse, Parratt, Higgs and Parry, from about 1900 becoming known in London and later in Berlin and Vienna through concerts of his own works. In 1906–12 he directed the Chelsea Concerts (chamber-music), in 1914 followed Niecks as professor at Edinburgh University and there has developed (from 1916) an orchestra of students and professionals and (from 1917) the Reid Symphony Orchestra. Has written the opera *The Bride of Dionysus* (published 1913), music for Maeterlinck's *Aglavaine et Sélysette*, a symphony (1913), a piano-concerto (1903), a suite for wind (1907, Oxford Pageant), a *National March* for military-band (for the Sultan of Zanzibar), a piano-quintet, variations on a theme by Gluck for flute and string-quartet, 2 string-quartets, variations for do., a piano-quartet, 2 piano-trios, trios for violin, horn and piano and for clarinet, bassoon and piano, a *Sonata Eroica* for violin alone, a sonata for 'cello alone and one for two 'cellos, 'cello-variations, a clarinet-sonata, a few piano-pieces and songs. He has edited the collection *Laudate Pueri* (16th-century church-music) and wrote over 40 articles for the *Encyclopædia Britannica*, 11th ed. *G, A.*

Trabacci, Giovanni Maria. 17th C. *G.*

Traetta, Filippo (Venice, 1777–1854, Philadelphia), son of the following. Italian singing-teacher, pupil of Fenaroli, Perillo and Piccinni, in 1799, escaping from the political tangle at Naples, came to America, where, after sojourns in Boston and New York, work with a traveling-troupe and some life in Virginia, in 1822 he located in Philadelphia and soon started a music-school (with U. C. Hill). Wrote several choral works, an opera, part-songs, songs and text-books in singing. *A.*

Traetta, Tommaso Michele Francesco Saverio (Bitonto, 1727–1779, Venice). Eminent Italian composer, pupil of the Conservatorio S. Maria di Loreto in Naples, from 1751 producing a rapid series of operas throughout Italy, from 1758 in the employ of the Duke of Parma, in 1765–68 head of the Conservatorio della Ospedaletto in Venice, then court-director for Catherine II in Petrograd (following Galuppi), in

1775–76 on an unsuccessful visit to London and finally again in Venice. Though not the equal of Piccinni and Sacchini, he had skill, versatility and dramatic vigor. He has been thought by some to have made steps toward Gluck's reforms. Wrote over 40 operas (from 1751), including *Ezio*, 1754, *Olimpiade*, 1758, *Ifigenia in Aulide*, 1759, *Antigono*, 1764, *L'Isola Disabitata*, 1768, etc., the oratorio *Salomone*, 1768, a Passion, a Stabat Mater, masses, motets, duets, arias and the divertimento for four orchestras *The Seasons and the Months*, 1770. Memoir by Capruzzi, 1878, and see Bitter's *Die Reform d. Oper*, 1884. *G.*

Tramonti, Enrico (Palermo, 1876). Sicilian harpist, pupil of Lebano and Godefroid, from 1894 appearing in Italy, in 1896–1901 teacher at the Geneva Conservatory, with tours throughout Europe (except Russia) and since 1902 soloist in the Chicago Orchestra. *A.*

Trapp, Max (Berlin, 1887). Prussian pianist, pupil of Dohnányi and Juon, for a time teaching in Berlin. Has written a *Sinfonia Giocosa*, a string-quartet, 3 piano-quartets, a 'cello-sonata, piano-pieces and songs.

Trasuntino, Vito. 16th C. *G.*

Trautmann, Gustav (Brieg, 1866). Silesian teacher, trained at Breslau and Frankfort, in 1888–93 holding the Mozart Scholarship, from 1892 teacher at the Hoch Conservatory (Frankfort) and leader of the Männerchor and since 1896 music-director at Giessen University, receiving the title of professor in 1906.

Trautner, Friedrich Wilhelm Lorenz (in Upper Franconia, 1855). Bavarian organist and vocal teacher, pupil of Joh. Zahn and J. G. Herzog, since 1882 organist and cantor at Nördlingen, teacher at the Gymnasium and leader of the Evangelischer Chorvercin. Has written the choral works *Sängers Gebet* and *Martin Luther*, motets, choruses, 2 organ-fugues and many pieces, besides accounts of the organ in the Nördlingen Hauptkirche (1899) and of church-music there (1913).

Trebelli, Zelia [name properly Gilbert] (Paris, 1838–1892, Étretat). Famous French operatic mezzo-soprano, pupil of Wartel, from 1859 brilliantly successful at Madrid, in Germany and from 1862 almost steadily at London, with a tour in America in 1884, retiring in 1889. Her voice was notably clear and her acting full of intensity. From 1863 for a time she was the wife of the tenor Bettini. *G.*

Treharne, Bryceson (Merthyr Tydfil, 1879). Talented Welsh composer, trained at the Royal College, London (Érard Scholar), in 1900–01 teacher at the University of Wales (Aberystwyth), from 1901 at Adelaide University (Australia) and also in 1908–11 director at the Repertory Theatre there (writing much incidental music for plays), from 1911 living in Paris, Milan, Berlin and Munich, in 1914–16 interned in Germany and then removing to New York. Has written 2 operas, the cantatas *A Song of Spring* and *England, my Mother*, over 200 notable songs (mostly at the time of his imprisonment) and some orchestral pieces. *A.*

Trémisot, Édouard (b. 1874). French composer of the operas *Pyrame et Thisbé*, 1914, *L'Auréole*, 1913 (both to original texts), and *L'Épave*, 1919.

Trento, Vittorio (Venice, 1761–?). Italian composer, pupil of Bertoni, from 1780 known in Venice as ballet-composer and cembalist at the S. Samuele and Fenice Theaters, from about 1805 in charge of the Italian Opera at Amsterdam and from about 1815 in similar work at Lisbon. Wrote nearly 40 facile operas, about 50 ballets, several oratorios, etc. (till 1825). *G.*

Treu, Daniel Gottlieb [in Italy known as Fedele] (Stuttgart, 1695–1749, Breslau). Württemberger violinist and composer, pupil of Kusser and (as ducal protégé) of Vivaldi, at Venice producing 12 operas with success, in 1725–27 repeating many at Breslau, then conductor at Prague and from 1740 serving Count Schaffgotsch at Hirschberg.

Tréville, Yvonne de (Galveston, Tex. 1881). American (part French) operatic soprano, since 1898 favorably known in light opera and, after study with Mme. Marchesi, from 1902 at the Opéra-Comique and the Opéra in Paris, later at all the leading European capitals, in 1911–12 with the Boston Opera Company and since 1913 touring in the United States.

Trial, Antoine (Avignon, 1736–1795, Paris), brother of the next. French operatic tenor, from 1764 prominent at the Opéra-Comique in Paris, where many works were specially written for him. His wife was a dexterous coloratura singer. Their son **Armand Emmanuel** (1771–1803) was a fine accompanist and composer of 5 comedies (1791–93). *G.*

Trial, Jean Claude (Avignon, 1732–1771, Paris), brother of the above. French composer, protégé of Prince Conti, from 1767 associated with P. M. Berton as manager of the Paris Opéra, there producing 5 operas and other music. *G.*

Triébert, Charles Louis (1810–1867) and **Frédéric** (1813–1878), brothers. Skillful Parisian oboe- and bassoon-makers, the elder also a fine oboist, playing at the Italiens and the Conservatory Concerts and from 1863 teacher at the Conservatory. *G.*

Trifonov, Porphyrius Alexeievitch (Petrograd, 1844–1896, n. do.). Russian writer of the lives of Liszt (1884), Schumann (1885), Dargomijsky (1886), Borodin (1888), Rimsky-Korsakov (1891) and Mussorgsky (1893), issued in the *Europäischer Bote*.

Tritto, Giacomo (Altamura, 1733–1824, Naples). Prolific Italian composer, trained at the Conservatorio della Pietà (Naples), where he was at first pupil-teacher, then Cafaro's assistant as harmony-teacher and from 1800 professor of composition. From 1787 he was conductor at San Carlo (following Cafaro) and after 1816 court-conductor (following Paisiello).

Besides being an effective teacher of such pupils as Spontini, Farinelli, Raimondi and others, wrote over 50 operas (from 1764), cantatas, masses, Requiems, a Te Deum, motets, etc., and text-books in harmony (1821) and counterpoint (1823).

Trneček, Hans (Prague, 1858–1914, do.). Bohemian harpist, trained at the Prague Conservatory and, after in 1882–88 playing at the Schwerin Opera, professor there, with some tours as virtuoso. He was also an expert performer on the Jankó keyboard. Wrote the operas *Der Geiger von Cremona*, 1886, *Amaranth*, 1890, *Andrea Crini*, 1900, and another not given, a symphony, an orchestral suite, concertos for violin and for piano, chamber-music, pieces for harp and for piano, etc., and a text-book in piano-playing (with Hoffmeister).

Troilo, Antonio. 17th C.
Trombetti, Ascanio. 16th C. *G.*
Tromboncino, Bartolomeo. 15th C. *G.*

Tromlitz, Johann Georg (Gera, 1726–1805, Leipzig). Saxon flutist and flute-maker at Leipzig, writing 3 concertos for flute and strings, sonatas and pieces, besides textbooks (1786–1800).

Troostwyk, Isidore (Zwolle, 1862–1923, New Haven). Able Dutch violinist, pupil of Joachim, in 1881–83 touring in Germany and Holland with Schott and then teacher at the Amsterdam Conservatory and from 1883 concertmaster of the Orchestral Union there and in 1888–90 of the Concertgebouw-Orkest. In 1890 he came to America, where from 1895 he was professor at the Yale School of Music (New Haven, Conn.), concertmaster of the Symphony Orchestra and conductor of the String Orchestra. *A.*

Troutbeck, John (Blencowe, 1832–1899, London). English clergyman, from 1865 precentor at Manchester Cathedral and from 1869 canon at Westminster (London). Editor of a *Psalter* and *Chant-Book* for Manchester (1868, '71), a *Psalter* and *Hymn-Book* for Westminster, a *Music Primer for Schools*, 1873, *Church Choir-Training*, 1879, and many fine translations of texts of works by Bach, Beethoven, Brahms, Fél. David, Dvořák, Gade, Gluck, Goetz, Gounod, Graun, Hiller, Jensen, Liszt, Mozart, Reinecke, Romberg, Saint-Saëns, Schumann, Tchaikovsky, Wagner and Weber. *G.*

Trowbridge, John Eliot (Newton, Mass. 1845–1912, do.). American organist at Boston and Newton, writing the oratorio *Emmanuel*, a mass, other church-music, a patriotic cantata, part-songs and songs. *A.*

Trowell, Arnold (Wellington, New Zealand, 1887). English 'cellist, pupil of his father, Hugo Becker and the Brussels Conservatory, from 1905 touring on the Continent and from 1907 settled in London. He has specialized in the older literature of his instrument. Has written 3 symphonic poems, 3 'cello-concertos, a piano-quintet, 2 string-quartets, a piano-trio, many 'cello-suites, études and pieces, besides editing works of the past.

Truette, Everett Ellsworth (Rockland, Mass. 1861). Able American organist, pupil of the New England Conservatory (Boston) and of Haupt, Guilmant and Best, from 1885 playing in Boston churches and since 1897 at the Eliot Church in Newton, where he has given many oratorios and cantatas, besides appearing often as recitalist there and elsewhere. Has written an organ-suite, many pieces, anthems and a treatise on *Organ Registration*, 1919, besides editing several collections of organ-works. *A.*

Tschirch, Friedrich Wilhelm (Lichtenau, 1818–1892, Gera). Westphalian choral leader and composer, pupil of the Berlin Institut für Kirchenmusik, from 1843 conductor at Liegnitz and in 1852–89 court-director at Gera. Wrote the opera *Meister Martin und seine Gesellen*, 1861, many fine choral works for men's voices (*Eine Nacht auf dem Meer*, *Der Sängerkampf*, *Die Harmonie*, etc.), *a cappella* choruses do., the overture *Am Niagara* and salon-pieces for piano (under the pen-name 'Alexander Czersky'). In 1869 he toured in America as guest of various German singing-societies.

Tschudi, Burkhardt [Burkat Shudi] (1702–1773, London). Swiss harpsichord-maker, in 1718 coming to England as a joiner and probably turning to instrument-making soon after 1730, his earliest extant specimen being dated 1740. John Broadwood entered his employ in 1761, married his daughter in 1769 and, with Tschudi's son, carried forward the business, soon becoming famous for his pianos. Two of Tschudi's harpsichords were bought by Frederick the Great (dated 1766). *G* (Shudi).

Tua, Teresina [Maria Felicita] (Turin, 1867). Gifted Italian violinist, pupil of Massart, from 1880 becoming notable for her extreme refinement of tone and style. From 1883 she was often in England, in 1887 visited America, in 1889 married Count Franchi-Verney of Rome and retired from public activity till 1895, when she resumed wide tours, keeping her home at Rome. *G.*

Tucher, Gottlieb, Freiherr von (Nuremberg, 1798–1877, Munich). Bavarian jurist, throughout his life a student of the church-music of the 16–17th centuries, publishing collections of old Italian masters (1827, dedicated to Beethoven) and of early Reformation usage (1848, 2 vols), besides assisting Zahn and Faiszt on a *Choralbuch* (1854) and writing a treatise on Protestant congregational song (1867).

Tuckerman, Samuel Parkman (Boston, 1819–1890, Newport, R. I.). American organist, pupil of Zeuner, in 1840–49 and '53–56 at St. Paul's in Boston, spending the interval 1849–53 in studies among the English cathedrals, which he continued in 1856–64, then accumulating a notable library. In 1864–66 he followed Hodges at Trinity Church in New York and then lived mostly in Switzerland. In 1853 he was made Mus.D. by the Archbishop of Canterbury. Wrote 4 services, several anthems, chants and hymn-tunes, besides editing collections of tunes and anthems. *G, A.*

Tuczek, Vincenz Franz (Prague, ?1755–after 1820, Pest). Bohemian conductor and composer, pupil of his father, early employed in Prague theaters as tenor or accompanist, in 1797–99 in court-service at Sagan, from 1801 for a time director at the Leopoldstädter Theater at Vienna and then at Pest. Wrote several singspiele, including *Lanassa*, 1813, 2 oratorios, cantatas, dances for piano, etc. *G.*

Tudway, Thomas (?1650–1726). 17th C. *G.*

Tulou, Jean Louis (Paris, 1786–1865, Nantes). Eminent French flutist, trained at the Paris Conservatory (1st prize at fourteen), from 1804 playing at the Italiens, from 1813 at the Opéra (following his teacher, Wunderlich) and from 1829 also professor at the Conservatory, retiring in 1856. In 1816 he made a great hit in the first performances of Lebrun's *Rossignol*, being hailed as the finest living player. In 1822–26 he withdrew from the Opéra because of a slight caused by his rash political comments. He persisted always in using the old 4-keyed instrument. Wrote 2 *Symphonies Concertantes* for woodwind, 5 flute-concertos, flute-trios and duets, many solo-fantasias and other pieces. From about 1830 he was engaged successfully in making flutes that received prizes at Expositions from 1834 to 1855. *G.*

Tuma, Franz (Kosteletz, 1704–1774, Vienna). Eminent Bohemian church-composer and gambist, pupil of Czernohorsky and Fux, in 1741–50 in the employ of the Dowager Empress Elisabeth at Vienna. Wrote 30 notable masses (especially those in E min. and D min.), a Miserere, much other sacred music and some instrumental works. See O. Schmid's *Musik u. Weltanschauung*, 1901. *G.*

Tunder, Franz (1614–1667). 17th C. *G.*

Tunsted, Simon (?–1369). 14th C. *G.*

Turina, Joaquin (Seville, 1882). Able Spanish composer, pupil of Torres, Tragó, M. Moszkowski and d'Indy, since 1905 active at Madrid. Has written music for Sierra's *Margot* (1914) and *Novidad* (1916) and for Moreto's *Adultera Penitente* (1917), the symphonic poem *La Procesión del Rocio*, a *Sinfonia Sevillana* (prize-work), *Danzas Fantasticas*, a piano-quintet, a string-quartet, *Escena Andaluza* for piano, viola and quartet, a *Sonata Romántica* for piano and many other piano-pieces, various songs and an *Enciclopedia de Musica*, 2 vols. 1917.

Turini, Francesco (?1589–1656). 17th C. *G.*

Turini, Gregorio (?1560–1600?). 16th C.

Türk, Daniel Gottlob (n. Chemnitz, 1750–1813, Halle). Noted Saxon organist and teacher, pupil of his father, Homilius and J. A. Hiller, with studies at Leipzig University, playing violin in orchestras there. From 1776 he was cantor at the Ulrichskirche in Halle, teacher at the Gymnasium, from 1779 also music-director at the University and after 1787 organist at the Liebfrauenkirche. In the last two positions he exercised decided influence. Mus.D. of the Univ. in 1808. Author of *Von d. wichtigsten Pflichten eines Organisten*, 1787, a famous *Clavierschule*, 1789 (also abbreviated, 1792), *Kurze Anweisung zum Generalbass-Spielen*, 1791 (2d ed. 1800), and *Einleitung zu Temperaturberechnungen*, 1806 (a pendant to Kirnberger's *Kunst d. reinen Satzes*). Wrote an oratorio, an opera, much church-music, symphonies, piano-sonatas and sonatinas, many training-pieces, some organ-works and songs. Among his pupils were Naue and Loewe. Monograph by Gleeneinkel, 1909. *G.*

Turle, James (Somerton, 1802–1882, London). English organist and able teacher, pupil (as choirboy at Wells) of Perkins, from 1819 at Christ Church, Southwark (London), in 1829–31 at St. James', Bermondsey, also from 1819 assistant to Greatorex at Westminster Abbey and in 1831–75 his successor there. In 1829–56 he taught at the School for the Indigent Blind and in 1840–43 was one of the conductors at the Antient Concerts. Wrote services, anthems, tunes and glees, besides editing collections and *The Art of Singing at Sight*, 1846 (with E. Taylor). *G.*

Turner, William (1652–1740). 17th C. *G.*

Turnhout, Gerard de (?1520–1580), and **Jean de.** 16th C.

Turpin, Edmund Hart (Nottingham, 1835–1907, London). Able English organist, pupil of C. Noble, Hullah and Pauer, beginning church-playing at thirteen and appearing in recital at the London Exhibition of 1851, from 1857 settled in London, where from 1869 he was at St. George's (Bloomsbury) and from 1886 at St. Bride's (Fleet Street), besides from 1875 being secretary of the College of Organists and from 1892 warden of the Trinity College of Music. From 1880 he edited the *Musical Standard* and later was on the staff of other papers. Mus.D. in 1889 from the Archbishop of Canterbury. Wrote the oratorios *St. John the Baptist* and *Hezekiah*, the cantatas *A Song of Faith*, 1867, and *Jerusalem*, 2 masses (one *a cappella*), a Stabat Mater, services, anthems, many organ-pieces, the symphony *The Monastery*, overtures, a string-quartet, a piano-quartet, a piano-trio, piano-pieces and songs besides editing a collection of piano-works and completing organ-collections by Best. *G.*

Turtchaninov, Piotr Ivanovitch (n. Kiev, 1779–1856, Petrograd). Russian priest and church-musician, pupil of Sarti, from about 1815 leader of the cathedral-choir in Petrograd and from 1827 teacher at the court-chapel. He edited a great collection of old ecclesiastical melodies (4 vols.), with skillful adaptation of their form to modern requirements. Autobiography, 1863, and memoirs by Preobrazhensky, 1910, and Liebediev, 1910.

Tutkovsky, Nikolai Apollonovitch (Lipovetz, 1857). Russian teacher, pupil of Puchalsky, in 1888–90 teaching at the Petrograd Conservatory and since 1893 head of his own school at Kiev. Has written a symphony, the orchestral *Pensée*

Élégiaque and *Bacchanale Bohémienne*, piano-pieces, songs and a text-book in harmony (1905).

Tye, Christopher (? –1572). 16th C. *G.*

Tyler, Abram Ray (Brooklyn, 1868). American organist, pupil of Buck, Wm. Mason, Bowman and Rybner, from about 1890 in New York churches, in 1902–11 music-director at Beloit College (Wis.) and since 1916 at Temple Beth-El in Detroit, with many recitals elsewhere. Has written a piano-trio, a violin-sonata, both Protestant and Jewish sacred music and settings of Greek plays. *A.*

Tyndall, John (n. Carlow, 1820–1893, Haslemere). Distinguished Irish physicist, from 1853 professor at the Royal Institution, London, author of *Sound*, 1867 (several later eds.), and other acoustical studies. *G.*

Tyrwhitt. See Berners.

Tzarth, Georg (n. Deutsch-Brod, 1708–1778, Mannheim). Able Bohemian violinist, early intimate with Franz Benda, from 1734 in the band of Crown Prince Friedrich at Rheinsberg and from 1758 in the Mannheim orchestra. Wrote various symphonies, concertos, trios, sonatas, etc., of marked ability.

U

Uber, Alexander (Breslau, 1783–1824, Karolath), son of the next. Excellent Silesian 'cellist, long court-director at Karolath, writing a 'cello-concerto, a septet for strings and wind, variations for various ensembles, solo-pieces, etc.

Uber, Christian Benjamin (Breslau, 1746–1812, do.). Silesian lawyer and enthusiastic musical amateur, holding regular concerts at his house and writing an operetta, a cantata and other choral works, chamber-music, piano-sonatas, etc.

Uber, Christian Friedrich Hermann (Breslau, 1781–1822, Dresden), son of the foregoing. Silesian violinist and conductor, pupil of Türk, from about 1800 musician to Prince Louis Ferdinand of Prussia, in 1807 in the Brunswick orchestra, from 1808 opera-conductor at Kassel, from 1814 the same at Mayence, in 1816 leader of the seconda troupe and from 1817 cantor at the Kreuzschule in Dresden. Wrote 2 operas, music for several plays, a Seven Words, cantatas, a violin-concerto and songs.

Uberti [Hubert], Antonio (Verona, 1697–1783, Berlin). Noted German-Italian artificial operatic soprano, pupil of Porpora (hence called Il Porporino), long a favorite in Germany and from 1741 employed by Frederick the Great. *G.*

Uccellini, Marco. 17th C.

Udbye, Martin Andreas (Trondhjem, 1820–?). Norwegian organist and composer, at first self-taught, then pupil of Hauptmann and K. F. Becker, from about 1845 at the Hospitalskirke at Trondhjem and later at the Fruekirke. Wrote an opera, 2 singspiele, an operetta, cantatas, military marches, 2 string-quartets, organ- and piano-pieces and songs.

Ugalde, Delphine, née Beaucé (Paris, 1829–1910, do.). Gifted French operatic soprano, pupil of her mother, Moreau-Sainti and Cinti-Damoreau, from 1848 a favorite at all the leading Parisian theaters, especially the Opéra-Comique and the Lyrique, assisting at the premières of many works and, after a period devoted to Offenbach, retiring in 1871 and becoming a prominent teacher. Her second husband was the manager Varcollier. *G.*

Ugolini, Vincenzo. 17th C.

Uhe, Arthur Emil (Chicago, 1892). Talented American violinist and conductor, pupil of his father, the Chicago Musical College and Thomson, from 1911 touring in Norway, Belgium, Switzerland and England, and since 1914 conductor of the orchestra at Lindsborg, Kan., and teacher at Bethany College there, besides many tours as soloist. Has written a violin-concerto and pieces for violin or piano. *A.*

Uhl, Edmund (Prague, 1853). Bohemian pianist, trained at the Leipzig Conservatory (Helbig prize), since 1878 teacher at the Freudenberg music-school at Wiesbaden, organist at the Synagogue and critic for the *Rheinischer Courier*. Has written the opera *Jadwiga*, a prelude to *Die versunkene Glocke*, 3 *Slavische Intermezzi* for orchestra, a *Romance* for violin and orchestra, a piano-trio, a 'cello-sonata, piano-works, men's choruses and songs.

Uhlig, Theodor (Wurzen, 1822–1853, Dresden). Able Saxon violinist, composer and critic, pupil of Frdr. Schneider, from 1841 playing in the Dresden orchestra. Though at first an active opponent of Wagner, from 1846 he was his devoted friend, especially when Wagner became an exile (letters published in 1888). Author of *Die Wahl d. Taktarten*, a discussion of the rule against fifths and *Druckfehler in d. Symphonie-Partituren Beethovens*, besides singspiele, symphonies, chamber-music, etc. (including a violin-concerto). Memoir by Ahrend, 1904. *G.*

Uji, Franz Maria Bela von (Vienna, 1873). Austrian composer (blind) of the operas *Der Bauernfeind*, 1897, and *François Villon* (not yet given), the ' volksoper ' *Der Müller und sein Kind*, 1907, and 6 operettas (1903–14).

Ulrich, Bernhard (Hasselfelde, 1880). Saxon baritone and vocal specialist, trained at Leipzig University (Ph.D. 1909), in 1910–11 teaching at the Riemann Conservatory in Danzig and then head of his own school in Berlin and lecturer at the Freie Hochschule and (from 1916) at the Humboldt-Hochschule. Author of a dissertation on voice-training in the 16–17th centuries, (1909), a study of Mayr's *Pythagorische Schmidsfünklein* [1692] (1907, in *I. M. G. Sammelbde.*) and many articles on vocal science.

Ulrich, Hugo (Oppeln, 1827–1872, Berlin). Silesian composer, pupil of Kotzoldt, Mosewius, Brosig and Dehn, with some study at Berlin University, without official position except as teacher at the Stern Conservatory (Berlin) in 1859–63, being meagerly supported by editing for publishers. Wrote 3 symphonies (the *Triomphale* won Belgian Academy prize in 1853), a *Fest-Ouvertüre*, a string-quartet, a piano-trio, a 'cello-sonata, piano-pieces and songs, besides the opera *Bertrand de Born* (unfinished) and fine 4-hand arrangements of Beethoven's symphonies. His obvious genius was thwarted by adversity. *G.*

Umbreit, Karl Gottlieb (n. Arnstadt, 1763–1829, do.). Able Thuringian organist, pupil of Kittel, long located at Sonneborn (n. Gotha). Wrote a large amount of organ-music (chorale-preludes and elaborations, a series of 72 pieces, etc.) and edited 2 *Choralbücher* (1811, '17). Memoir by his son, 1829 (in *Allgem. Kirchenzeitung*).

Umlauf, Ignaz (Vienna, 1756–1796, Meidling). Popular Austrian composer, at first a violinist at the Vienna Opera, from 1778 conductor there for German singspiele and from 1789 Salieri's

assistant as court-director. Wrote the operas or singspiele *Die Bergknappen*, 1778, *Die Apotheke*, 1778, *Die pücefarbenen Schuhe*, 1779, *Die glücklichen Jäger*, 1785, *Der Ring des Liebe*, 1785, *Das Irrlicht* and *Aeneas in Carthago*, some ballets, etc. *G.*

Umlauf, Michael (Vienna, 1781–1842, do.), son of the foregoing. Austrian conductor and composer, long connected with the German Opera in Vienna, replacing Weigl as conductor (in 1814 he appears as conductor in connection with Beethoven's *Fidelio*). Wrote the operas *Der Grenadier*, 1810 (short), and *Das Wirtshaus in Grenada* (not given), several ballets, church-music, a violin-sonata, a 4-hand piano-sonata, etc. *G.*

Umlauft, Paul (Meissen, 1853). Saxon composer, pupil of the Leipzig Conservatory (Mozart Scholarship in 1879–83), gaining the title of professor in 1918. Has written the operas *Evanthia*, 1893 (Gotha prize), and *Betrogene Betrüger*, 1899, the dramatic choral work *Agandecca*, a *Mittelhochdeutsches Liederspiel* for solo, vocal quartet and piano, various other vocal works and piano-pieces.

Unger, Caroline [in Italy known as Carlotta Ungher] (n. Pest, 1803–1877, n. Florence). Eminent Hungarian operatic soprano, pupil of D. Ronconi, Aloysia Langer and J. M. Vogl, early in contact with both Schubert and Beethoven, from 1821 becoming a leading artist in Vienna (she sang at the première of Beethoven's 9th Symphony in 1824). From about 1825 she had immense success for several years in Italy and in 1833 visited Paris. In 1839 she was for a time engaged to the poet Lenau, but in 1841 married the young scholar François Sabatier at Florence and then gave up public work. She had remarkable dramatic power and a noble, sonorous voice (not perfect in the upper range). Her ability led to the writing of many works especially for her. *G.*

Unger, Georg (Leipzig, 1837–1887, do.). Saxon operatic tenor, originally studying for the church, but from 1867 variously engaged in opera at Leipzig, Kassel, Zurich, Bremen, Neustrelitz, Brünn, Elberfeld and Mannheim, though not famous till chosen by Wagner for the Bayreuth premières (1876) as Siegfried (rôle prepared under Hey). In 1877–81 he sang at Leipzig. *G.*

Unger, Gustav Hermann (Kamenz, 1886). Gifted Saxon composer, originally trained in philology at Freiburg, Leipzig and Munich Universities (Ph.D. 1910), in music pupil of Istel, Jos. Haas and Reger, after 1913 settling in Cologne as critic for the *Musik- u. Theaterzeitung*. Has written music for Hofmannsthal's *Tor und Tod* and Schnabel's *Wiederkehr*, a symphony, the orchestral suites *Nacht* and *Jahreszeiten*, a choral *Japanisches Liederspiel*, Goethe's *Der Gott und die Bajadere* for chorus and orchestra with recitation, a *Divertimento* for string-quartet, a string-trio, a trio for clarinet, viola and piano, a violin-sonata, variations for two pianos, 3 sets of *Miniaturen* for piano, *Narrenlieder* for baritone, many other songs and *a cappella* choruses.

Unger, Johann Friedrich (Brunswick, 1716–1781, do.). North German jurist who invented one of the first devices for recording music as played from the keyboard (described in 1774, but said to have antedated Hohlfeld's machine of about 1752). *G.*

Unger, Max (Taura, 1883). Saxon historical student, in music pupil of the Leipzig Conservatory and University (Ph.D. 1911), in 1906–07 assistant at the Leipzig Stadttheater, in 1907–08 teacher at the Bromberg Conservatory, from 1911 conductor of the Madrigal Choral Union in Leipzig and in 1919–20 editor of the *Neue Zeitschrift*. Author of a life of Clementi (1914), involving investigations that threw light on many points in Beethoven's life, which he elucidated in two studies in 1911. In 1919 he gathered the materials for a *Festschrift* in honor of Riemann's 70th birthday, the presentation of which (in manuscript) was prevented by the latter's death.

Untersteiner, Alfred (Rovereto, 1859–1917, as interned alien in Austria). Tyrolese writer, pupil of Pembaur, living at Meran. Wrote *Storia della Musica*, 1893 (2d ed. 1902), *Storia del Violino*, 1904, and contributions to the *Gazetta Musicale*.

Upton, George Putnam (Roxbury, Mass. 1835–1919, Chicago). Eminent American critic and journalist, from 1855 identified with Chicago, where from 1860 he was on the staff of the *Tribune*, besides reporting all the early important musical events of the city's history. In 1872 he became the first president of the Apollo Club and then and later was a zealous coadjutor of Theodore Thomas. He was a member of many historical associations. Author of *Letters of Peregrine Pickle*, 1869, *Woman in Music*, 1880, *Standard Operas*, 1886, *Standard Oratorios*, 1887, *Standard Cantatas*, 1888, *Standard Symphonies*, 1889, *Musical Pastels*, 1902, *Standard Light Operas*, 1902, *Standard Concert-Guide*, 1908 (revised, 1918), *Standard Concert-Repertory*, 1909, *Standard Musical Biographies*, 1910, *In Music-Land*, 1913, *The Song*, 1914, a life of Reményi (1906), the *Autobiography of Theodore Thomas*, 2 vols. 1905, and his own valuable *Musical Memories*, 1908. He also translated Nohl's lives of Haydn, Liszt, Beethoven and Wagner. *A.*

Urbach, Otto (Eisenach, 1871). Saxon pianist, pupil of Müller-Hartung, Stavenhagen, the Hoch Conservatory (Frankfort), Draeseke and Klindworth, winning the Liszt and Mozart scholarships in 1890 and '93, since 1898 teacher at the Dresden Conservatory. He was given the title of royal professor in 1911. Has written the opera *Der Müller von Sans-Souci*, 1896, the overture *Bergfahrt*, the string-quartet *Horsila*, a wind-septet, a violin-suite, piano-pieces and songs.

Urban, Friedrich Julius (Berlin, 1838–1918, do.), brother of the next. Prussian vocal teacher,

trained as choirboy in the Berlin Domchor, pupil also of H. Ries, Hellmann, Grell, Elsler and Mantius, from 1860 a favorite teacher in Berlin. Author of *Die Kunst d. Gesangs.*

Urban, Heinrich (Berlin, 1837–1901, do.), brother of the above. Able Prussian violinist, theorist and composer, pupil of H. Ries, Laub, Hellmann, etc., from 1881 teacher at the Kullak Academy in Berlin. Wrote the symphony *Frühling*, the overtures *Scheherazade*, to Schiller's *Fiesco* and *Zu einem Fastnachtsspiele*, the orchestral fantasy *Der Rattenfänger von Hameln*, a violin-concerto, a *Dramatische Szene* for violin and orchestra, *Romanze* do., *Barcarole* for 'cello and orchestra, violin-pieces and songs.

Urhan, Chrétien (n. Aix-la-Chapelle, 1790–1845, Paris). French (-Rhenish) violinist, pupil of Lesueur, from 1816 playing in the opera-orchestra at Paris and soloist both there and at the Conservatory Concerts. He was expert on all bow-instruments and revived the use of the viola d'amore, as well as often using the 5-stringed violon-alto. In Baillot's Quartet he played viola. For years he was also organist at St.-Vincent-de-Paul. Wrote 4 string-quintets, piano-pieces, songs and duets. *G.*

Urich, Jean (in Trinidad, 1849). French (West Indian) composer, pupil of Damcke, Lenepveu and Gounod, in 1890 the founder of the Édition Paul Dupont at Paris and later proprietor of *Le Figaro Musical.* Has written the operas *L'Orage*, 1879, *Flora Macdonald*, 1885, *Le Pilote*, 1889, *Le Carillon*, 1895, *Hermann und Dorothea*, 1899, *La Cigale et la Fourmi*, 1912 (as *The Cicada*), *Tsing-Tau*, 1914, and *Ariane* (overture, 1904), a double piano-concerto, chamber-music, etc.

Urio, Francesco Antonio. 17th C. *G.*

Urlus, Jacques (Amsterdam, 1868). Distinguished Dutch operatic tenor, early taught at Tilburg and Utrecht, later by Hol, Noltenius, and at the Amsterdam Conservatory, making his début in Amsterdam in 1894 and continuing there till 1900, when he was engaged at Leipzig, but with many appearances elsewhere in Europe (Bayreuth from 1911) and in New York (1913–17). He has long been recognized as one of the finest interpreters of Wagner.

Ursillo, Fabio. Italian virtuoso on the archlute and other instruments, living at Rome in the middle of the 18th century and writing concerti grossi, trio-sonatas, etc.

Urso, Camilla (Nantes, 1842–1902, New York), Eminent French violinist, pupil of her father and Massart, in 1852–55 appearing as a child in America (partly with Alboni and Sontag) and from 1862 as a mature artist of high rank, becoming widely known on both sides of the ocean, as well as in Australia in 1874 and '94 and in South Africa in 1895. From 1896 she lived in New York. From 1862 she was the wife of Frédéric Luères. *A.*

Urspruch, Anton (Frankfort, 1850–1907, do.). Important Hessian pianist and composer, pupil of I. Lachner, Wallenstein, Raff and Liszt, from about 1875 teacher at the Hoch Conservatory (Frankfort) and from 1887 at the new Raff Conservatory. Wrote the operas *Der Sturm*, 1888, and *Das Unmöglichste von Allem*, 1897 (comic, original text), the choral works *Die Frühlingsfeier*, *Ave Maris Stella* and *Menschenloos*, a symphony, a piano-concerto, a piano-quintet, a piano-trio, sonatas for violin and for 'cello, pieces for violin and small orchestra, a 4-hand piano-sonata, variations and fugue for two pianos on a theme by Bach, many piano-pieces, including 5 sets of *Deutsche Tänze*, and songs. Author of *Der gregorian. Choral*, 1901.

Ursprung, Otto (Günzlhofen, 1879). Bavarian clergyman and musicologist, educated at Munich University (Ph.D. 1911), author of a biography of Jacob van Kerle (1913) and a monograph on *Raymund Fuggers Musik-Kammer* (ready for publication).

Usandizaga, José Maria (?1890–1919?). Gifted, but short-lived, Spanish composer of the operas *Mendi-Mendiyan* and *La Llama*, the zarzuela *Las Golondrinas*, the choral work *Umezurtza*, pieces for orchestra and songs.

Utendal, Alexander (? –1581). 16th C. *G.*

Uttini, Francesco Antonio Bartolommeo (Bologna, 1723–1795, Stockholm). Italian conductor and composer, early a member of the Bologna Accademia Filarmonica and in 1751 its president, from about 1755 court-director at Stockholm (in 1777 superseded by J. G. Naumann at the Opera and replaced by Kraus in 1788). Wrote about 15 operas, 4 of which (1773–77) were the earliest works on Swedish texts, 2 oratorios, 3 symphonies, many trio-sonatas, etc.

V

Vaccai, Niccolò (Tolentino, 1790–1848, Pesaro). Noted Italian singing-master and composer, pupil of Jannaconi and Paisiello, from 1815 producing a steady stream of operas for various Italian stages, but also making a name as an effective teacher (at Venice from 1818, Trieste from 1821, Vienna in 1823, Paris in 1829–31, London in 1831 and '33–34, etc.). In 1838–44 he succeeded Basili as theory-teacher and director at the Milan Conservatory. Wrote in all 16 operas, including especially *Giulietta e Romeo*, 1825, of which the third act was often used in place of that in Bellini's *Capuletti e Montecchi* (1830), with 4 ballets, cantatas, church-music, many duets, arias and songs, besides a favorite vocal method. He joined Coppola, Donizetti, Mercadante and Pacini in preparing a funeral-cantata for Malibran in 1837. Memoir by his son, 1882. *G.*

Vaccari, Francesco (Modena, ?1773–after 1823, in Portugal). Italian violinist, pupil of Nardini, from about 1786 known in Italy, in 1804–08 in court-service at Lisbon and then touring in Spain, France, Germany and England. *G.*

Vachon, Pierre (Arles, 1731–1802, Berlin). French violinist, pupil of Chabran, making his début in 1758 at Paris and in 1761 becoming concertmaster to Prince Conti. In 1772 he visited London, from 1784 toured in Germany and in 1786–98 was Franz Benda's successor as court-concertmaster at Berlin. Wrote 2 operas, quartets, trios, violin-sonatas and concertos, etc. *G.*

Vacqueras, Beltrame. 15th C.

Vaet, Jacob (? –1567). 16th C. *G.*

Valdrighi, Luigi Francesco (Modena, 1837–1899, do.). Italian nobleman, author of many monographs on music in Modena (1879–93), partly collected as *Musurgiana*, studies in the history of lute- and violin-music, the opera, etc. His collection of old instruments was exhibited at Bologna in 1889 and bequeathed to the Modena Museum. Memoir by Zoccoli, 1899.

Valente, Vincenzo (Corigiano, 1855–1921, Naples). Italian (Calabrian) composer of several operettas (from 1889) and canzonets.

Valentini, Giovanni. 17th C. *G.*

Valentini, Giuseppe (?Rome, ?1680– ?). Italian violinist and composer, about 1710 at Bologna and from about 1735 in court-service at Florence, from 1701 publishing various concerted works of importance (sinfonie, concerti grossi, sonatas, etc.). *G.*

Valentini, Pier Francesco (? –1654). 17th C. *G.*

Valentini, Roberto. Italian violinist (and perhaps flutist), probably active at Rome about 1715 and at London about 1730, writing many sonatas and chamber-works for flute or violin. *G.*

Valentini [Valentino Urbani]. Italian artificial operatic contralto (later tenor), prominent in London in 1707–14. Wrote the opera *Il Trionfo d'Amore*, 1708. *G.*

Valentino, Henri Justin Armand Joseph (Lille, 1785–1865, Versailles). Excellent French conductor, beginning at fourteen to lead theater-orchestras and (having married a relative of Persuis in 1813) from 1818 employed at the Opéra, at first as assistant to Kreutzer and from 1820 conjointly with Habeneck as chief, in 1831–36 conductor at the Opéra-Comique, in 1837–41 director of the Concerts Valentino (in rivalry with the Conservatory Concerts) and, after leading concerts at London in 1839, in retirement at Versailles. In 1846 he declined an invitation to return to the Opéra. *G.*

Valerius, Adrianus (? –1625). 17th C. *G.*

Valesi [Wallishauser], Johann Evangelist (Unterhattenhofen, 1735–1811, Munich). Gifted Bavarian operatic singer and teacher, pupil of Camerloher, from 1754 employed by the Bishop of Freising, with visits to Amsterdam and Brussels in 1755, and in 1756–98 at the Munich court and Opera, until 1778 with many tours elsewhere. Among his pupils were Adamberger and Weber, besides his son and three daughters.

Valle de Paz. See Del Valle de Paz.

Valleria, Alwina (Baltimore, 1848). Able American operatic soprano, trained at the Royal Academy (London) and by Arditi, in 1871 appearing in London and Petrograd, as well as in Germany and at Milan, from 1873 in much favor in London and in 1879 in New York, gradually extending her répertoire and becoming a favorite in oratorio and concert. In 1879 she married R. H. P. Hutchinson and virtually retired in 1886, living near Rugby. [Her name is said to have been originally Schoening, but in 1867 she registered in London under that of Lohman.] *G, A.*

Valle-Riestra, José (Lima, 1859). Peruvian composer, largely self-taught, with lessons also from Gédalge, since 1909 professor at the new Academia Nacional de Musicá at Lima. He has been active in promoting interest in Peruvian melodies and subjects, writing the operas *Ollanta*, 1901, *Atahualpa* and *Las Rosas de Jamaica* (short), a Requiem, the orchestral *En Oriente*, an *Elegía* for strings, *a cappella* choruses and songs. *A.*

Vallet, Nicolas. 17th C.

Vallotti, Francesco Antonio (Vercelli, 1697–1780, Padua). Eminent Italian organist, composer and theorist, pupil of Calegari, from 1728 maestro at S. Antonio in Padua, where from 1720 he had also been one of the organists. Wrote a large number of masses, motets, responsoria, etc., a Requiem for Tartini (1770), etc., besides projecting a vast work on theory in

4 vols., of which only the first appeared (1779). His treatment of tone-relations is singularly lucid and sound, as well as his effort to unite the old modal and the modern systems of tonality. Summaries of his system were made by his pupil L. A. Sabbatini (1799, 1802) and its principles exemplified by Vogler, also his pupil. Memoir by Sabbatini, 1780. *G.*

Valverde, Joaquim (d. 1910) and **Quirino**, father and son. Prolific Spanish composers of zarzuelas (about 60 works each), often in company with Chucca, Torregrosa, Serrão and others. The father's *La Gran Via*, 1886, had a great vogue.

Van Broekhoven, Johan A. (Beek, 1856). Dutch violist, singing-teacher and composer, in 1889–99 theory-teacher at the College of Music in Cincinnati, where he also led an orchestra and played in Thomas' festival-orchestras, and since 1905 teaching in New York. Has written the operas *A Colonial Wedding*, 1905 (short) and *Camaralzaman*, the overture *Columbia*, a *Creole Suite* for orchestra, a string-quartet and choruses. Author of works on vocalization (1905, '08), harmony, etc. *A.*

Van Cleve, John Smith (Maysville, Ky. 1851). American pianist and writer (blind), pupil of Steinbrecher, Lang and Apthorp, from 1872 teaching at Columbus, O., from 1875 at Janesville, Wis., from 1879 at Cincinnati, where he lectured at the College of Music and the Cincinnati Conservatory and was critic for the *Commercial* and the *News-Journal*, from 1897 in Chicago, then in Troy, N. Y., and since 1913 in New York. He has given many lecture-recitals. *A.*

Van den Boorn-Coclet, Henriette (Liège, 1866). Belgian composer, trained at the Liège Conservatory and from about 1890 teacher there. Has written a symphony, the symphonic poem *Le Renouveau*, an *Andante Symphonique*, a violin-sonata, a 'cello-serenade, piano-pieces, the cantata *Callirrhoe* and songs.

Van den Borren, Charles Jean Eugène (n. Brussels, 1874). Eminent Belgian critic and musicologist, at first trained as a lawyer and till 1905 in active practice, in music pupil of Clossons, from about 1900 on the staff of *L'Art Moderne*, later also lecturing at Brussels University and the Institut des Hautes Études Musicales, and in 1919 becoming librarian at the Brussels Conservatory (following Wotquenne). Author of *L'Œuvre Dramatique de César Franck*, 1907, an analytical study of early English virginal-music (1912), *Les Musiciens Belges en Angleterre à l'Époque de la Renaissance*, 1913, *Les Origines de la Musique de Clavecin dans les Pays-Bas jusque vers 1630*, 1914, *Les Débuts de la Musique à Venise*, 1914, and various shorter essays.

Van der Meulen, Joseph. Belgian composer of the Flemish operas *Liva*, 1902, *Dolmen*, 1905, and *De Vlesgaard*, 1905 (all given at Ghent).

Van der Straeten, Edmond (Oudenarde, 1826–1895, do.). Eminent Belgian music-historian, pupil of Bosselot and Fétis, from 1857 for a time the latter's secretary and from about 1860 employed by the Brussels Library and on several governmental commissions, involving visits to Germany, France and Italy. Author of works on music in Oudenarde (1851, '55, '56), biographical studies of Charles Félix de Hollandre (1854), Jacques de Goüy (1863), Janssens (1866), Voltaire as musician (1878), Jacques de St.-Luc (1886), Charles V as musician (1894) and the Willems [luthiers of Ghent] (1896, with Snoeck), a critical analysis of Coussemaker's *Chants Populaires* (1858), the monumental *La Musique au Pays-Bas avant le XIXe Siècle*, 8 vols. 1867–88, *Le Noordsche Balck du Musée Communal d'Ypres*, 1868, a report on Wagnerian works as given at Weimar (1871), *Le Théâtre Villageois en Flandre*, 2 vols. 1874–80, *Les Musiciens Belges en Italie*, 1875, *Turin Musical*, 1880, *Notes sur quelques Instruments*, 1891, *Les Billets des Rois en Flandre*, 1892, *Nos Périodiques Musicaux*. 1893, etc. Also wrote the youthful opera *Le Proscrit*, 1849. Memoir by Meerens, 1877 (in Italian trans.). *G.*

Van der Straeten, Edmund Sebastian Joseph (Düsseldorf, 1855). Eminent Rhenish 'cellist, pupil of Höke, L. Ebert, Libotton, Prout, Hegyesi and Humperdinck, appearing at Cologne from 1875 and from 1881 in England, where since 1888 he has taught at the Hackney Institute. At Cologne he played in Heckmann's chamber-concerts and about 1890 formed a chamber-music society in London. From 1889 he took up the viola da gamba and later (with his son and Greiffenhagen) gave trio-concerts of old viol-music. In 1911–13 he trained a large chorus for renderings of Humperdinck's music for Vollmüller's *Mirakel*. Has written the opera *The Lily of Kashmir*, a piano-quintet, many pieces for 'cello (some with orchestra), for viola da gamba and for violin, a Christmas cantata, choruses and songs. Author of *Technics of Violoncello-Playing*, 1898 (2d ed. 1905), *The Romance of the Fiddle*, 1911, *History of the Violoncello, the Viol da Gamba, their Precursors and Collateral Instruments*, 1915, and text-books in harmony and form.

Van der Stucken, Frank Valentin (Fredericksburg, Tex. 1858). Able American conductor, trained in Europe by Benoit, Wambach, Reinecke, Langer, Grieg and Liszt, in 1881–82 conductor at the Breslau Opera, from 1884 L. Damrosch's successor as leader of the Arion in New York (German tour in 1892), besides often directing orchestral concerts, from 1895 conductor of the Cincinnati Orchestra (till 1907) and also head of the College of Music (till 1903), besides following Thomas in 1906–12 as director of the biennial Festivals (also in 1923). Among special engagements at festivals were those at Indianapolis in 1887, at Paris in 1889 (American program), at Newark in 1891, at New York in 1894, at Antwerp in 1913–14 and at Copenhagen in 1919. He was the first to present orchestral programs wholly of American works

(from about 1885). Since 1910 he has lived much abroad, chiefly at Hanover. Has written the opera *Vlasda*, 1883, music for *The Tempest* (1862), a prologue to Heine's *William Ratcliffe* (1883), the prologue *Pax Triumphans* (1900), the festival-march *Louisiana*, a suite, various other orchestral pieces, a waltz for strings, a *Festival Hymn* for men's voices and orchestra, many *a cappella* choruses and songs. *G, A.*

Van Dresser, Marcia (Memphis, Tenn. 1880). American operatic soprano, pupil of Mrs. Robinson-Duff, Hermine Bosetti and Jean de Reszké, from 1898 appearing with the Bostonians, at Daly's Theatre and somewhat at the Metropolitan, New York, and from 1907 taking leading rôles in grand opera at Dresden, Dessau (1908–10) and Frankfort (1911–14), besides guest-appearances elsewhere in Germany and England. In 1914 she returned to America and has since been active in concert as well as with the Chicago Opera Company (1915–17, mostly in Wagner's works) and at the Metropolitan, New York (1917–18). *A.*

Van Duyze, Florimond (Ghent, 1843–1910, do.). Belgian lawyer, composer and historian, pupil of the Ghent Conservatory (Prix de Rome, 1873). Wrote 7 operas for Antwerp and Ghent, the cantata *Tassos Dood*, 1873, and the symphonic ode *De Nacht*. Author of the valuable collection *Het Oude Nederlandsche Lied*, 4 vols. 1903–08, besides earlier studies (1889, '96) and new editions of works by Phalèse and Susato. Memoir (anonymous), c. 1910.

Van Dyck, Ernest Marie Hubert (Antwerp, 1861–1923, do.). Eminent Belgian operatic tenor, pupil mainly of St. Yves-Bax, making his début in concert in 1883 at Paris and at once engaged by Lamoureux for his Wagnerian concerts. In 1887 he had phenomenal success at the French première of *Lohengrin* and also at Bayreuth in 1888 in *Parsifal* (prepared under Mottl), leading to his engagement at the Vienna Opera in 1888–98, with many leaves to appear in Germany and England. In 1898–1902 he was at the Metropolitan, New York, and later sang in Wagnerian works in Europe, especially at Paris and Brussels. From 1906 he taught at the Antwerp and Brussels Conservatories. In 1886 he married Augusta Servais. *G, A.*

Van Hoose, Ellison (Murfreesboro, Tenn. 1868). American operatic tenor, pupil of Perry Averill, Luckstone, Fidèle Koenig, Jean de Reszké, Henry Wood, Navora and Cotogni, in 1897–99 engaged with the Damrosch Opera Company, in 1899–1900 at the Mayence Opera and in 1911–12 with the Chicago Opera Company. Since 1897 he has also been constantly in concert-work, in 1903–05 touring with Melba and in 1906–07 with Sembrich, besides spending 1908–10 in European tours. He sang at the American première of Elgar's *Dream of Gerontius* (1903). *A.*

Vanneo, Stefano (1493– ?). 16th C.

Vannuccini, Luigi (Fojano, 1828–1911, Montecatini). Noted Italian pianist and vocal teacher, pupil of his father and the Florence Conservatory, from 1848 for some years opera-conductor at Florence and elsewhere, but chiefly known as teacher at Florence. Wrote church-music, songs and piano-pieces.

Van Rooy, Antonius [Anton] Maria Josephus (Rotterdam, 1870). Eminent Dutch operatic baritone, pupil of J. Stockhausen, appearing at Bayreuth in 1897, followed by further success at Berlin and London, where and in New York he was almost regularly engaged till 1908, when he went to the Frankfort Opera. Besides being most impressive as actor and singer in opera he has also a wide repertory in oratorio and songs. *G.*

Van Vechten, Carl (Cedar Rapids, Ia. 1880). American writer and critic, graduate of the University of Chicago, in 1906–13 on the staff of the New York *Times* and in 1913–14 on that of the *Press*, besides editing program-notes for the Symphony Society in 1910–11 and supplying biographical material for the *Century Dictionary* (revised ed. 1911). He is a champion of modern tendencies in musical art. Author of *Music after the Great War*, 1915, *Music and Bad Manners*, 1916, *Interpreters and Interpretations*, 1917, *The Merry-Go-Round*, 1918, *The Music of Spain*, 1919, etc. He was one of the first Americans to exploit Stravinsky, Ornstein and Satie, and has given much attention to the subject of stage-decoration. His wife is the Russian actress Fania Marinov. *A.*

Van Vliet, Cornelius (Rotterdam, 1886). Able Dutch 'cellist, trained by O. Eberle and Mossel, early playing under Mengelberg in the Concertgebouw-Orkest at Amsterdam, from 1903, after engagements at Leipzig and Prague and a tour through Bohemia, Poland and Russia, soloist with the Helsingfors Orchestra and teacher at the Conservatory there, in 1905–08 with the Kaim Orchestra at Munich and from then at the Vienna Opera. Moving to America in 1911, he concertized for a year, in 1912–19 was with the Minneapolis Orchestra and Trio and then settled in New York, where he is a member of the New York Trio. *A.*

Van Westerhout, Niccolò (Mola di Bari, 1862–1898, Naples). Gifted Dutch-Italian composer, trained at the Naples Conservatory and teacher there in 1897–98. Wrote the operas *Tilde*, *Cimbelino*, 1892, *Fortunio*, 1895, *Dona Flor*, 1896 (short), and *Colomba*, 2 symphonies, other orchestral pieces, a violin-concerto and sonata, fine piano-pieces and songs.

Van Zandt, Marie (New York, ?1860–1920, Cannes). Noted American operatic soprano, pupil of Lamperti, making her début at Turin in 1879 and in 1880–85 engaged at the Opéra-Comique in Paris (where in 1884 she suffered a temporary loss of voice), returning there in 1896–97. From 1879 she was also frequently heard in London, as well as elsewhere in Europe and in America (from 1891). In 1898 she married Professor Tcherinov of Moscow and left the stage. Delibes wrote *Lakmé* for her

in 1883 and she was a favorite in *Mignon*. See Curzon, *Croquis d'Artistes*, 1898. *G* (Zandt), *A.*

Van Zanten, Cornelia (Dordrecht, 1855). Able Dutch operatic soprano and vocal teacher, pupil of Geul, Karl Schneider and Lamperti, from about 1875 favorably known in Italy and Germany, in 1886–87 with the National Opera Company under Thomas in America (assisting at the American première of Rubinstein's *Nero*, 1887), then at Hamburg, with Wagnerian performances also at Petrograd and Moscow, and later at the Dutch Opera in Amsterdam, besides in 1895–1903 teaching at the Conservatory. Since 1903 she has taught at Berlin. Has written songs in Dutch and German and (with Poser) *Leitfaden zum Kunstgesang*, 1908.

Varlamov, Alexander Igorovitch (Moscow, 1801–1848, Petrograd). Russian church-musician and singing-teacher, trained in the Imperial Choir and by Bortniansky, from 1819 choirmaster for the Russian Embassy at The Hague, from 1823 till 1845 teacher at Moscow, but in 1829–31 instructor in the Imperial Choir at Petrograd, where after 1845 he taught privately. Wrote about 225 highly effective songs, some of which have almost a folk-song vogue. Author of the first Russian vocal method (1840). See *Russ. Mus. Gaz.* 1901. *G.*

Varney, Louis (Paris, 1844–1908, Cauterets), son of the following. French composer of about 40 operettas and other light stage-works (from 1876), including *Les Forains*, 1894, *Le Pompier de Service*, 1897, *Mlle. George*, 1900, etc. *G.*

Varney, Pierre Joseph Alphonse (Paris, 1811–1879, do.). French theater-conductor, pupil of the Paris Conservatory, from about 1825 employed at Ghent, The Hague, Rouen, Paris and Bordeaux (1865–78). Wrote 7 short operettas, the oratorio *Atala* and set Dumas' *Mourir pour la Patrie* in 1848. *G.*

Vasconcellos, Joaquim de (Oporto, 1849). Able Portuguese lexicographer, since 1883 professor of German at the Oporto Lyceum and also director of the Industrial Museum. Author of the biographical dictionary *Os Musicos Portuguezas*, 1870, a facsimile (1874–76, extended 1905) of the catalogue of the Lisbon Library (destroyed in 1755), monographs on Luisa Todi (1873) and on the catalogue of João IV (1873) and articles for Pougin's extension of Fétis' *Biographie* (1878–80).

Vasquez y Gomez, Marino (Granada, 1831–1894, Madrid). Spanish violinist and composer, pupil of Miro, from 1856 concertmaster at the Zarzuela Theater in Madrid and later at the Royal Opera. Wrote many popular zarzuelas and also church-music, including a Requiem annually sung at Granada in memory of the Spanish kings.

Vasseur, Félix Augustin Joseph Léon (Bapaume, 1844–1917, Paris). French organist and light-opera composer, trained at the École Niedermeyer, from 1870 organist at Versailles Cathedral and later conductor at the Folies-Bergère and the Concerts de Paris. Wrote over 30 operettas and other stage-works (from 1872), including *La Timbale d'Argent*, 1872, *La Famille Vénus*, 1891, *Aspasie*, etc., collections of masses, motets, etc., and harmonium-transcriptions.

Vassilenko, Sergei Nikoforovitch (Moscow, 1872). Russian composer, pupil of the Moscow Conservatory (medal in 1901), writing the cantata *The Invisible City of Kitezh*, 1901 (revised as an opera, 1903), 2 symphonies, the symphonic poems *Wyr*, *Le Jardin de la Mort*, and *Hyrcus Nocturnus*, the suite *Au Soleil*, incidental music to *Nebukadnezar* and *Daphnis*, *Poëme Épique*, *Valse Fantastique*, choruses and songs.

Vatielli, Francesco (Pesaro, 1877). Italian music-historian, pupil of the Pesaro Liceo, from 1905 lecturer on history and from 1906 librarian at the Bologna Liceo Musicale. Author of a life of Zacconi and a study of his *Canoni* (both 1904), a study of Doni's *Lyra Barberina* (1909), many shorter works (*Rossini a Bologna*, 1911, an account of the library of the Bologna Liceo, 1916, the satire *La Civiltà Musicale di Moda*, 1913, etc.), studies of the times of Corelli (1916), of music in Bologna (1922), of musical material and form (1922), etc., and articles in the *Nuova Musica* and the *Cronaca Musicale*, besides collections of 17th-century arias and works by Bolognese masters. In 1905 he supplied intermezzi and other numbers for Poliziano's *Favola d' Orfeo*.

Vaucorbeil, Auguste Emmanuel (Rouen, 1821–1884, Paris), name originally Veaucorbeille. French composer and manager, pupil of the Paris Conservatory, from 1842 teaching in Paris, writing the operas *La Bataille d'Amour*, 1863, and *Mahomet*, the scena *La Mort de Diane*, 1870 (with chorus), 2 string-quartets, some violin-sonatas, a viola-sonata, 2 piano-suites and songs. From 1872 he was commissioner for the subsidized theaters in Paris, in 1878 gained the title of Inspecteur des Beaux-Arts and from 1879 was director of the Opéra, but with only moderate success. *G.*

Vavrinecz, Mauritius (Czegled, 1858). Hungarian church-musician and composer, pupil of the Pest Conservatory and of R. Volkmann, since 1886 choirmaster at the Pest Cathedral (Matthiaskirche) and also critic. Has written the operas *Ratcliff*, 1895, and *Rosamunde*, 1895, the oratorio *Christus*, a Stabat Mater, the cantata *Der Totensee*, 5 masses, a Requiem, a symphony, an overture for Byron's *Bride of Abydos*, an orchestral *Dithyrambe*, etc.

Vecchi, Orazio (?1550–1605). 16th C. *G.*

Vecchi, Orfeo (?1540–1604?). 16th C.

Vecsey, Franz von (Pest, 1893). Highly gifted Hungarian violinist, pupil of his father and Jenö Hubay, making a sensational début at Berlin when but ten and then beginning to tour Europe and America with extraordinary success. His later development places him among the best artists of the time.

Veit, Wenzel Heinrich (n. Leitmeritz, 1806–1864, do.). Bohemian civil official and excellent composer, self-taught, writing a symphony, an

overture, 5 string-quintets, 6 string-quartets, a piano-trio, a festival-mass, men's part-songs and many songs. Memoirs by John, 1903, Ankert, 1904, and Lachmann, 1906.

Velluti, Giovanni Battista (n. Ancona, 1781–1861, S. Bursan). Italian artificial operatic soprano, the last of the series, appearing from 1800 in small places and from 1805 with rapid success at Rome and then throughout Italy. In 1812 he achieved a triumph at Vienna and in 1825–26 and '29 was in London. *G.*

Venezia, Franco da (Venice, 1876). Italian pianist and composer, pupil of Frugatta, Galli, Ferroni, Grieg, Rheinberger, Reinecke and others, from 1904 teaching at the Turin Liceo and from 1907 in a private school there. Has written the opera *Il Domino Azzurro*, 1904 (Sonzogno prize), the symphonic poem *La Tempesta*, a *Suite Veneziana* for orchestra, intermezzi for Gozzi's *Amore della Tre Melarance*, orchestral variations (Sonzogno prize, 1908), a piano-concerto, 2 concert-allegros for piano and orchestra, a fantasia for two pianos do., sonatas for violin and for 'cello and many piano-pieces. He is also active as a writer.

Venosa. See Gesualdo.

Venth, Carl (Cologne, 1860). Able Rhenish violinist and conductor, trained at the Cologne and Brussels Conservatories (last pupil of Wieniawski), from 1877 concertmaster successively for the Utrecht orchestra, at the Flemish Opera in Brussels and at the Opéra-Comique in Paris. In 1880 he removed to New York, where in 1884 he was concertmaster at the Metropolitan, in 1888–1906 was head of his own school in Brooklyn and in 1889–1902 conducted the Brooklyn Symphony Orchestra and two men's choruses. In 1908 he went to Texas, till 1911 teaching at Sherman, in 1911–13 conducting the Dallas orchestra and then becoming conductor of the Fort Worth orchestra, dean of fine arts at the Texas Woman's College and church-organist. During the war he trained bands at two camps. Has written the operas *The Monk of Iona* and *Fair Betty* (comic), the cantatas *The Resurrection*, *Myth-Voices*, *From Olden Times* and *The Quest of Beauty*, several orchestral pieces, 2 violin-concertos, 2 string-quartets, a piano-trio, 3 violin-sonatas, many violin-pieces, the piano-suite *Frithjof and Ingeborg*, piano-pieces, many songs, etc. *A.*

Vento, Ivo de (?1540–1575). 16th C. *G.*

Vento, Mattia (Naples, 1736–1776, London). Italian composer, active in England about 1763. Wrote several operas for Naples and London, many trios, some clavier-sonatas, canzonets, etc. *G.*

Venturelli, Vincenzo (Mantua, 1851–1895, do.). Italian composer of the operas *Il Conte di Lara*, 1876, and *Maria di Xerès* (not given) and songs.

Venturi, Stefano. 16th C. *G.*

Venturini, Francesco (?–1745, Hanover). Italian violinist, from 1698 in the court-band at Hanover, in 1713 succeeding J. B. Farinelli as conductor and later becoming court-director.

Venzano, Luigi (Genoa, ?1814–1878, do.). Italian 'cellist, long connected with the Opera at Genoa and the Conservatory. Wrote the opera *Benvenuto Cellini*, 1870?, an operetta, a ballet, piano-pieces and many songs (one often used in Rossini's *Barbiere*).

Venzl, Josef (Munich, 1842–1916, do.). Bavarian violinist and composer, from 1858 in the court-orchestra at Munich, writing a violin-concerto, many concert-pieces for violin (solo or with piano), violin-methods and studies, etc., besides editing sonatas by Viotti and Campagnoli. He advocated changing the method of writing viola-parts.

Veracini, Antonio. 17th C. *G.*

Veracini, Francesco Maria (Florence, 1685–1750, n. Pisa), nephew and pupil of the above. Eminent Italian violinist, from 1714, after successful tours, active at Venice (where his playing greatly impressed Tartini), apparently visiting London in 1714 and afterward, from 1717 was chamber-musician at Dresden, from 1723 was long in the service of Count Kinsky at Prague, visited England again about 1735 and 1745, and lived finally in Italy. He ranked among the best players of the time and his compositions show remarkable originality and force. Wrote 24 violin-sonatas, many quintet-concerti, etc., sonatas for violin and flute, 3 operas, 2 cantatas, etc. *G.*

Verbonnet, Jean. See Ghiselin.

Verbrugghen, Henri (Brussels, 1874). Eminent Belgian violinist, trained at the Brussels Conservatory, from 1893 playing in the new Scottish Orchestra at Glasgow, in 1903 becoming concertmaster and assistant-conductor, besides following Cowen as conductor of the Choral Union in 1911. During this period he also served at times as player in the Lamoureux Orchestra at Paris (1894–95), as concertmaster at summer-concerts at Llandudno (1895–97) and also at Colwyn (1898–1902) and as concertmaster for the Queen's Hall concerts in London (1902–05). In 1914 he arranged a Beethoven festival in London, with another in 1915 for works by Bach, Beethoven and Brahms. In 1903 he formed a fine Quartet (with Cullen, Nichols and Messeas). In 1915 he moved to Sydney (N. S. W.), to take charge of the State Conservatory. His Quartet accompanied him to Australia and assisted at the Conservatory and in annual series of chamber-concerts. In 1918 he visited America and in 1923 succeeded Oberhoffer as conductor of the Minneapolis Symphony Orchestra.

Verdelot, Philippe. 16th C. *G.*

Verdi, Giuseppe (n. Busseto, [Oct. 10] 1813–1901 [Jan. 27], Milan). Distinguished Italian composer, one of the chief opera-writers of modern times. Of very humble origin, his precocious musical gifts had at first small opportunity, but he gained useful instruction from the village-organist (whom he succeeded when

but ten) and from Provesi, organist at Busseto and director of the choral society there. As protégé of Barezzi and other friends at Busseto, in 1831 he went to Milan, where he was not accepted as a student at the Conservatory, but had lessons from Lavigna, the cembalist at La Scala. Since 1826 he had been diligently at work in various kinds of composition and now undertook orchestral writing on a large scale. In 1833 Provesi died and Verdi returned to Busseto as director of the choral society, in 1836 marrying the daughter of his patron Barezzi and pushing on in composition to a full opera. In 1838 he moved to Milan, where this opera (*Oberto*) was given with success in 1839, followed by further commissions from Merelli, the director at La Scala. The first work undertaken was a failure and at the same time he lost both his wife and his two children, so that for a time he was in despair. Merelli, however, finally induced him to resume composition and in 1842 his *Nabucco* opened the long series of his striking triumphs. In *I Lombardi* and *Ernani* (1843–44) he not only further demonstrated his dramatic genius, but struck the note of national patriotism that at once endeared him to the Italian public and roused the opposition of the Austrian officials. Now everywhere in demand, he produced a series of clever, but not significant works, completing what constitutes his first period.

In 1851–53 his second period opened with the brilliant *Rigoletto*, *Il Trovatore* and *La Traviata*, all of which soon achieved international success, placing him at the head of Italian dramatic writers. But, again, these were followed by others, most of which do not rise to the same height of inspiration, though they contain signs of a constant advance in technical mastery, especially in the treatment of the orchestra.

His third period was marked by but few works, but all of superlative value. They include *Aida*, the Manzoni Requiem, *Otello* and *Falstaff*, the last written when he was nearly eighty. His creative activity thus continued more than a half-century and, as his final efforts were by far his strongest, his exhibition of sustained advance stands unsurpassed in music-history. It is true that his last two operas rest on texts by Boito much superior to most librettos. But the entire musical texture has a brilliant energy all his own. This vigor is often attributed to his coming under Wagner's influence, though none of Wagner's theories, methods or idioms was directly adopted by Verdi, except the general emphasis on the orchestra as a chief vehicle of expression.

His personality was notably independent, modest and wholesome. He hated artificiality and hypocrisy. To the ardor of his race he united decided intellectual acumen and studiousness, with large resources of imagination and of constructive judgment. His abundant flow of melody was vivified by fresh devices of rhythm and harmony and energized by a steadily growing command of counterpoint and instrumentation. Through all his best work ran a virility and verve that are often thrilling and not seldom a nobility of conception that challenges admiration. It is not strange that as both man and artist he has been idolized in Italy and that his fame has become world-wide.

The list of his works comprises

Operas—*Oberto, Conte di S. Bonifacio*, 1839, *Un Giorno di Regno*, 1840 (also as *Il Finto Stanislao*), *Nabucodonosor*, 1842, *I Lombardi alla Prima Crociata*, 1843 (later rearranged as *Jérusalem*, 1847, and also as *Giselda*, 1851), *Ernani*, 1844, *I Due Foscari*, 1844, *Giovanna d'Arco*, 1845, *Alzira*, 1845, *Attila*, 1846, *Macbeth*, 1847, *I Masnadieri*, 1847, *Il Corsaro*, 1848, *La Battaglia di Legnano*, 1849 (later as *L'Assedio d'Arlem*), *Luisa Miller*, 1849, *Stiffelio*, 1850 (later as *Guglielmo Welingrode* and, with new text, as *Aroldo*, 1857), *Rigoletto*, 1851 (later also as *Viscardello, Clara di Pert* and *Lionello*), *Il Trovatore*, 1853, *La Traviata* 1853 (later also as *Violetta*), *Les Vêpres Siciliennes* 1855 (later also as *Giovanna di Guzman*), *Simone Boccanegra*, 1857, *Un Ballo in Maschera*, 1859, *La Forza del Destino*, 1862, *Don Carlos*, 1867, *Aida*, 1871, *Otello*, 1887, *Falstaff*, 1893.

Inno delle Nazioni, 1862 (London Exhibition).

Church-music—Messa da Requiem, 1874 (in memory of the poet Alessandro Manzoni); Pater Noster, 1880; Ave Maria, 1880; 4 *Pezzi Sacri* (Ave Maria, Stabat Mater, Laudi alla Vergine Maria, Te Deum, the first and third *a cappella*), 1898; several other works (early), including a mass, a Stabat Mater, 3 Tantum ergos, etc.).

Other choral works—choruses for Manzoni's tragedies; *Il Cinque Maggio* (cantata).

For orchestra or band—2 symphonies; several marches.

2 sets of 6 *Romanze*; other songs; duets; terzets; arias; etc.

In 1849 he took for his second wife the soprano Giuseppina Strepponi. He bought the villa S. Agata, near Busseto, for his summer residence, but usually spent the winters at Genoa. When his second wife died (1897) he founded in her memory a Casa di Riposo Pei Musicisti at Milan (opened in 1899), which he richly endowed. Here there is a Verdi Museum and a large concert-hall, and here he was buried.

Verdi naturally received a great number of honors and decorations, including an offer from the king of Italy of the title Marchese di Busseto, which he was too good a democrat to accept.

Memoirs by Pougin, 1881, Hanslick, 1885, Prince Valori, 1894, Parodi, 1895, Crowest, 1897, Monaldi, 1899, Perinello, 1899, Cavarretta, 1899, Basso, 1901, Checchi, 1901, Boni, 1901 (2d ed. 1913), Colonna, 1902, Sorge, 1904, Voss, 1904, Garibaldi, 1904, Visetti, 1905, Bragagnolo and Bettazzi, 1905, d'Angeli, 1910 (2d ed. 1912), Bellaigue, 1911, Lottici, 1913, Righetti, 1913, Mackenzie, 1913, Chop, 1913, Roncaglia, 1914, and Neisser, 1914, besides many critiques and articles. One issue of the *Rivista Musicale* in 1901 was entirely given to articles about him and his works. *G.*

Verdonck, Cornelius (1564–1625). 16th C. *G.*

Vere, Clementine Duchêne de. French operatic soprano (father Belgian, mother English), born at Paris, trained there and by Mme. Albertini-Baucardé, appearing in Florence when sixteen and soon becoming known in Italy, France, Spain, Mexico, Germany, England and Aus-

tralia as competent both in opera and concert. In 1892 she married the conductor Sapio in New York and in 1897 sang at the Metropolitan. Later she was with the Moody-Manners Opera Company in England. Since 1914 she has taught in New York. *A.*

Verhey, Theodoor H. H. (Rotterdam, 1848). Dutch composer, pupil of the Hague Conservatory and of Bargiel, since about 1870 teaching at Rotterdam. Has written the operas *Eine Johannisfeier auf Amrom*, 1880, *Imilda*, 1885, and *König Arpad*, 1888, the choral ballad *Der Ritter von den Kränzen*, a Requiem, a Te Deum, concertos for violin, for flute (2) and for clarinet, a quintet for piano and wood-wind, a violin-sonata, etc.

Verhulst, Johannes [Jean] Josephus Herman (The Hague, 1816–1891, do.). Eminent Dutch conductor and composer, pupil of the Hague Conservatory and of Jos. Klein and Mendelssohn, in 1838–42 conductor of the Euterpe in Leipzig and from 1842 holding the position of court-director at The Hague, but from 1848 also serving as conductor for the Maatschappij there, at Rotterdam and at Amsterdam. At Amsterdam he also led the Felix Meritis and the Cecilia, as well as the Diligentia at The Hague (from 1860). For over thirty years from 1850 he was the chief director of many festivals in Holland, retiring in 1886. Wrote a symphony, 3 overtures, the intermezzo *Gruss aus der Ferne*, 3 string-quartets, *Clemens est Dominus* for double chorus and orchestra, 4 masses, Psalms 84 and 145, a Requiem, a Te Deum, 7 festival cantatas and many effective choruses. He was intimate with Schumann and the latter dedicated his *Ouvertüre, Scherzo und Finale* (op. 52) to him. *G.*

Vernier, Jean Aimé (Paris, 1769– ?). French harpist, from 1795 employed at the Opéra-Comique in Paris and in 1813–38 at the Opéra. Wrote a quartet for harp, piano, oboe and horn, trios for harp, flute and 'cello, sonatas for harp solo and for harp and violin, harp-duets, many pieces for harp and the opera *La Jolie Gouvernante*, 1798.

Véron, Louis Désiré (Paris, 1798–1867, do.). French journalist, in 1831–36 director of the Paris Opéra, under whose management Meyerbeer's *Robert* (1831), Cherubini's *Ali Baba* (1833) and Halévy's *Juive* (1835) were produced. *G.*

Verstovsky, Alexiey Nikolaievitch (n. Tambov, 1799–1862, Moscow). Popular Russian composer, pupil of Field, Steibelt and others at Petrograd, beginning to produce light stage-works in 1819 and becoming in 1824 theater-inspector at Moscow and in 1842 general manager. Though counted Glinka's chief predecessor, he remained more of a talented amateur than a constructive artist. Wrote the operas *Pan Tvardovsky*, 1828, *Vadim*, 1832, *Askold's Grave*, 1835 (still given), *Homesickness*, 1835, *The Boundary Vale*, 1841, and *Gromoboi*, 1858, over 20 operettas and vaudevilles, many scenas and music for plays, etc. Memoir by Findeisen, 1896–97 (in *Theater Year-Book*), and see *Russ. Mus. Gaz.* 1899. *G.*

Vesque von Püttlingen, Johann (Opole, 1803–1883, Vienna), of Belgian ancestry. Polish lawyer, pianist and composer, pupil of Moscheles and Sechter, under the pen-name of 'J. Hoven' writing the operas *Turandot*, 1838, *Johanna d'Arc*, 1840, *Liebeszauber*, 1845, *Ein Abenteuer Karls II*, 1850, *Der lustige Rath*, 1852, and *Lips Tellian*, 1854. Author of *Das musikal. Autorrecht*, 1865. He had a wide acquaintance with prominent musicians, including Mendelssohn, Schumann, Berlioz and Liszt. Memoirs (anonymous), 1887, and by Hanslick, 1888 (in *Musikal. Skizzenbuch*). *G.*

Vessella, Alessandro (Piedemonte d'Alife, 1860). Italian bandmaster, in 1885 Pezzini's successor as head of the Banda Communale in Rome and influential in improving band-music throughout Italy, besides teaching at the Liceo Musicale. Author of a manual of band-instrumentation. He retired in 1921.

Vestris, Lucia Elizabeth, née Bartolozzi (London, 1797–1856, do.), of Italian descent. Popular English stage-contralto, pupil of Corri, from 1815 a favorite in London and Paris, with several visits to Dublin. She had a fine voice and charming presence, but lacked the finish of a great artist, though appearing in many works by Rossini, at the première of Weber's *Oberon*, etc. For a short time from 1813 she was the wife of the dancer Vestris and from 1838 of Charles Mathews, with whom she was associated as manager of the Olympic, Covent Garden and the Lyceum. *G.*

Vetter, Andreas Nikolaus (1666–1710). 17th C.

Viadana, Ludovico da [Grossi] (1564–1645). 16th C. *G.*

Vianesi, Auguste Charles Léonard François (Leghorn, 1837–1908, New York). Able Italian conductor, trained in Italy and at Paris, from 1859 variously employed in directing Italian operas at London, New York, Petrograd, Moscow, Vienna, Madrid and many other places, including twelve years at Covent Garden (London). In 1883–84 and '91–92 he was at the Metropolitan, New York, and from 1887 succeeded Altès at the Paris Opéra. *G.*

Viardot-Garcia, Michelle Ferdinande Pauline (Paris, 1821–1910, do.). Eminent French operatic mezzo-soprano, daughter of Manuel del Popolo Garcia, pupil of her parents, Vega, Reicha, Meysenberg and Liszt. She first appeared in concert in 1837 at Brussels and in opera in 1839 at London, then being engaged for the Italiens in Paris by the manager Viardot (1800–1883), whom she soon married and with whom she later toured throughout Europe, everywhere securing recognition as an artist of the highest rank. She sang at the premières of Meyerbeer's *Prophète* (1849) and of Gounod's *Sapho* (1851), as well as at the revivals of Gluck's *Orphée* and *Alceste* (1859, '61). In 1863 she retired from the stage, living first at Baden-

Baden and after 1871 at Paris or Bourgival. For some years she taught at the Paris Conservatory, forming many noted pupils. Wrote the short operas *Le Dernier Sorcier*, 1869, *L'Ogre*, *Cendrillon* and *Trop de Femmes* (all given at her private theater at Baden-Baden), about 60 songs, some violin-pieces and a vocal method. She made a notable collection of autograph-scores. To her Schumann dedicated his *Liederkreis* (op. 24). Of her four children, **Louise Pauline Marie** (1841–1918), wife of the Consul-General Héritte, was known as teacher at Petrograd, Frankfort, Berlin and Heidelberg and as composer of the opera *Lindora*, 1879, the choral work *Le Feu du Ciel*, cantatas, 2 piano-quartets, etc., and **Paul** (b. 1857) is both violinist and conductor, writing a piano-trio, 2 violin-sonatas, various pieces for violin, for 'cello, and for other instruments and also a *Histoire de la Musique*, 1905, a report on Scandinavian music (1908) and *Souvenirs d'un Artiste*, 1910. Two other daughters became fine concert-singers. Memoirs by La Mara, 1882, and Torrigi, with letters edited by Kaminski (1907). See also letters to Rietz in *Mus. Quarterly*, 1915. *G.*

Vicentino, Nicola (1511–1572). 16th C. *G.*

Victoria [Vittoria], Luis Tomas de (?1540–1613?). 16th C. *G.*

Vidal, Louis Antoine (Rouen, 1820–1891, Paris). French 'cellist, pupil of Franchomme, author of the valuable *Les Instruments d'Archet*, 3 vols. 1876–78, and *La Lutherie et les Luthiers*, 1889. *G.*

Vidal, Paul Antonin (Toulouse, 1863). French conductor and composer, trained at the Paris Conservatory (Prix de Rome, 1883), soon beginning varied forms of dramatic work, for a time conductor of the Sunday concerts at the Opéra, in 1896 becoming concertmaster and in 1906 conductor. Has written the operas *Guernica*, 1895, *La Reine Fiammette*, 1898, *La Burgonde*, 1898, and *Ramses*, 1908, the ballet *La Maladetta*, 1893, 3 pantomimes, the fantasy *Eros*, 1892, the mystery *La Dévotion à St.-André*, 1894, the operetta *Le Mariage d' Yvette*, 1893, music for two plays, the scena *Le Gladiateur*, choral works, the orchestral suite *Les Mystères d'Eleusis*, etc. *G, A.*

Vieira, Ernesto. Author of *Diccionario Biographico de Musicos Portuguezes*, 2 vols. 1900.

Vierdank, Johann. 17th C.

Vierling, Georg (Frankenthal, 1820–1901, Wiesbaden). Rhenish organist, conductor and composer, pupil of his father, Neeb, Rinck and Marx, from 1847 was at the Oberkirche in Frankfort-on-Oder and conductor of the Singakademie, in 1852–53 leader of the Mayence Liedertafel and then in Berlin, where he founded the Bach-Verein, which he conducted for six years, besides directing concerts at Potsdam and also at Frankfort-on-Oder. In 1882 he gained the title of royal professor and soon after gave up his public positions. Wrote the choral works *Hero und Leander*, *Zur Weinlese*, *Der Raub der Sabiner-Aninen*, *laríchs Tod* and *Konstantin*, Psalm 100, 2 *Zechkantaten*, many choruses and part-songs, a symphony, the overtures *Im Frühling*, *The Tempest*, *Maria Stuart*, *Die Hermannsschlacht*, and *Die Hexe*, a *Capriccio* for piano and orchestra, 2 string-quartets, a piano-trio, various *Phantasiestücke* for violin or 'cello with orchestra or piano, piano- and organ-pieces, etc. *G.*

Vierling, Johann Gottfried (n. Meiningen, 1750–1813, Schmalkalden). Important Saxon organist, pupil of Tischer, K. P. E. Bach and Kirnberger, from about 1785 Tischer's successor as town- and castle-organist at Schmalkalden. Wrote several sets of organ-pieces, 2 cantata-cycles for the church-year, a piano-quartet, 2 piano-trios, 6 piano-sonatas, a *Choralbuch*, 1789, and text-books.

Vierne, Louis Victor Jules (Poitiers, 1870). Eminent French organist, trained by Franck and Widor at the Paris Conservatory, since 1900 organist at Notre-Dame and also teacher at the Schola Cantorum. He has made extensive concert-tours throughout Europe and in England. Has written a symphony, 4 organ-symphonies, a string-quartet, sonatas for violin and for 'cello, pieces for viola, for oboe and for harp, many organ-pieces, a piano-suite (partly also arranged for orchestra), piano-preludes, nocturnes and other piano-pieces, a Messe Solennelle and other choir-music, the choral legend *Praxinoe*, 3 poems for voice and orchestra, many songs, etc. *A.*

Vietinghoff-Scheel, Boris Alexandrovitch (1829–1901, Petrograd). Russian composer, self-taught except for piano-lessons from his mother. Wrote the operas *Mazeppa*, 1859, *Judith*, 1884 (in concert), *The Demon*, 1885, *Tamara*, 1886, and *Juan de Tenorio*, 1888, besides the unfinished *Maria Stuart* and *Heliodora*, the ballets *The Tulip of Harlem* and *Zodushka*, the orchestral sketches *Don Quichotte* and *Les Djinns*, etc.

Vieuxtemps, Henri (Verviers, 1820–1881, in Algiers). Eminent Belgian violinist, pupil of his father, Lecloux, De Bériot, Sechter and Reicha, entering on a tour when but eight, appearing at Paris at ten and, except in 1846–52, when he was court-soloist at Petrograd and teacher at the Conservatory, almost incessantly on tour in Europe and America (1857, with Thalberg, and 1870, with Nilsson and Krebs). From 1871 he was professor at the Brussels Conservatory and in 1873 had a paralytic stroke, which ended his public career, though not at once his teaching. He is commonly ranked with De Bériot as representing the finest qualities of the French school of playing. As composer, he often attains great beauty of sentiment and dignity of style, though his works are unequal. In 1844 he married the pianist Josephine Eder (1815–1868). Wrote 6 violin-concertos, a violin-sonata, several fantasias (some with orchestra), a violin-suite, striking operatic transcriptions, 2 'cello-concertos, a sonata for viola or 'cello, a duo for violin and 'cello (with Servais), 3 cadenzas for Beethoven's violin-concerto, an overture on the Belgian national hymn, etc. Memoirs by

Kufferath, 1882, and Radoux, 1891. His brothers **Jean** (1828–1901) and **Jules** (1832–1896) were respectively pianist at Brussels and 'cellist in England. *G.*

Vila, Luis Ferrán and **Pedro Alberto** (1517–1582). 16th C.

Vilbac, Alphonse Charles Renaud de (Montpellier, 1829–1884, Paris). Gifted French pianist and organist, trained at the Paris Conservatory (Prix de Rome, 1844), best known as organist at the new church of St.-Eugène in 1856–71 and as composer of many graceful piano-pieces and transcriptions, besides 2 comic operettas (1857–58). *G.*

Vilim, Joseph Alois (Chicago, 1861). American violinist, graduate of the Prague Conservatory in 1883, from 1884 teaching at the Chicago Musical College, from 1887 at the American Conservatory, from 1899 at his own school and since 1918 at Coronado, Cal. Author of a textbook on advanced technique. *A.*

Villanis, Angelo (Turin, 1821–1865, Asti). Italian composer of 9 operas (1849–65) for Turin, Venice and Milan, including *Alina*, 1852, *Una Notte di Festa*, 1859, etc.

Villanis, Luigi Alberto (n. Turin, 1863–1906, Pesaro). Eminent Italian writer, at first trained as a lawyer (degree in 1887), but also pupil in music of Thermignon and Cravero, from about 1890 writing on topics in musical history and æsthetics in the *Gazzetta Musicale* (Milan) and other journals and at times lecturing at the Turin Liceo (1891–92) and the University (1894–96), besides in 1898 serving as secretary of the music-section of the Turin Exposition and in 1901 giving the memorial address at the Cimarosa centenary. In 1905 he went to the Liceo Rossini in Pesaro as lecturer and librarian. Author of the historical studies *L'Arte del Clavicembalo*, 1901, *L'Arte del Pianoforte in Italia* [Clementi to Sgambati], 1907, *Une Chanson Française au XVI^e Siècle*, 1902, *Un Compositore Ignoto alla Corte dei Duchi di Savoia*, 1903, brief summaries of musical bibliography (1906) and paleography, and the psychological essays *L'Estetica e la Psiche Moderna nella Musica Contemporanea*, 1895, *Come si Senti e come si Dovrebbe Sentire la Musica*, 1896, *Lo Spirito Moderno nella Musica*, 1903, *Saggio di Psicologia della Compagna*, 1905, etc. Also wrote the text for Bossi's *Paradiso Perduto* (1903) and other poems, besides a string-quartet.

Villar, Rogelio (Leon, 1873). Spanish critic and composer of orchestral works, 2 string-quartets, several violin-sonatas, piano-pieces and songs. Author of a dictionary of Spanish composers and conductors, essays on school-music, æsthetics, criticism, etc., and (till 1917) editor of the notable *Revista Musical Hispano-Americana*.

Villarosa, Marchese di [Carlantonio de Rosa] (Naples, 1762–1847, do.). From 1823 royal historian at Naples, author of *Memorie dei Compositori di Musica del Regno di Napoli*, 1840, and a life of Pergolesi (1831, 2d ed. 1841). *G.*

Villars, François de (Île Bourbon, 1825–1879, Paris). French critic for the Paris *L'Art Musical* and *L'Europe*, author of studies on *La Serva Padrona* (1863), the brothers Ricci (1866) and the two *Iphigénies* of Gluck (1868).

Villebois, Konstantin Petrovitch (Petrograd, 1817–1882, Warsaw). Russian army-officer, somewhat expert in music, writing 3 operas, including *Natasha*, 1861, many popular songs, some piano-pieces and 2 collections of folk-songs.

Villoing, Alexander Ivanovitch (Petrograd, 1808–1878, do.). From about 1830 the leading piano-teacher at Moscow, where from 1837 he became the master of Rubinstein, whom he took to Paris in 1840 (see *Russkaya Starina*, 1890). Wrote a piano-concerto and various pieces, besides an able method.

Villoing, Vassily Yulievitch (Moscow, 1850), nephew of the above. Russian teacher, trained by his uncle and at the Moscow Conservatory, from about 1880 settled at Nijni-Novgorod, becoming head of the branch of the Imperial Musical Society there. Wrote the children's opera *Prince Lelio* and various instrumental pieces, with an elementary text-book in harmony (1900).

Villoteau, Guillaume André (Bellême, 1759–1839, Tours). French singer, trained as choir-boy at Le Mans Cathedral, later at Notre-Dame in Paris and at the Opéra, where he became one of the trainers. Study at the Sorbonne led to his being sent with Napoleon to Egypt in 1798 as member of the scientific corps, embodying his notes on ancient and modern music in the Orient in 4 essays in the *Description de l'Egypte* (1809–26). He also wrote an essay seeking to explain music as a form of language (1807). His oriental studies opened up a field of research later much further developed. *G.*

Vincent, Alexandre Joseph Hydulphe (Hesdin, 1797–1868, Paris). French mathematician and librarian, from 1845 writing many essays on Greek music, especially to show that it was based on a use of practical harmony.

Vincent, Charles John (Houghton-le-Spring, 1852), brother of the following. English organist, pupil of his father, Armes and the Leipzig Conservatory, in 1869–76 at Monkwearmouth, from 1877 at Tavistock and Kelly College and in 1882–92 at Christ Church, Hampstead (London), then becoming examiner for Trinity College (with trips to South Africa in 1893 and to Australia in 1897) and editor of *The Organist and Choirmaster*. Has written the oratorio *Ruth*, 1886, the cantatas *The Day of Rest* and *The Crowning of the Wheat*, a choral fugue a 8, cantatas for women's voices, the overture *The Storm*, pieces for organ, for piano and for violin and several text-books. Mus.D. of Oxford Univ. in 1885. His brother **George Frederick** (b. 1855), trained at Leipzig, is also a well-known organist, from 1882 at Sunderland and since 1900 at St. Michael's (Cornhill) in London, writing the cantata *Sir Humphrey Gilbert*, operettas, organ- and piano-pieces, etc.

Vincent [Winzenhörlein], Heinrich Joseph (n. Würzburg, 1819–1901, Vienna). Bavarian operatic tenor and choral conductor at Vienna (from 1847), Halle and Würzburg, from 1872 at Czernowitz and later at Vienna. He was a strong advocate of the 12-tone system of harmony (several essays, 1860–1900). Wrote the operas *Die Bettlerin*, 1864, and *König Murat*, 1870, operettas and songs.

Vincent, Henry Bethuel (Denver, Colo. 1872). American organist, pupil of Sherwood, Paur and Widor, for many years teacher and organist at Erie, Pa., leader of choral societies there and at Conneaut, O., and organist for the Chautauqua Institution (Chautauqua, N. Y.). Has written the opera *Esperanza*, 1906, the oratorio *The Prodigal Son*, 1901, 2 operettas, anthems, organ-pieces and about 50 songs (including the cycle *The Garden of Kama*).

Vinci, Leonardo (Strongoli, 1690–1730, Naples). Italian (Calabrian) composer, pupil of Greco, at first in the service of Prince Sansovero and from 1725 one of the maestri at the Royal Chapel in Naples. Wrote about 40 operas (from 1719), including especially *Ifigenia in Tauride* and *Astianatte*, both 1725, 2 oratorios, cantatas, masses, motets, etc. He was one of the early users of the developed aria da capo. *G.*

Vinci, Pietro (1540– ?). 16th C.

Vinée, Anselme. French composer of the orchestral suites *Paysage* and *Bretagne*, a prize-sextet for piano and wind, a prize-serenade for piano (or harp), flute and English horn (or oboe), a *Lamento* for 'cello and orchestra, sonatas for violin (one solo), for 'cello and for clarinet, duets for violins or for violin and 'cello, trumpet-variations, songs, etc. Author of two text-books in harmony (1901, '10). He was a pupil of Guiraud.

Vinogradsky, Alexander Nikolaievitch (Kiev, 1854). Able Russian conductor, pupil of the Petrograd Conservatory, in 1884–86 director of the Saratov Music School and since 1889 head of the branch of the Imperial Musical Society at Kiev and conductor of the symphony-concerts, besides often leading concerts elsewhere in Russia and at Paris (1894, '96), Vienna, Berlin and Antwerp. Has written the symphonic poem *La Nonne*, an *Air Finnois* for violin and orchestra, 2 string-quartets, a violin-sonata, etc.

Viola, Alfonso della. 16th C.

Viole, Rudolf (n. Mansfeld, 1825–1867, Berlin). Saxon pianist, pupil of Liszt, from about 1850 teaching in Berlin. Wrote 11 piano-sonatas, *Die Musikal. Gartenlaube* (100 études, edited by Liszt), *Caprice Héroïque*, *Poésies Lyriques*, etc.

Viotta, Henri (Amsterdam, 1848). Able Dutch conductor, teacher and writer, originally a lawyer (in practice till 1883), pupil in music of his father, Smit, Hol and the Cologne Conservatory, from 1883 founder and leader of the Wagner Society at Amsterdam and later of the Excelsior and the Cæcilia, besides in 1889–95 editing the *Maandblad voor Musiek* and writing for other papers, in 1896–1917 Nicolai's successor as director of the Hague Conservatory, conductor of the Residentie-Orkest and editor of *Cæcilia*, and then retiring. Author of an important *Lexicon der Toonkunst*, 3 vols. 1889, *Onze Hedendaagsche Toonkunstenaars*, 1896 (2d ed. 1901), and *Het Auteursrecht van der Componist*, 1877. Has also written orchestral and choral works.

Viotti, Giovanni Battista (n. Crescentino, 1753–1824, London). Distinguished Italian violinist, at first mostly self-taught and at thirteen, as protégé of a nobleman in Turin, pupil of Pugnani. In 1770, with Pugnani at the outset, he began an extensive tour to Geneva, Dresden, Berlin, Warsaw, Petrograd and finally Paris (1782), where he remained for ten years, for a time giving many concerts, then engaged as musician to Marie Antoinette and conductor for Prince de Soubise, and in 1789 (with Léonard) in charge of the Théâtre de Monsieur. Driven out by the Revolution, he moved to London, resuming public playing and soon succeeding W. Cramer as concertmaster at the Opera, but in 1798–1801, under suspicion of political intrigue, was forced to retire to a small town near Hamburg. On returning to London he took up the wine-business, with disastrous financial results. He kept up some artistic activity and often visited Paris, where his genius was especially admired by Baillot. In 1818 he moved to Paris and in 1819–22 was director of the Opera, a post just then of peculiar difficulty and which brought him neither satisfaction nor honor. In spite of his business misfortunes, he fully established himself as the greatest player of his time and also as one of the foremost composers for his instrument. With him begins the treatment of the concerto on the fullest scale. He is often called ' the father of modern violin-playing.' Wrote 29 concertos, 2 concertantes for two violins, 21 string-quartets, 21 trios (violins and viola), over 50 duos, 18 sonatas, 3 divertissements and a piano-sonata. Memoirs by Fayolle, 1810, Baillot, 1825, Miel, 1827, and Pougin, 1888. *G.*

Virdung, Sebastian. 16th C. *G.*

Visetti, Alberto Antonio (Spalato, 1846). Italian-Dalmatian pianist and vocal teacher, pupil of the Milan Conservatory, for a time engaged in dramatic work at Nice and Paris (where the score of an opera, on a text by Dumas, was destroyed under the Commune) and since 1871 in London as teacher at various institutions, notably the Royal College and the Guildhall School. In1878–90 he was also conductor of the Philharmonic Society at Bath. In 1880 he received the order of the Crown of Italy. Has written a cantata, songs and piano-pieces. Author of a life of Verdi (1905), a history of singing and translations of works by Hullah and Hueffer. *G.*

Vitali, Filippo. 17th C. *G.*

Vitali, Giovanni Battista (?1644–1692). 17th C. *G.*

Vitali, Tommaso Antonio. 17th C. *G.*

Vitry, Philippe de. 14th C.

Vittadini, Franco (Pavia, 1884). Gifted Italian composer of the operas *Il Mare di Tiberiade* (not given, though accepted by Sonzogno), *Anima Allegra*, 1921, and *Sirenetta*, besides orchestral and church-music. His training was at the Milan Conservatory and he is choirmaster at Varese.

Vittori, Loreto (1604–1670). 17th C.

Vittoria. See Victoria.

Vivaldi, Antonio (Venice, ?1680–1743, do.). Noted Italian violinist and composer, probably pupil of his father (a violinist at St. Mark's), early becoming a priest (later with the title of abbate), for a time in the court-band at Darmstadt and from 1713 director of the Conservatorio della Pietà in Venice. He was an expert virtuoso and many of his works emphasize display, but he also had decided originality and power in form and treatment, so that 16 of his concertos were used by J. S. Bach as the basis for extended fresh development and many have been taken for study otherwise. Wrote in all nearly 150 concertos for violin, of which 35 are noted, 6 quintets for flute, violin, viola, 'cello and organ-bass, 12 trios (violins and 'cello), 18 violin-sonatas, nearly 40 operas (from 1713), mostly for Venice, many cantatas, arias, etc. On his instrumental style, see Schering, *Gesch. d. Instrumental-Konzerts*, 1905. *G.*

Vivell, Cölestin (Wolfach, 1846). Badenese Benedictine, from about 1870 at Beuron, from 1875 at Maredsous (Belgium) and since 1883 at Seckau (Styria), author of several works on Gregorian music (from 1904), including indexes of medieval tractates.

Vives, Amedeo. Spanish composer of the operas *Artus*, 1897, *Don Lucas de Cigarral*, 1899, and *Euda d' Uriach*, 1900, and about 30 zarzuelas.

Vivier, Albert Joseph (Huy, 1816–1903, Brussels). Belgian theorist, pupil of the Brussels Conservatory, writing the opera *Padilla le Tavernier*, 1857, and a notable *Traité Complet d' Harmonie*, 1862 (many later eds.), containing a useful discussion of secondary chords, besides acoustical and other essays.

Vivier, Eugène Léon (Ajaccio, 1821–1900, Nice). Famous Corsican hornist, pupil of J. F. Gallay, long engaged at the Italiens and the Opéra in Paris, besides making many wide tours as soloist. He managed in some unexplained way to produce two, three and even four tones simultaneously, so as to secure harmonic effects. Memoir by Limouzin, 1900. *G.*

Vix, Geneviève (in Brittany, 1887). Talented French operatic soprano, trained at the Paris Conservatory, from 1909 engaged at the Opéra there, at Madrid and at Buenos Aires, in 1917–18 appearing with the Chicago Opera Company. In 1918 she married the Russian banker Narishkin. *A.*

Vizentini, Louis Albert (Paris, 1841–1906, do.). French violinist, conductor and impresario, pupil of the Brussels and Paris Conservatories, from 1861 soloist at the Lyrique in Paris and under Pasdeloup and critic for *Figaro*, from 1866 conductor at various theaters in Paris and London, in 1879–89 manager of the Imperial Theater in Petrograd and for one season also conductor of orchestral concerts at Pavlovsk, then again in Parisian theaters, for some years director of the Opera at Lyons and finally manager of the Opéra-Comique in Paris. Wrote a ballet, 2 operettas, orchestral pieces, songs and various essays.

Vleeshouwer, Albert de (Antwerp, 1863). Belgian composer of the operas *L'École des Pères*, 1892, and *Zryni*, 1895, the symphonic poem *De Wilde Jager* and other orchestral pieces.

Vockner, Josef (Ebensee, 1842–1906, Vienna). Austrian organist, pupil of Bruckner, long teacher at the Vienna Conservatory, writing the oratorio *Das jüngste Gericht*, a piano-quartet, a violin-sonata, organ-fugues and pieces, etc.

Vogel, Adolf Bernhard (Plauen, 1847–1898, Leipzig). Saxon editor and writer, trained at Leipzig University and Conservatory, from about 1870 contributor to the Leipzig *Nachrichten*, *Tageblatt* and *Neue Zeitschrift*, besides editing the *Deutsche Liederhalle* in 1885. Author of brochures on Volkmann (1875), Liszt, Wagner (1883) Von Bülow (1887), Brahms and Koczalski (1896), on *Schumanns Klavierton-poesie*, 1887, and on the Leipzig Conservatory, 1888 (with Kipke). Wrote also the drama *Die Brüder*, symphonic poems and other orchestral pieces, choruses, songs, etc.

Vogel, Charles Louis Adolphe (Lille, 1808–1892, Paris). Grandson of Joh. Christoph below. French violinist and composer, pupil of the Paris Conservatory. Wrote 7 operas, beginning with *Le Podestat*, 1833, and ending with *La Filleule du Roi*, 1875, symphonies, chamber-works, church-music, piano-pieces and songs (including the revolutionary air *Les Trois Couleurs*, 1830). *G.*

Vogel, Emil (Wriezen, 1859–1908, n. Berlin). Prussian bibliographer, educated at Greifswald and Berlin Universities (Ph.D. 1887), in 1883 sent by the government as assistant to Haberl in Palestrina research in Italy and in 1893–1901 organizer and librarian of the Peters Musical Library at Leipzig, also editing the *Jahrbuch Peters*. Author of monographs on Monteverde (1887) and on Gagliano and his times (1889) and catalogues of music-manuscripts at Wolfenbüttel (1890) and of printed secular vocal music in Italy from the 16-17th centuries (1892).

Vogel, Friedrich Wilhelm Ferdinand (Havelberg, 1807–1892, Bergen). Prussian organist, pupil of Birnbach, from about 1830 on tour as virtuoso, in 1838–41 teacher at Hamburg, from 1845 at the Reformert Kirche in Copenhagen and from 1852 head of the organ-school at Bergen. Wrote organ-preludes, postludes and fugues, a concertino for organ and trombones, a symphony, an overture, an orchestral suite (in canon), chamber-music, choruses and 2 operettas.

Vogel, Johann Christoph (Nuremberg, 1756–1788, Paris). Gifted, but short-lived Bavarian composer, pupil of Riepel, from 1776 a follower of Gluck at Paris. Wrote the operas *La Toison d' Or*, 1786, and *Démophoon*, 1789, 3 symphonies, 2 concertantes for two horns, 1 do. for oboe and bassoon, 3 clarinet-concertos, a bassoon-concerto, 15 quartets (6 for strings and the rest for horn or bassoon with strings), 6 string-trios, clarinet- and bassoon-duets, etc.

Vogel, Wilhelm Moritz (n. Freiburg, 1846). Silesian pianist and choral conductor, trained at the Leipzig Conservatory, from about 1870 organist at the Matthäikirche in Leipzig, teacher at the Töchterschule, conductor of choral clubs and critic, gaining the title of professor in 1914. Has written many organ- and piano-pieces, a piano-method, duets and songs. Author of a *Gesch. d. Musik*, 1900, text-books in harmony and singing and a collection of part-songs for school-use.

Vogeleis, Martin (Erstein, 1861). Alsatian priest and choirmaster, stationed at Zillesheim, Grafenstaden, Behlenheim and Schlettstadt (from 1908), author of the valuable *Quellen u. Bausteine zu einer Gesch. d. Musik u. d. Theaters im Elsass* [to 1800], 1911, and many articles in periodicals and books on music in Alsace, besides editing (with Bronner) a collection of Latin hymns.

Voggenhuber, Vilma von (Pest, 1845–1888, Berlin). Able Hungarian operatic soprano, pupil of Stoll, in 1862–65 engaged at Pest, then heard at Berlin, Hanover, Prague, Stettin, Cologne, Aix, Rotterdam, Bremen and Vienna, and from 1868 regularly employed at Berlin, where she married the bass Krolop.

Vogl, Adolf (Munich, 1873). Bavarian composer of the opera *Maja*, 1908, and songs, besides writing on Wagner's *Tristan* and *Parsifal* (1913,'14).

Vogl, Heinrich (Munich, 1845–1900, do.). Eminent Bavarian operatic tenor, pupil of F. Lachner and Jenk, making his début in 1865 at Munich and then permanently engaged there. He was early conspicuous as an interpreter of Wagner, singing at the premières of *Das Rheingold* and *Die Walküre* (1869, '70) and often at Bayreuth from 1876. His wife, née Theresa Thoma (b. 1845), whom he married in 1868, was also a fine Wagnerian singer, engaged at Munich in 1865–92. He produced the opera *Der Fremdling*, 1899. Memoirs by Pfordten, 1900, and Pottgiesser, 1900 (in *Allgem. Musikzeitung*). *G.*

Vogl, Johann Michael (Steyr, 1768–1840, Vienna). Able Austrian operatic tenor (or baritone), originally trained for the law, but induced by Süssmayer to join his opera-company in 1794 and engaged at the court-opera in Vienna in 1795–1822. From about 1816 he was one of Schubert's best friends and was among the earliest to make the latter's songs known. He continued singing in concert till 1833. *G.*

Vogler, Georg Joseph (Würzburg, 1749–1814, Darmstadt). Noted Bavarian organist, theorist and composer, trained as a priest (gaining the title of abbé) and pupil in music of Martini and Vallotti. From the first his eccentric and restless personality asserted itself, leading him to seek unusual paths of study, to propose radical procedures in teaching and in organ-making and to make himself known far and wide through extensive visits to various parts of Europe. In 1773–75 he was in Italy as student and in some ecclesiastical prominence. In 1775–83 he was in court-service at Mannheim and Munich (from 1780) as chaplain and assistant-director, establishing at Mannheim an ambitious music-school and undertaking large compositions, besides becoming known as a concert-organist. From this time he was for more than twenty years much occupied in an extraordinary series of travels, though in 1786–99 nominally court-director at Stockholm, where he started another music-school. His tours included France, England, Spain, Portugal, Holland, Scandinavia and Russia, as well as Greece, North Africa and perhaps Asia Minor and even Greenland. During this period he posed much as an expert in organ-construction, urging several ' simplifications ' or improvements (doing away with many large pipes by employing combination-tones from smaller ones, discarding many mutation-stops, rearranging the pipes on the wind-chests and introducing free-reed stops). His enthusiasm over free-reeds (somehow connected with the advent of the Chinese cheng in Russia) had much to do with the rise of the making of reed-organs in France about 1810. He also constantly appeared as organ-virtuoso, combining unexampled facility in contrapuntal interpretation and improvisation with many claptrap devices to attract popular attention. He declaimed against pedantic methods of teaching and in general took the position of an iconoclast. He thus became everywhere conspicuous, but also encountered hostility and ridicule. After 1807 he settled at Darmstadt as court-director and established still another music-school, among his pupils being Weber and Meyerbeer. These and others were doubtless considerably affected by their master's aggressive and revolutionary theories. His literary works include three treatises on composition combined into the *Mannheimer Tonschule*, 1776–78, supplemented by monthly *Betrachtungen*, 1778–81, various practical text-books in Swedish (1795–97) and German (from 1800), handbooks on acoustics and tuning (1800, '07) and books on church-music (1800,'07,'14). His musical works include the operas *Albert III von Bayern*, 1780, *La Kermesse*, 1783, *Castor und Pollux*, 1784, *Eglé*, 1787, *Gustavus Adolphus*, 1792, *Samori*, 1804 and *Der Admiral*, 1810, incidental music for several plays, operettas, ballets, etc., much church-music, including 6 masses, a Requiem, Psalms, motets, canticles and many hymns, 4 symphonies, a piano-concerto, variations for piano and orchestra, a nocturne for piano-quintet, a piano-quartet, 18 piano-trios,

many piano-sonatas, variations and pieces, two programs of national melodies (*Polymelos*) for piano and strings or for organ, over 30 organ-preludes, arrangements of chorales by Bach, etc. Memoirs by Fröhlich, 1845, Künzel, 1867, Pasqué, 1884, Schafhäutl, 1888 (with list of works), Brenet, 1891 (in *Archives Historiques*, etc.), and Simon, 1904. *G.*

Vogrich, Max Wilhelm Karl (Hermannstadt, 1852–1916, New York). Transylvanian pianist and composer, pupil of the Leipzig Conservatory, from 1870 engaged in long tours throughout Europe, in Mexico and South America, in the United States (1878, with Wilhelmj) and in Australia, where he remained in 1882–86. In 1886–1902 he made his home in New York, with several trips to Europe, then in Weimar, in 1908–14 in London and finally again in New York, where he did important editorial work for Schirmer. Wrote the operas *Vanda*, 1875, *King Arthur*, 1893, and *Der Buddha*, 1904 (all to original texts), music for Wildenbruch's *Lieder des Euripides* (1905), the oratorio *The Captivity*, 1884, the scena *The Highland Widow*, the cantatas *The Diver*, 1890, and *The Young King and the Shepherdess*, a mass, many anthems, terzets, duets and songs, 2 symphonies, a piano-concerto, the violin-concerto *E Pur si Muove*, 1913, an Andante and Intermezzo and *Memento Mori*, 1910, both for violin and orchestra, 12 concert-studies for piano, the piano-cycle *Romanzero*, sonatinas, a fugue, an album of 20 dances, old and new, and many other piano-pieces, besides 3 caprices (after Paganini) for violin and editions of Schumann's piano-works, of Clementi's *Gradus*, of modern Russian composers, etc. *A.*

Vogt, Augustus Stephen (Washington, Ont. 1861). Eminent Canadian organist and choral conductor, trained at the New England Conservatory (Boston) and at the Leipzig Conservatory, from 1888 teaching at the Toronto College of Music and from 1892 at the Toronto Conservatory, where since 1913 he has been director, raising it to high rank. In 1888–1906 he was also organist at the Jarvis Street Baptist Church and in 1894–1917 conductor of the new Mendelssohn Choir, which has become famous. Mus.D. of Toronto Univ. in 1907. Has written *a cappella* choruses and a book on piano-technique (1900). *A.*

Vogt, Gustave (Strasburg, 1781–1879, Paris). Able Alsatian oboist, pupil of Sallantin, as early as 1801 playing at the Italiens in Paris and also teaching at the Conservatory. In 1805–07 he was in army-service, at Vienna meeting both Haydn and Beethoven. He then played at the Opéra-Comique and in 1814–34 at the Opéra, as well as in 1814–34 at the Conservatory Concerts, and succeeded Sallantin as professor at the Conservatory in 1814. In 1815–30 he was also in the court-band. In 1825 he visited London. Wrote 4 oboe-concertos, some fantasias, variations, duets, etc., and military music. *G.*

Vogt, Johann [Jean] (n. Liegnitz, 1823–1888, Eberswalde). Silesian pianist, pupil of A. W. Bach, Grell, Hesse and Seidel, in 1850–55 teacher at Petrograd, then on tour, in 1861–65 at Dresden and then at the Stern Conservatory in Berlin except for a sojourn in New York in 1871–73. Wrote the oratorio *Lazarus*, 1858, a string-quintet, a piano-trio, an Andante and Allegro for piano and orchestra, and many piano-pieces.

Vohánka, Rudolf (n. Laun, 1880). Bohemian composer of the oratorio *Johannes Hus*, the melodrama *Petruslegende*, a string-quartet, a piano-quartet, choruses and songs. From 1904 he was in government employ in Vienna, but in 1918 moved to Prague.

Voigt, Henriette, née Kuntze (Leipzig, 1808–1839, do.). Gifted amateur pianist, pupil of L. Berger, who (with her husband) was intimate with Schumann, Mendelssohn, Rochlitz, Hauptmann, Loewe and other leading musicians. To her Schumann inscribed his sonata in G min. (op. 22). See letters edited by Gensel, 1892, 1906. *G.*

Voigt, Johann Georg Hermann (Osterwieck, 1769–1811, Leipzig). Saxon organist, from 1790 at Zeitz and from 1801 in Leipzig, at first at the Peterskirche and then at the Thomaskirche. Wrote orchestral minuets, a viola-concerto, 7 string-quartets, a string-trio, 3 piano-sonatas, etc.

Voigt, Karl (Hamburg, 1808–1879, do.). North German choral conductor, from 1836 Schelble's assistant in the Cäcilienverein at Frankfort, in 1838 his successor and after 1840 the founder and leader of a similar society at Hamburg.

Voigt, Woldemar (Leipzig, 1850). Eminent physicist, from 1875 professor at Königsberg University and since 1883 at Göttingen, where in 1884–1909 he organized and led a Bach-Chor and in 1885–86 also conducted symphony-concerts. He is a specialist on Bach, author of lectures or monographs on his church-music (1881), the St. Matthew Passion and Handel's *Samson* (1885), the cantatas, the Christmas Oratorio (1908), and the Bach Festivals at Duisburg (1910) and Leipzig (1911).

Voigtländer, Gabriel (?1580–1643). 17th C.

Volavy, Marguerite (Brünn, 1886). Gifted Moravian pianist, pupil of the Vienna Conservatory and of Schütt and Leschetizky, in 1902 beginning brilliant tours through Europe (notably in Russia) and since 1914 in America. *A.*

Volbach, Fritz (n. Cologne, 1861). Eminent Rhenish pianist, conductor and composer, trained at the Cologne Conservatory and the Berlin Akademie, with study also at Heidelberg and Bonn Universities (Ph.D. 1899), from 1887 teaching music-history and Gregorian music at the Institut für Kirchenmusik in Berlin and leader of the Klindworth Chorus and the Academic Liedertafel, from 1891 at Mayence, directing the Oratorio and Handel Societies, etc., from 1907 music-director and soon professor at Tübingen University and since 1919 in similar positions at Münster University. He has been active in producing many of Chrysander's re-

dactions of Handel's works, in 1898 was conductor at the congress of the Allgem. Deutscher Musikverein, in 1900 managed the Gutenberg Festival at Mayence and during the World War gave symphony-concerts for soldiers. Has written the comic opera *Die Kunst zu lieben*, 1910, incidental music for the tragedy *König Tulga*, the choral works *Vom Pagen und der Königstochter*, *Festkantate* (Gutenberg Festival), *Raffael*, *Der Troubadour*, *Am Siegfriedbrunnen*, *König Laurins Rosengarten* and *Reigen* (for tenor, women's voices and piano), a symphony, the symphonic poems *Ostern* (with organ), *Es waren zwei Königskinder* and *Alt Heidelberg*, a piano-quintet, (1912), and many arrangements. Author of lives of Handel (1898) and Beethoven (1905), the thesis *Die Praxis d. Handel-Aufführung*, 1900, *Die deutsche Musik im 19. Jahrh.* 1909, *Das moderne Orchester in seiner Entwickelung*, 1910 (2d ed. 1919), *Die Instrumente d. Orchesters*, 1913, a text-book in Gregorian music (1888), analyses for Schlesinger's *Musikführer* and many articles. Sketch by Hagemann in *Monographien moderner Musiker*, 1909. *G, A.*

Volborth, Eugen von (Petrograd, 1854). Russian publicist, living at Baden-Baden, composer of the operas *Ringo*, 1898, *Der Glücksritter*, 1899, *Marienburg*, 1903, and *Die Zaubersaite*, 1904, etc.

Volckland, Alfred (Brunswick, 1841–1905, Basel). North German pianist and conductor, trained at the Leipzig Conservatory, from 1866 court-pianist and then director at Sondershausen, from 1869 conductor of the Euterpe at Leipzig and also founder (with Holstein and Spitta) of the Bach-Verein, and in 1875–1902 director at Basel of the Allgem. Musikgesellschaft, Gesangverein and Liedertafel. Ph.D. of Basel Univ. in 1889.

Volckmar, Wilhelm Valentin (Hersfeld, 1812–1887, Homberg.) Able Hessian organist, educated at Marburg University (Ph.D), from 1835 teacher at the Homberg Seminary and well known as a virtuoso. Wrote several organ-concertos, an organ-symphony, 20 organ-sonatas and many pieces for organ, for piano and for violin, 2 organ-methods and much vocal music, chiefly sacred. Memoir by Gehrig, 1888.

Volkelt, Johannes (Lipnik, 1848). Galician æsthetician, from 1883 professor at Basel University, from 1889 at Würzburg and since 1894 at Leipzig. Author of many treatises, including *Aesthetik d. Tragischen*, 1897 (2d ed. 1906), *Schopenhauer*, 1900 (3d ed. 1907) and *System d. Aesthetik*, 2 vols. 1905–10. See essays by Moos in the Riemann and Liliencron *Festschriften* (1909, '10).

Volkert, Franz (n. Bunzlau, 1767–1845, Vienna). Bohemian conductor of light opera, from 1821 at the Leopoldstädter Theater in Vienna, writing over 100 comic operas and other stage-works, church-music, piano-concertos, trios, organ-pieces, etc.

Volkmann, Friedrich Robert (Lommatzsch, 1815–1883, Pest). Eminent Saxon composer, pupil of his father, Friebel, Anacker and K. F. Becker, with assistance from Schumann, in 1839–40 teacher at Prague, then removing to Pest, where, except for a sojourn in Vienna in 1854–58, he remained, from 1875 being professor at the Akademie. He received honors from the Vienna Musikfreunde and the Berlin Academy. Without reaching the highest power, his style was marked by fluent and graceful finish. Wrote 2 symphonies, 3 overtures, 3 serenades for strings, a 'cello-concerto, 6 string-quartets, 2 piano-trios, a *Konzertstück* for piano and orchestra, a *Schlummerlied* for harp, clarinet and horn, various pieces for violin and for 'cello, a piano-sonata and many pieces and transcriptions (some for 4 hands), the scena *Sappho*, 2 masses, offertories, sacred choruses and solos, part-songs and songs (some with orchestra). Memoirs by B. Vogel, 1875, Hans Volkmann, 1902, '15 (also *Briefe*, 1917), and Preiss, 1912. *G.*

Volkmann, Hans (Bischofswerda, 1875), grandnephew of the above. Saxon writer at Dresden, author of a life of d'Astorga (2 vols. 1911–19) and *Neues über Beethoven*, 1904, besides books about Robert Volkmann noted above.

Volkov, Fedor Grigorievitch (Kostroma, 1729–1763, Petrograd). Librettist for Araja's *Titus the Merciful* (1751), the first text entirely in Russian. In 1752 he formed a theatrical troupe that was encouraged by the Empress Elizabeth, so that in 1756 he held the title of ' first court-actor.' He may have written the first Russian opera, *Tanyusha*, 1756.

Vollerthun, Georg (n. Elbing, 1876). Prussian composer of the opera *Beeda*, 1916, and various songs. From 1899 he was theater-conductor in Prague, Berlin, Barmen and Mayence, then mostly in Berlin as vocal teacher and (till 1922) in Holstein.

Vollhardt, Emil Reinhardt (n. Dippoldiswalde, 1858). Saxon church-musician, in 1883–86 organist at Hirschberg (Silesia) and then cantor of the Marienkirche at Zwickau, conductor of the Gesangverein and librarian at the Ratsschule, in 1915 gaining the title of royal professor. Has written many *a cappella* choruses and songs, besides a library-catalogue (1896) and a history of Saxon cantors and organists (1899).

Vollweiler, Karl (Offenbach, 1813–1848, Heidelberg). Hessian composer, pupil of his father, long a teacher in Petrograd and finally at Heidelberg. Wrote a symphony, 2 piano-trios, variations for string-quartet, a piano-sonata, études and other pieces. *G.*

Volpe, Arnold (Kovno, 1869). Russian violinist, pupil of Lotto, Auer and Soloviev, since 1898 active in New York, in 1902 forming an orchestra for young players that in 1904 became the Volpe Symphony Orchestra, besides from 1910 directing the orchestra at the Brooklyn Institute and in 1910–13 and '18 municipal concerts in New York (at the Stadium). In 1916 he opened his own music-school. *A.*

Voretzsch, Johannes Felix (Altkirchen, 1835–1908, Halle). Saxon conductor, trained at the Leipzig Conservatory, from 1865 director at Glogau and in 1868–1903 conductor of the Franz Singakademie at Halle and also of the Neue Singakademie, holding the title of royal professor.

Vosnessensky, Ivan Ivanovitch (in Kostroma, 1838). Russian church-musician, author of several treatises (from 1896) on music in the Greco-Russian Church.

Voss, Charles (n. Demmin, 1815–1882, Verona). Pomeranian pianist, from 1846 popular in Paris as teacher and composer of many salon-pieces, transcriptions, etc., besides some more serious works (concertos, études and variations). *G.*

Voss [Vossius], Gerhard Johann (1577–1649). 17th C. *G.*

Vredeman, Jacques. 17th C.

Vretblad, Viktor Patrik (Svartnäs, 1876). Able Swedish organist, pupil of the Stockholm Conservatory and of Hilda Thegerström and Dente, twice holding a scholarship for foreign study (1902 and '14), from 1900 organist at the French Reformed Church in Stockholm and since 1907 at the Oskarskyrka, besides in 1901–12 writing for the *Dagblad*. Has written pieces for organ, for piano and for violin, songs and a valuable life of Roman (1914), with other historical papers. His wife, née Katarina Bodman (b. 1883) is a fine violinist.

Vreuls, Victor (Verviers, 1876). Gifted Belgian composer, pupil of the Verviers and Liège Conservatories and of d'Indy, in late years teacher at the Schola Cantorum in Paris. In 1903 he won the Prix Picard of the Belgian Académie Libre. Has written a symphony (with violin-solo), the symphonic poem *Jour de Fete*, an Adagio for strings, a *Poëme* for 'cello and orchestra, a *Triptyque* for voice and orchestra, a piano-quartet, a piano-trio, a violin-sonata, piano-pieces and songs.

Vrieslander, Otto (Münster, 1880). Westphalian song-composer, pupil of Steinhauer, Buths, the Cologne Conservatory and later Schenker, living in or near Munich. He first won attention by cycles of songs (after Wolf's manner) by single authors, notably *Pierrot Lunaire* (46 poems by A Guiraud), poems by K. F. Meyer, 12 *Goethe-Lieder*, 22 songs from *Des Knaben Wunderhorn*, etc. Later he edited clavier-pieces and songs by K. P. E. Bach (1914–'22) and made 4-hand arrangements of his symphonies, besides a monograph (1923). He is now collaborating on an edition of Mendelssohn's letters.

Vroye, Théodore Joseph de (Villers-la-Ville, 1804–1873, Liège). Belgian priest, from 1835 choirmaster at Liège Cathedral, author of several manuals (from 1829) of Gregorian music, both practical and theoretical, including *De la Musique Religieuse*, 1866 (with Elewyck), which concerns the congresses on service-music at Paris and Mechlin in 1860 and '63–64. *G.*

Vuillaume, Jean Baptiste (Mirecourt, 1798–1875, Paris). Noted French violin-maker, deriving his skill from his father, Chanot and Lété, from 1828 proceeding alone at Paris, though with meager success until he began to make imitations of old instruments. His replicas of Stradivari and Tieffenbrucker violins and 'cellos proved extraordinarily popular. He also invented in 1851 the octo-basse (a gigantic 3-stringed double-bass), in 1855 the contre-alto (a big viola), in 1867 a muting-device, operated by the chin and a machine for making strings of uniform thickness. He perfected some details in the Tourte bow. His three brothers and his son were also expert makers. *G.*

Vulpius, Melchior (?1560–1615). 16th C. *G.*

Vyssotzky, Michail Timofeievitch (1790–1837, Moscow). Able Russian guitar-player, from 1813 settled at Moscow. Wrote fantasias, variations on Russian airs and many arrangements from Mozart, Beethoven, Field and even some fugues of Bach, besides a method. Memoir by Russanov, 1901.

W

Waack, Karl (Lübeck, 1861). Able North German conductor, trained at the Weimar Conservatory and by Riemann, in 1882–83 at Åbo (Finland), from 1883 at Riga as conductor of the Harmonie, from 1891 also of the Wagner-Verein and from 1903 of the Bach-Verein and the Liedertafel, besides writing for the *Zeitung*, and since 1915 in charge of the popular concerts in Lübeck of the Musikfreunde-Verein. In 1897 he directed a Schubert Festival at Riga. Has prepared summaries of motifs in the Wagner operas and fuller editions of *Tristan* and *Lohengrin* for Breitkopf & Härtel. Author of *Wagner, ein Erfüller u. Vollender deutscher Kunst*, 1918.

Wachtel, Theodor (Hamburg, 1823–1893, Frankfort). Noted North German operatic tenor, pupil of Julie Grandjean, from 1849 known at Hamburg, Schwerin, Dresden, Würzburg, Darmstadt, Hanover, Kassel, Vienna, London (from 1862), Berlin (from 1865) and Paris. In 1871 and '75 he visited America, and in 1887 retired. His voice was brilliant and strong and he was a good actor in comedy. *G.*

Wackernagel, Philipp (Berlin, 1800–1877, Dresden). While director of the Industrial School at Elberfeld author of various works in literary history, including *Das deutsche Kirchenlied von Luther bis N. Hermann*, 2 vols. 1841, *Bibliographie d. deutschen Kirchenliedes im 16. Jahrh.* 1855, and especially *Das deutsche Kirchenlied von d. ältesten Zeiten bis zu Anfang d. 17. Jahrh.* 5 vols. 1863–77.

Waddington, Sidney Peine (Lincoln, 1869). English pianist, pupil of the Royal College (London), with study at Frankfort and Vienna, Mendelssohn Scholar in 1890–92, in 1894–1905 choirmaster at St. Mary's (Bayswater) and from 1896 head of an amateur operatic society and chorusmaster at Covent Garden. Since 1905 he has taught at the Royal College and served as examiner there and at the Royal Academy. Has written the children's operetta *Whimland*, the choral works *John Gilpin*, 1894, and *Ode to Music*, an overture, a piano-concerto, a piano-quintet, a string-quartet, a string-trio, sonatas for violin and for 'cello, a 4-hand piano-suite, piano-pieces, etc. *G.*

Waefelghem, Louis van (Bruges, 1840–1908, Paris). Skillful Belgian violinist and violist, pupil of the Brussels Conservatory, from 1860 appearing in Weimar, Dresden and Pest, from 1863 violist in Paris (at the Opéra, Pasdeloup concerts, etc.) and teacher at the Conservatory, as well as from 1881–95 in the Lamoureux orchestra, with frequent visits to London. He played in the Quartets of Marsick and Musin. After 1895 he devoted himself to exploiting the old viole d'amour and (with Grillet, Diémer and Delsart) started the Société des Instruments Anciens, an ensemble soon heard throughout Europe. For the viole d'amour he wrote many solos. *G.*

Waelput, Hendrik (Ghent, 1845–1885, do.). Belgian conductor and teacher, trained at the Brussels Conservatory (Prix de Rome, 1866), in 1869–70 director of the Bruges Conservatory and conductor of popular concerts and at the Opera, then in Dijon, from 1875 opera-conductor at Ghent and finally teacher at the Antwerp Conservatory. Wrote 4 symphonies, an opera, 3 cantatas, songs, a festival march, etc. Memoirs by Callaerts, 1886, and Bergmans, 1886.

Waelrant, Hubert (?1517–1595). 16th C. *G.*

Wagenaar, Johan (Utrecht, 1862). Able Dutch organist, pupil of Hol and Herzogenberg, from 1888 organist at Utrecht Cathedral and from 1904 also head of the Music School and town-director, and in 1918 director of the Hague Conservatory and conductor of the Oratorio Society there. Has written the operas *De Doge van Venedie*, 1904, and *De Cid*, 1916, the symphonic poems *Fritjofs Meerfahrt* and *Saul und David*, overtures to *Cyrano de Bergerac*, *Taming of the Shrew* and one other, an orchestral *Trauermarsch*, a piano-quintet, organ- and piano-pieces and songs.

Wangenmann, Josef Hermann (Endingen, 1876). South German specialist in voice-building, pupil of Törsleff and in Italy, from about 1900 active in Leipzig and later in Berlin. Author of several books on vocal culture (from 1903), including discussions of Lilli Lehmann's, Possart's and Caruso's theories or praxis.

Wagenseil, Georg Christoph (Vienna, 1715–1777, do.). Able and fertile Austrian composer, pupil of Wöger, Palotta and Fux, from 1739 court-composer and music-master in the royal family. Wrote about 15 operas, 3 oratorios, 2 masses, a Requiem, Psalms, motets, many ensemble-pieces for clavier and strings, 30 symphonies, clavier-concertos, nearly 20 clavier-divertimenti, etc. *G.*

Wagenseil, Johann Christoph (1633–1708). 17th C.

Waghalter, Ignaz. From 1910 conductor at the Komische Oper in Berlin and from 1914 at the Deutsches Opernhaus in Charlottenburg, writing the operas *Der Teufelsweg*, 1912, *Mandragola*, 1914, *Jugend*, 1919, *Der späte Gast*, 1922, and *Sataniel*, 1923 (burlesque), a violin-concerto, a string-quartet, a violin-sonata, etc.

Wagner, Ernest David (Dramburg, 1806–1883, Berlin). Pomeranian church-musician, trained at the Berlin Institut für Kirchenmusik and Akademie, from 1827 organist in Stettin, from 1838 cantor at the Matthäikirche in Berlin and from 1848 organist at the Trinitatiskirche. Wrote an oratorio, motets, Psalms, a Choralbuch, organ- and piano-pieces and songs, besides a manual on embellishments (1869).

Wagner, Franz Max Georg (Schweidnitz, 1870). Saxon organist and choral conductor, pupil of the Berlin Institut für Kirchenmusik, from 1890 active at Neumittelwalde, Bunzlau and Guben and since 1903 singing-teacher at Grunewald and director of the Berlin Liedertafel, with which he has made wide tours in eastern and northern Europe. In 1910 he was named royal professor. Has written *a cappella* choruses, the choral works *Das Märchen vom Glück*, *Donaulieder* and *Glückliche Zeiten*, pieces for organ, for violin and for 'cello, an operetta, etc.

Wagner, Gerrit Anthonie Alexander (Amsterdam, 1862–1892, Antwerp). Dutch choral leader, pupil of Brandts-Buys and the Antwerp Conservatory, for a time conductor of the Mannenkoor and Liedertafel at Antwerp. Wrote the choral works *Babylonische Gevangenis* (Psalm 139) and *Lentezang*, part-songs and songs.

Wagner, Hans (Schönkirchen, 1872). Austrian choral conductor, teacher at the Vienna Normal School from 1898, leader of the Akademischer Gesangverein from 1901, founder in 1912 of the *a cappella* Lehrerchor and active in teachers' associations. Has written the cantata *Ernste Mahnung*, many choral works and choruses for men's voices, including national folksongs from northern countries, and edited the 4th ed. of Heinze's *Harmonielehre* (1913).

Wagner, Johanna (n. Hanover, 1828–1894, Würzburg), niece of Richard below. Able Hanoverian operatic soprano, pupil of Mme. Viardot-Garcia, appearing first as a child at Würzburg and Bernburg, in 1844–46 engaged at Dresden (sang at the première of *Tannhäuser* in 1845), in 1849–50 was at Hamburg and in 1850–62 at the Berlin Opera, then turning almost wholly to the spoken drama. In 1876 she sang at the first performances at Bayreuth. In 1882–84 she taught at the Munich Conservatory and then in Berlin. From 1859 she was the wife of the jurist Jachmann. *G.*

Wagner, Karl Jakob (Darmstadt, 1772–1822, do.). Noted Hessian hornist, pupil of Portmann and Vogler, from 1790 in the court-band at Darmstadt, becoming in 1808 concertmaster and in 1811 director, besides touring much as virtuoso. Wrote the operas *Pygmalion*, 1809, *Der Zahnarzt*, 1810, *Herodes*, 1810, *Nitetis*, 1811, and *Chimene*, 1821, a melodrama, various dramatic cantatas, 2 symphonies, 4 overtures, much chamber-music, including many horn-duos, 3 violin-sonatas, etc., piano-variations and an expansion of Portmann's *Unterricht* (1802).

Wagner, Peter Josef (n. Treves, 1865). Able Rhenish church-musician and historian, trained at the cathedral-school at Treves and Strasburg University (Ph.D. 1890) and by Bellermann and Spitta, from 1893 lecturer at Freiburg (Switzerland) University and since 1902 full professor. In 1901 he started there a Gregorianische Akademie. Author of *Einführung d. liturg. Gesangsformen*, 1895 (2d ed. 2 parts, 1901–05), *Das Freiburger Dreikönigspiel*, 1903, *Ueber traditionellen Choral u. Choralvortrag*, 1905, *Der Kampf gegen d. Editio Vaticana*, 1907, *Elemente d. gregorian. Gesangs*, 1909, *Gesch. d. Messe*, 1914 (vol. i), and *Einführung in d. kathol. Kirchenmusik*, 1919, besides numerous articles in periodicals in Germany, France and Italy.

Wagner, Siegfried (Triebschen, 1869), son of the following. Saxon (-Swiss) conductor and composer, at first trained as an architect, then pupil of Kniese and Humperdinck, in 1893–94 successful in concert in various places and then one of the conductors at Bayreuth. Has written the operas (to original texts) *Der Bärenhäuter*, 1899, *Herzog Wildfang*, 1901, *Der Kobold*, 1904, *Bruder Lustig*, 1905, *Sternengebot*, 1908, *Banadietrich*, 1910, *Schwarzschwanenreich*, 1918, and *Sonnenflammen*, 1918, besides *Der Heidenkönig*, (1915) *Der Friedensengel* (1915), *An allem ist Hütchen schuld*, (1916), and *Der Schmied von Marienberg* (1920), not yet given, the symphonic poem *Sehnsucht*, 1895, a *Konzertstück* for flute and small orchestra (1913), a violin-concerto (1915) and the choral work *Der Fahnenschwur*, 1914. *G.*

Wagner, Wilhelm Richard (Leipzig, [May 22] 1813–1883 [Feb. 13], Venice). Distinguished Saxon composer, by many counted the greatest, at least in dramatic music. His father, a petty civil official, died soon after his birth and his mother married the actor and painter Ludwig Geyer (1780–1821), moving to Dresden. There in 1822–27 the boy attended the Kreuzschule, followed by studies in Leipzig at the Nikolai Gymnasium and the University (for a time from 1831). At Dresden he came under Weber's influence and at Leipzig studied with C. G. Müller and especially the cantor Weinlig. His earliest enthusiasms were literary, but he soon became deeply stirred by Beethoven's music, beginning his exhaustive acquaintance with his orchestral scores. Before 1830 he had undertaken composition in large forms for piano, ensemble or orchestra. Not till 1832 did he enter upon experiments with dramatic music. In that year he visited Vienna and Prague, beginning to know musicians like Dorn, Dionys Weber and Mendelssohn. In 1833 his symphony was given at the Gewandhaus. In that year he was chorusmaster at the Würzburg theater, where his brother Albert was stage-manager. In 1834 he was greatly impressed by the singer Schröder-Devrient and by hearing operas by Bellini and Auber. In 1834–36 he was director at the Magdeburg theater, with a good company of singers and players, at length producing his opera *Das Liebesverbot* (with small success). In 1836–37 he was at Königsberg, giving concerts and conducting at the theater. Here he married the actress Wilhelmina Planer (1809–1866). In 1837–39 he held the somewhat important post of director at the Riga theater, including symphony-concerts, and began *Rienzi*. During the summer of 1839 he set out for Paris by way of the Baltic, London and Boulogne.

His ambition was to gain access to the Opéra by ingratiating himself with Meyerbeer, whom

he came to know at Boulogne. But the latter's help, though not slight, brought no result, so that at Paris he was soon in much distress and turned to all sorts of petty tasks, like making piano-arrangements and writing feuilletons. He finished *Rienzi*, however, and also *Die fliegende Holländer* (the latter in rivalry with a version by Dietsch on the same text, practically pirated from Wagner), besides the *Faust-Ouvertüre*. The two operas were at length accepted and given at Dresden, leading to his being made court-director there in 1842 in place of Morlacchi.

The Dresden period was marked by some definite achievements. He energetically produced many operas of the highest class (by Mozart, Gluck, Beethoven, Weber, etc.), directed fine symphony- and choral concerts (being for a time leader of the Liedertafel) and not only added *Tannhäuser* and *Lohengrin* to his own list, but made extensive studies and sketches for still larger works, besides writing several extended essays. But he was beset by much hostile criticism and not a little jealousy. *Tannhäuser* was by many assailed as unintelligible or pernicious, so strongly that *Lohengrin* was not put in rehearsal. He gained nothing by drafting an ambitious plan for a great 'National Theater' (1848) and was presently entangled in the political agitations of the time, so that in 1849 he had to flee in disguise, first to Liszt at Weimar, then to Paris and finally to Zurich.

The period of his exile (till 1864) was chiefly filled with study, writing and composition, though he gave some performances in Zurich (including *Tannhäuser*), in 1855 served as conductor for the London Philharmonic and after 1860 led concerts in Paris, Brussels, Vienna, Prague and Russia. In 1861 occurred the production of *Tannhäuser* at Paris that led to riotous opposition. He was in sore financial difficulty most of the time, being carried through by the charity of a few friends, notably Liszt. Friction with his wife led to their separation in 1861. But from 1850 his list of literary works was rapidly and powerfully increased, including the poems for all his later operas except *Parsifal*. His plan of a tetralogy on the *Nibelungen Ring* became fully matured and the music for two works and part of a third completed, besides *Tristan* and sketches for *Die Meistersinger*. Though he was supported by the enthusiasm of a small circle of admirers and at times had hopes of somehow gaining favorable attention, he was often close to despair. In 1863 he published the *Ring* poems, supposing that the music would never be completed or given.

In 1861, however, his banishment from Germany was revoked and in 1864 Ludwig II of Bavaria offered him the place of royal director at Munich and ample support for his dramatic projects. At the same time the current of popular interest, which had been outrageously bitter and hostile for twenty years, began to turn in his favor. Though various local conditions led to his remaining at Munich only till the end of 1865 (removing then to Triebschen, near Lucerne), the King continued his loyal patron. With his aid, supplemented by subscriptions from Wagner Societies throughout Europe and America and the proceeds of some concerts, his gigantic scheme of a special opera-house for his works was in 1872–76 realized at Bayreuth. There in 1876 the entire *Ring* tetralogy (completed in 1874) was at last given with a force of singers and instrumentalists recruited from all the chief opera-houses in Germany, so that the performances challenged the attention of the world. Then began the reaction which led ultimately to his full acknowledgment as one of the greatest creators in the history of musical art. His last work, *Parsifal*, was brought out in 1882, making a deep impression, and from that time forward the Bayreuth festivals (held at irregular intervals) became the goal of countless musical pilgrimages. Meanwhile, early in 1883, Wagner died at Venice, whither he had gone in hopes of regaining the vigor which his eager and tempestuous life had exhausted. His work at Bayreuth was continued by his second wife, Cosima Lizst (b. 1837), who in 1857–69 had been the wife of Hans von Bülow and to whom Wagner was married in 1870. She has remained the dominant force in the administration of the Bayreuth enterprise.

Wagner's final theory of the opera was reached progressively, though rapidly. At the outset he was influenced positively by Weber and the romanticists generally and negatively by all who sought more or less to cling to the habits of the concert-opera. He brought to his life-work an intense interest in the drama as such and a consuming passion for orchestral expression. His salient innovations naturally lay in reasserting the purely dramatic nature of the opera as an art-form and in reconstructing its technical procedure with the orchestra as the central agency of expression. He early began to discard the division of the action into set numbers devised with reference to mere vocal display. Instead of magnifying the craving of soloists—and of the public—for a chain of charming or exciting effects, he sought to work outward from the plot and the text for dramatic unity and force by means of varied and plastic dispositions of parts. More and more he tended to entrust the main exposition of the essential meaning of the play to the orchestra, using the voices both to give intellectual and concrete definiteness and to add their value to the total body of tonal resources. All this led to profound changes in details. The set patterns of vocal and instrumental form were replaced by a structure that at first seemed relatively formless, but which was really laid out on prodigiously enlarged and liberated lines. In it moved a multitude of themes, often of startling originality and sometimes acquiring singular suggestiveness with reference to the persons or other elements of the plot (this culminating in his studied use of the 'leitmotif'). At every

point he tended to stretch or modify established habits of handling melody, harmony and rhythm so as to extract from them the maximum of dramatic suggestion. He not only poured in an unprecedented amount of tonal material of all kinds, but proceeded to mould and fashion it with extraordinary polyphonic freedom. It was this imperial handling of the fabric of his art that ultimately set him in the same high rank as Bach and Beethoven.

His characteristic instinct led him to subjects of heroic magnitude, usually of tragic import, though in *Die Meistersinger* he also demonstrated his command of the comic as well. His usual preference was for topics drawn from distant time or purely mythological imagination, without the sharp outlines of mere realism, and where fancy was not fettered by petty fact. To this end he explored Teutonic literature and seized upon certain grandiose figures and histories that were related to the national thought much as the Homeric legends were to Greek culture. These he rewrought in the form of rugged poems of his own, executed with daring novelty of literary method, and then illumined with a dazzling play of shifting light, besides a singular freshness of scenic and theatric artifice, so as to erect out of it all a complex union of imaginative conception, poetic and musical embodiment and elaborate stage-presentation that he did not hesitate to call 'the artwork of the future.' His greatness was found to lie, not in the audacity of his ideas, but in his transcendent powers of execution and in his final conquest of both popular and critical approval. His work not only revolutionized the course of the opera, but reverberated through the entire range of musical art.

A summary of his works is as follows:

Operas or Music-Dramas—*Die Hochzeit* (3 numbers only, 1833, published in 1912), *Die Feen* (written in 1833, first given in 1888 at Munich), *Das Liebesverbot*, 1836 (Magdeburg, as *Die Novize von Palermo*), *Rienzi, die letzte der Tribunen*, 1842 (Dresden), *Der fliegende Holländer*, 1843 (Dresden), *Tannhäuser und der Sängerkrieg auf Wartburg*, 1845 (Dresden), *Lohengrin*, 1850 (Weimar), *Tristan und Isolde*, 1865 (Munich), *Die Meistersinger von Nürnberg*, 1868 (Munich), *Der Ring des Nibelungen*, including a 'Vorabend' and three dramas, viz: *Das Rheingold*, 1869 (Munich), *Die Walküre*, 1870 (Munich), *Siegfried*, 1876 (Bayreuth), and *Götterdämmerung*, 1876 (Bayreuth) [the first rendering of the tetralogy as a whole being at Bayreuth on Aug. 13–17, 1876], *Parsifal*, 1882 (Bayreuth).

For orchestra—symphony in C (1832); overtures in B-flat (1830), D min. (1832), C (1832), for Raupach's *König Enzio* (1832), for Apel's *Columbus* (1835), *Rule, Britannia* (1837), *Polonia* (c. 1836), and *Eine Faust-ouvertüre* (1844, rewritten 1855); *Trauermusik* for wind, on themes from Weber's *Euryanthe* (1844); *Huldigungsmarsch* (written in 1864 for band, orchestration completed by Raff); *Siegfried-Idyll* (1870); *Kaisermarsch* (1871); *Grosser Festmarsch* (1876, for the Centennial Exposition at Philadelphia). Also a fragment of a symphony in E (written 1834).

For piano—sonatas in D min., B-flat and A (written 1829–31); *Polonaise* in D for 4 hands and *Fantasie* in F-sharp min. (both 1831); album-pieces in E-flat (1853, for Mathilde Wesendonk), in C (1861, for Countess Metternich), in A-flat (1861, for Countess Pourtalès) and in E-flat (1875, for Frau Betty Schott); waltz, *Züricher Vielliebchen* (1853).

For chorus—*Neujahrskantate*, for mixed voices, 1834 (with new text by Cornelius, 1873); *Volkshymne*, for mixed voices, 1837 (for accession of Nicholas I); *La Descente de la Courtille*, for mixed voices (written 1840); *Weihegruss*, for men's voices, 1843; *Dar Liebesmahl der Apostel*, for men's voices, 1843; *Gruss seiner Treuen an Friedrich August den Geliebten*, for men's voices, 1843; *An Webers Grabe*, for men's voices *a cappella*, 1844.

For solo voice—*Glockentöne* and 7 songs for Goethe's *Faust* (written 1832); *Der Tannenbaum* (1838); *Les Deux Grenadiers* (1839); 3 French *Romances* (1840); *Tout n'est qu'images fugitives* (1840); 5 German *Gedichte* (1857–8); *Kraftliedchen* (1871). Also several pieces written for insertion in Marschner's *Vampyr* (1833), Gleich's *Berggeist* (1835?), Blum's *Mariet Max und Michel* (1837) and Bellini's *Norma* (1841).

Arrangements—piano-scores of Beethoven's 9th Symphony (1830), Donizetti's *Favorita* and *Elisir d' Amore* (both 1840), Halévy's *Reine de Chypre* and *Guitarrero* (both 1841) and Gluck's *Iphigénie en Aulide* [new text and new ending for the overture] (1846); editions of Palestrina's Stabat Mater (1848) and Mozart's *Don Giovanni* (1850).

Literary works—the texts of the 13 operas named above; also texts of the comic *Männerlist grosser als Frauenlist* (1837), *Die hohe Braut* (1836–42, used by Kittl as *Bianca und Giuseppe*, 1848), *Siegfried's Tod* (1848, later incorporated in *Götterdämmerung*), and the comedy in old style *Eine Kapitulation* (1871); also the dramatic sketches *Die Bergwerke zu Falun* (1841), *Die Sarazenin* (1841), *Friedrich der Rothbar* (1846–8), *Jesus von Nazareth* (1848), *Wieland der Schmiedt* (1856) and *Die Sieger* (1856). Numerous philosophical and critical treatises and essays, of which the more important are *Die Kunst u. d. Revolution*, 1849, *Das Kunstwerk d. Zukunft*, 1850, *Kunst u. Klima*, 1850, *Oper u. Drama*, 3 parts, 1851, *Eine Mittheilung an meine Freunde*, 1851, *Das Judenthum in d. Musik*, 1852, *Zukunftsmusik*, 1864, *Ueber d. Dirigieren*, 1869, *Beethoven*, 1870, *Religion u. Kunst*, 1880, etc.

A complete edition of his music is being issued by Breitkopf & Härtel in 18 vols., edited by Balling (from 1914). His literary writings were published by himself as *Gesammelte Schriften u. Dichtungen*, 9 vols. 1871–73 (2d ed. 10 vols. 1882–83, with later reprints), and edited, with additions, by Wolzogen and Sternfeld as a 5th ed. 12 vols. 1911 (Eng. trans. by W. A. Ellis, 8 vols. 1892–1900, but not including the poems). Note also Tappert's *Wagner-Lexikon*, 1877, Glasenapp and Stein's *Wagner-Lexikon*, 1883, and Glasenapp's *Wagner-Enzyklopädie*, 2 vols. 1891.

Among the many memoirs are to be named his own *Mein Leben* [to 1864 only], 1870 and 2 vols. 1911, and works by Glasenapp, 2 vols. 1876–77 (extended to 6 vols. 1912), Wolzogen, 1883, Tappert, 1883, Pohl, 1883, Hueffer, 1893 (2d ed. 1912), Jullien, 1886, Torchi, 1890, Finck, 2 vols. 1893 (5th ed. 1898), Chamberlain, 1894 (4th ed. 2 vols. 1911), Lidgey, 1899 (2d ed. 1904), Ellis, 6 vols. 1902–08 (in part from Glasenapp), Henderson, 1901, Kienzl, 1904 (7th ed. 1908), Newman, 1904 and 1914, Mrs. Burrell 1905 (early life only), Adler, 1905, (2d ed. 1923) Bürkner, 1906 (7th ed. 1919), Koch, 3 vols. 1907–18, Schjelderup, 1907, Lichtenberger, 1909, E. Schmitz, 1909, Hadden, 1910, Kapp, 1910 (10th ed. 1913), Pfohl, 1911, Batka, 1912, Runciman, 1913, and Huckel, 1914, besides a vast number of critical and polemic writings. See Oesterlein, *Katalog einer Wagner-Bibliothek*, 4 vols. 1882–95 (over 10,000 titles), and other bibliographies by Kast-

ner, 1878 and 1896, Silège, 1902, Pabst, 1905, Frankenstein, 1912, and in the *Wagner-Jahrbuch*, from 1906. See also the *Bayreuther Blätter*, edited by Wolzogen, from 1878.

In 1887 a Wagner Museum was opened at Vienna and in 1897 removed to Eisenach. See works by Oesterlein, 1884, '92, Wolzogen, 1888 (in *Neue Zeitschrift*) and Kloss, 1904. *G.*

Waissel, Matthias. 16th C.

Wakefield, Augusta Mary (n. Kendal, 1853). English concert-contralto and since 1885 the promoter of a system of competitive choir-festivals at many places. *G.*

Walcker, Eberhard Friedrich (Cannstatt, 1794–1872, Ludwigsburg). Noted Würtemberger organ-maker, trained by his father, from 1820 building up an independent business at Ludwigsburg, which passed to his five sons, including two now in charge. They have supplied more than 1500 instruments, many of great importance, in Germany, Austria and Russia (including the famous Music Hall organ in Boston, Mass., in use in 1863–84). *G.*

Waldersee, Paul, Graf von (Potsdam, 1831–1906, n. Schweinfurt). Prussian army-officer, from 1871 editor for Breitkopf & Härtel in Leipzig of the complete editions of Beethoven and Mozart, with a noted *Sammlung musikal. Vorträge*, 5 vols. 1879–84 (60 essays by various authors, including 3 by the editor on works by Mozart, Schumann and Palestrina), as well as other articles in periodicals. *G.*

Waldner, Franz (n. Meran, 1843–1917, Innsbruck). Tyrolese surgeon and local historian, author of monographs on music at the court of Innsbruck (1897–1904, in *Monatshefte für Musikgesch.*), on Isaac, Tritonius and Tyrolese luthiers and violin-makers (1903–11, in *Zeitschr. d. Ferdinandeum*).

Waldstein, Ferdinand Ernst Gabriel, Graf von (Dux, 1762–1823, Vienna). Cultivated Bohemian amateur, from 1787 one of Beethoven's devoted friends and patrons. To him Beethoven dedicated the sonata in C (op. 53, 1804), besides using Waldstein's text for the *Ritter-Ballett* (1791) and a theme of his for 4-hand variations in C (1794). *G.*

Waldstein, Wilhelm von. Composer of the opera *Tonietta*, 1904 (Linz).

Waldteufel, Emil (Strasburg, 1837–1915, Paris). Alsatian dance-composer, pupil of the Paris Conservatory, from about 1860 active in Paris, in 1865 becoming musician to the Empress Eugénie and director at the court-balls, besides making tours to London, Berlin, Vienna, etc. Wrote over 260 dances, mostly for orchestra, but also arranged for piano. *G.*

Waley, Simon (London, 1827–1875, do.). Gifted English (Jewish) pianist, pupil of Moscheles, W. S. Bennett, G. A. Osborne, Horsley and Molique, from 1848 well known in London as player and composer (in the style of Mendelssohn). Wrote a concerto, 2 piano-trios, piano-pieces, Psalms 117–118, part-songs and songs. He was also active as a stock-broker. *G.*

Walker, Edyth (Hopewell, N. Y. 1870). Talented American operatic contralto (also mezzo-soprano), trained at the Dresden Conservatory, appearing in 1895 at the Gewandhaus (concert) and in Vienna (opera), till 1903 engaged at Vienna and as guest elsewhere, in 1903–06 at the Metropolitan, New York, from 1906 at both Berlin and Hamburg and in 1912–17 at Munich. Since 1900 she has also sung repeatedly in London. *A.*

Walker, Ernest (Bombay, 1870). Able English (East Indian) composer and writer, educated at Oxford (Mus.D. 1898), in music self-taught, since 1900 music-director at Balliol College, Oxford, and in 1899–1902 editor of the *Musical Gazette*. Has written an overture, an *Intermezzo* for strings, a piano-quintet, a quintet for horn and strings, a piano-quartet, a quartet-fantasia, a piano-trio, sonatas for violin and for viola, pieces for violin, for viola and for 'cello, an organ Prelude and Fugue, a Stabat Mater, the choral works *Hymn to Dionysus* and *Ode to a Nightingale*, part-songs and songs. Author of a short life of Beethoven (1905) and a *History of Music in England*, 1907. *G.*

Walker, Joseph Cooper (Dublin, 1760–1810, in France). Irish antiquarian, author of *Historical Memoirs of the Irish Bards*, 1786, and a history of the opera (1805).

Walker, Joseph W., & Sons. Firm of organ-makers in London, founded in 1740 by George England and from 1820 conducted by Joseph W. Walker (d. 1870), who had been an apprentice earlier, and continued by his son James John Walker (1846–1922). They have built many noted instruments for England and the British Colonies. *G.*

Wallace, Grace, née Stein (Edinburgh, 1815–1878), wife of Sir James Maxwell Wallace. Translator of letters by Mendelssohn (1862–63), Mozart (1865), Beethoven (1866) and other musicians (1867), and of Polko's *Mendelssohn* (1865) and Nohl's *Mozart* (1877). *G.*

Wallace, William (Greenock, 1860). Eminent Scottish composer, educated as a surgeon (M.D. 1888) and specialist in ophthalmology, in music almost wholly self-taught, from about 1890 increasingly prominent in London both as gifted and original in the use of large forms and as one of the chief promoters of the new interest in British composition. From 1899 he was Bantock's assistant-conductor at New Brighton and also joined in editing the *New Quarterly Musical Review*. From 1905 he was secretary of the Society of British Composers and also of the Royal Philharmonic Society. His works have been given place at various representative festivals of recent British music. Since 1912 he has also been interested in the subject of musical copyright. During the World War he served as ophthalmologist. His wife, née Ottilie Helen McLaren, is an accomplished sculptor. Has written the symphonies *The Creation*, 1899, and *Koheleth* (choral), the symphonic poems *The Passing of Beatrice*, 1892, *Amboss oder Hammer*,

1896, *Sister Helen*, 1899, *Greeting to the New Century*, 1901, *Sir William Wallace*, 1905 (for the Wallace Sexcentenary), and *François Villon*, 1909, the orchestral suites *The Lady from the Sea*, 1892, *Pelléas and Mélisande*, 1900, and *Moidart*, the overture *In Praise of Scottish Poesie*, 1894, a prelude to Æschylus' *Eumenides* (1893), the scenas *Lord of Darkness*, 1890, *The Outlaw* and *The Rhapsody of Mary Magdalena*, 1896, the burlesque cantata *The Massacre of the MacPherson*, 1899, a piano-trio, various vocal quartets and trios, the song-cycles *Freebooter Songs*, 1899, *Jacobite Songs*, 1900, and *Lords of the Sea*, 1901, and many other songs (often to original texts). Author of the mystery-play *The Divine Surrender*, 1895, *The Threshold of Music*, 1908, and *The Musical Sense*, 1914, articles in periodicals and translations of the texts of Berlioz' *Damnation de Faust*, Missa's *Muguette*, Strauss' *Feuersnot* and Leroux' *Chemineau*, as well as of songs by Sibelius, Weingartner, etc. *G, A.*

Wallace, William Vincent (Waterford, 1813–1865, in the Pyrenees). Noted Irish violinist and composer, even as a boy playing in a theater-orchestra in Dublin and later as soloist. In 1835 he migrated to New South Wales as a pioneer settler and later wandered in the East Indies, South America, Mexico and the United States, occasionally giving concerts with striking success, returning to London in 1845, but later making further trips to North and South America and at one time living for a period in Germany. He lost all his savings through the failure of a piano-factory in New York and in 1850 had a narrow escape in a steamboat-explosion. Wrote the operas *Maritana*, 1845, *Matilda of Hungary*, 1847, *The Maid of Zurich*, *Lurline*, 1860, *The Amber Witch*, 1861, *Love's Triumph*, 1862, *The Desert Flower*, 1863, and *Estrella* (given by his wife to W. K. Bassford to complete), 3 piano-nocturnes and other salon-music. Memoirs by Pougin, 1866, and Flood, 1912. *G.*

Wallaschek, Richard (Brünn, 1860–1917, Vienna). Eminent Moravian musicologist, educated at Vienna, Heidelberg and Tübingen Universities (Ph.D. and Jur.D.), from 1886 docent in rhetoric at Freiburg University, in 1890–95 engaged in research-work at the British Museum in London, and from 1896 lecturer on musicology at Vienna University, besides in 1896–1909 serving as critic for *Die Zeit*, in 1900–02 teaching æsthetics at the Conservatory and becoming prominent in learned societies. Author of *Aesthetik d. Tonkunst*, 1886, *Primitive Music*, 1893 (enlarged as *Anfänge d. Tonkunst*, 1903), *Psychologie u. Pathologie d. Vorstellung*, 1905, *Gesch. d. Wiener Hofoper*, 4 parts, (1907–09), and a long list of valuable monographs in periodicals on the origin and primitive development of music, on problems in musical æsthetics, etc. Memoir by Lach, 1917 (in *Zeitsch. für Aesthetik*). *G.*

Wallek-Walewski, Boleslav (Lemberg, 1885). Galician composer of the opera *Dola*, 1919, fine choral works, church-music, pieces for orchestra and piano, etc. He is opera-conductor in Cracow.

Wallenstein, Martin (Frankfort, 1843–1896, do.). Able Hessian pianist, pupil of Dreyschock, Hauptmann and Rietz, from about 1865 favorably known through many tours. Wrote the comic opera *Das Testament*, 1870, an overture, a piano-concerto, studies and pieces.

Wallerstein, Anton (Dresden, 1813–1892, Geneva). Saxon violinist and dance-composer, from 1829 playing in the Dresden court-orchestra and in 1832–57 in that at Hanover, then living at Dresden. Wrote about 300 dances (some of which produced in London and Paris in 1853–55), violin-variations and songs. *G.*

Wallis, John (1616–1693). 17th C.

Walliser, Christoph Thomas (1568–1648). 17th C. *G.*

Wallner, Bertha Antonia (Munich, 1876). Bavarian musicologist, trained at the Munich Conservatory and University (Ph.D. 1910), author of monographs on Virdung (1911, *Kirchenmusikal. Jahrbuch*), the musicalia in the Wittelsbach Exhibition at the Munich Library (1912, *I. M. G. Zeitschr.*), and *Musikal. Denkmäler d. Steinätzkunst d. XVI. u. XVII. Jahrh.* 1912, besides articles on the local music-history of Munich.

Wallnöfer, Adolf (Vienna, 1854). Austrian operatic tenor and vocal composer, pupil of Waldmüller, Krenn, Dessoff and Rokitansky, from about 1875 appearing in concert in Vienna (as baritone), from 1880 at the Olmütz Opera, from 1882 engaged with Neumann's traveling-troupe and following him to Bremen and Prague, in 1895–96 theater-manager at Stettin, then for a season each at the Metropolitan, New York, and in Russia, settling in Nuremberg and later returning to Munich. Has written the opera *Eddystone*, 1889, the choral works *Die Grenzen der Menschheit*, *Gersprenz*, *Der Blumen Rache* and *Hymne an die Erde*, various choruses, many notable ballads and songs (*Wallnöfer-Album*, 3 vols.) and piano-pieces. Author of *Resonanztonlehre*, 1911.

Walmisley, Thomas Attwood (London, 1814–1856, Hastings). Able English organist, pupil of Attwood, from 1830 at Croydon (London suburb) and from 1833 at Trinity and St. John's Colleges in Cambridge, besides assisting at other colleges and pursuing mathematical studies. In 1836 he succeeded Clarke-Whitfield as university professor and in 1848 became Mus.D. Wrote 2 Installation Odes, services, over 20 anthems (edited as *Cathedral Music*, 1857, by his father) and songs, and edited a chant-collection (1845). His father, **Thomas Forbes Walmisley** (1783–1866), in 1814–54 was organist at St. Martin-in-the-Fields, London, and a well-known glee-composer. *G.*

Walsh, John (? –1736). Enterprising music-publisher in London, beginning business about 1695 and being prominent in Handel's time, for whom he issued many works. He was followed

by his son **John** (d. 1766) and he in turn by William Randall. Walsh was one of the first to use the process of punched soft-metal plates (from about 1730). *G.*

Walter, Anton (Haimhausen, 1845–1896, Reichenhall). Bavarian priest, from about 1880 professor at the Landshut Gymnasium, author of a life of Franz Witt (1889) and many articles in periodicals on Catholic church-music. From 1879 he was active in connection with the Cäcilienverein. Theol. D. of Freiburg Univ. in 1890.

Walter, August (Stuttgart, 1821–1896, Basel). Würtemberger composer, from 1846 music-director at Basel, writing a symphony, an overture, an octet for strings and wood-wind, 3 string-quartets, a *Fantasie und Capriccio* for clarinet, men's choruses and songs.

Walter, Bruno (Berlin, 1876), name originally Schlesinger. Brilliant Prussian conductor, trained at the Stern Conservatory (Berlin), from about 1895 gaining experience at Cologne, Hamburg, Breslau, Presburg, Riga and Berlin (Royal Opera), in 1901–13 conductor at the Hofoper at Vienna and in 1914–22 court-director at Munich. Has written 2 symphonies, a piano-quintet, a string-quartet, a piano-trio, a violin-sonata, the choral work *Das Siegesfest* and songs. Sketch by Komorn-Rebhan, 1914.

Walter, Friedrich Wilhelm (Mannheim, 1870). Badenese historian and critic, educated at Bonn and Heidelberg Universities (Ph.D. 1892), settling in Mannheim as critic for the *General-anzeiger*, writer for periodicals and director of the City Library. Author of monographs on music in Mannheim (1897–99) and chapters on music-history in Hans Krämer's *Das 19. Jahrh. in Wort u. Bild*, 3 vols. 1898.

Walter, George A. (New York, 1875). German-American concert-tenor, pupil of M. Vidal, Scheidemantel, Zur Mühlen and W. Berger, since about 1900 noted in Berlin as an interpreter of Bach's works and as lieder-singer. He has been steadily engaged at all the principal Bach festivals in Germany.

Walter, George William (New York, 1851–1911, Washington). American organist, pupil of Paine and S. P. Warren, in 1869 settling in Washington, where he was held in high regard (Mus.D. of Columbian Univ. 1892). He gathered an exceptional library. *A.*

Walter, Gustav (Bilin, 1834–1910, Vienna). Noted Bohemian operatic tenor, trained at the Prague Conservatory, appearing first at Brünn and in 1856–87 chief lyric tenor at the Vienna Opera, as well as a favorite song-singer. *G.*

Walter, Ignaz (Radowitz, 1759–1822, Ratisbon). Able Bohemian operatic tenor and composer, pupil of Starzer, from 1779 at the Vienna Opera, from 1783 at Prague, from 1789 at Mayence and after 1793 with the Grossmann troupe at Hanover and Bremen, succeeding to the leadership in 1796 and touring widely with it. Wrote many singspiele for this company, including *Der ausgeprügelte Teufel*, *Die böse Frau*, *Doctor Faust* [the first stage-work based on Goethe's poem], etc., several masses and motets, a coronation-cantata for Leopold II (1791), *Schillers Totenfeier*, 1806, and other cantatas, a quartet for harp, flute, violin and 'cello, etc.

Walter, Karl (n. Montabaur, 1862). Hessian church-musician, trained at the Montabaur Seminary and the Ratisbon Music School, in 1882–86 employed as school-teacher, from 1888 organist at Biebrich, from 1893 teacher at the Montabaur Seminary and since 1903 at the Seminary at Limburg-on-Lahn. Has written motets, organ-pieces and a prize triple fugue, besides able articles for many periodicals and an important *Glockenkunde*, 1913.

Waltershausen, Hermann Wolfgang, Freiherr von (Göttingen, 1882). Hanoverian composer, pupil of M. J. Erb and Thuille, since 1900 settled at Munich, where in 1917 he opened a Seminary for Progressive Music-Students, himself lecturing on æsthetics, the opera, etc., and since 1920 has taught at the Conservatory. Has written the operas *Else Klapperzehen*, 1909 (comedy), *Oberst Chabert*, 1912, *Richardis*, 1915, and *Die Rauensteiner Hochzeit*, 1919 (original text), and many songs. Author of *Musikal. Stillehre* (brochures on various famous operas, etc.) and a life of Strauss (1921).

Walther, Johann (1496–1570). 16th C. *G.*

Walther, Johann Gottfried (Erfurt, 1684–1748, Weimar). Eminent Thuringian organist, pupil of Adlung, Kretschmar and J. Bernhard Bach, from 1702 at the Thomaskirche in Erfurt, from 1707 town-organist at Weimar and teacher in the ducal family, and from 1720 court-musician there. After J. S. Bach he was counted the finest player of his day (called by Mattheson 'a second Pachelbel'), especially noted for his chorale-elaborations. He was related to Bach (their mothers both being Lammerhirts) and in 1708–17 they were closely associated at Weimar. His organ-works have been edited for the *Denkmäler deutscher Tonkunst* by Seiffert, including fugues, toccatas, chorale-variations, preludes, etc., and he also wrote an unaccompanied *Clavierconcert* (1741) and collected 5 vols. of chorale-elaborations by various composers. Author of the pioneer dictionary of both biographies and terms (1732). See essay by Gehrmann in the *Vierteljahrsschr. für Musik-Wissenschaft*, 1891. *G.*

Walther, Johann Jakob (1650–?). 17th C. *G.*

Walthew, Richard Henry (London, 1872). English composer, pupil of the Guildhall School (London) and the Royal College, in 1900–04 music-director at the Passmore Edwards Settlement (Bloomsbury), since 1905 in charge of opera-classes at the Guildhall School, since 1907 professor at Queen's College and since 1909 also conductor of the South Place Orchestra (Finsbury). Has written the choral works *The Pied Piper of Hamelin*, 1893, and *Ode to a Nightingale*, the operettas *The Gardeners* and *The Enchanted Island*, 3 *Night-Scenes* for orchestra, orchestral variations, a piano-concerto (1894), a

Konzertstück for violin and orchestra, a piano-quintet, 3 string-quartets, a piano-quartet, a violin-sonata, suites for clarinet (or viola), part-songs and songs. Author of *The Development of Chamber Music*, 1909. *G.*

Wälzel, Camillo (Magdeburg, 1829–1895, Vienna). From about 1860 noted as the author of many texts for operettas (often with Genée) that had great importance in the success of that form in Germany. He used the pen-name 'F. Zell.'

Wambach, Émile Xavier (Arlon, 1854). Belgian violinist and composer, trained at the Antwerp Conservatory, where in 1912 he followed Blockx as director, having previously been inspector of music-schools throughout the country (from 1902). Has written the choral works *Nathan's Parable*, *Moses at the Nile*, *Yolande*, *Flanders*, *Spring*, other cantatas and choruses, a mass, a Te Deum and other church-music, songs, the symphonic poem *On the Banks of the Scheldt*, orchestral fantasias, etc.

Wangemann, Otto (n. Demmin, 1848–1914, Berlin). Pomeranian organist and vocal teacher, pupil of Flügel and Kiel, from 1878 organist and teacher at the Demmin Gymnasium, from 1886 organist at the Luisenkirche in Charlottenburg and teacher at the Gymnasium, and from 1905 in similar posts at the 1st Realschule in Berlin. Author of *Grundriss d. Musikgeschichte*, 1878, *Gesch. d. Orgel*, 1879 (3d ed. 1887), *Gesch. d. Oratoriums*, 1880 (3d ed. 1882), and *Leitfaden für d. Singunterricht an Gymnasien*. In 1879 he was editor of *Der Organist* and from 1880 of *Tonkunst* (following Hahn). Also wrote a choral *Weihnachtsmusik*, school-songs and piano-pieces.

Wanhal [Vanhall], Johann Baptist (Neu-Nechanitz, 1739–1813, Vienna), of Dutch descent. Bohemian violinist and prolific composer, pupil of Dittersdorf, with study in Italy, from about 1770 working in Vienna. Though without special significance, his works had a great vogue for a time, anticipating the stronger impress of the classical style under Haydn and Mozart. Wrote about 100 symphonies, 100 string-quartets, many trios, duos and violin-sonatas, numerous piano-sonatas, sonatinas, fantasias, variations, dances, etc., 25 masses, 2 Requiems, a Stabat Mater and much other sacred music, 2 operas, etc. *G.*

Wannenmacher [Vannius] (?–1551). 16th C. *G.*

Wanski, Johann Nepomuk (?1800–?). Polish violinist, pupil of Baillot, from about 1825 widely known through tours in southern Europe and from 1839, in broken health, settled in Aix (Provence). Wrote a violin-concertino, fugues, caprices, variations, fantasias and études, besides methods for violin and for viola. *G.*

Wanzura, Ernst, Baron (Waneberg, ?1750–1802, Petrograd). Austrian army-officer who removed to Russia and in 1786–97 was director of the Imperial Theater at Petrograd and from 1787 also in charge of the court-music and violinist at the Opera. Wrote the opera *Archideyich*, 1787.

Ward, Frank Edwin (Wysox, Pa. 1872). Gifted American organist and composer, pupil of Spanuth, J. P. Lawrence, S. A. Pearce, Macfarlane and MacDowell (Mosenthal Fellow at Columbia, 1902–04), in 1902–13 organist at Columbia University, in 1900–05 also at Rye, N. Y., from 1902 at Temple Israel and since 1906 at Holy Trinity, besides since 1909 teaching theory at the University. Has written the symphony *Shakespearean Moods*, an *Ocean Rhapsody* for orchestra, the orchestral scherzo *Peter Pan*, 2 string-quartets, a piano-quartet, a piano-trio, 2 violin-sonatas, a violin-rhapsody, 2 organ-sonatas and many pieces, a *Rhapsodie Bohème* for two pianos, many piano-pieces, a mass, the cantatas *The Saviour of the World* and *The Divine Birth*, 3 services, about 30 anthems, part-songs and many songs. *A.*

Ward, John. 17th C. *G.*

Ward, John Charles (London, 1835). English organist and choral conductor, trained as choirboy at the Temple Church, from 1852 organist at various London churches (from 1890 at St.Mary the Virgin, Primrose Hill) and from 1855 active in the Leslie Choir, in 1856–85 serving as organist and assistant-conductor. Wrote the choral works *The Wood*, *A Psalm of Life* and *The Swedish Singers*, services, anthems, organ-music, etc. He was an expert on the concertina and wrote some music for it.

Ware, Harriet (Waupun, Wis. 1877). American pianist and composer, pupil of Wm. Mason, Mme. La Grange, Stojowski and Kaun, from 1906 living in New York (now at Plainfield, N. J.). In 1919–20 and '22 she made tours as pianist. In 1913 she married H. M. Krumbhaar. Has written a piano-concerto, the cantata *Sir Oluf*, 1911 (for women's voices), the tone-poem *Undine*, 1915 (also given as a short opera), *The Cross* for voice and orchestra, and many other effective solos and songs or song-cycles, besides piano-pieces. *A.*

Ware, Helen (Woodbury, N. J. 1887). American violinist, pupil of Frederic Hahn, H. A. Clarke, Sevčik and Hubay, in 1912 appearing at Pest and elsewhere in Europe, with two American tours. Has written many transcriptions of Hungarian songs for the violin and songs, besides a brochure on *The Poetry and Power of Hungarian and Slav Music* and magazine-articles on the same subject. *A.*

Wareing, Herbert Walter (Birmingham, 1857–1918, Malvern). English organist, pupil of Heap and the Leipzig Conservatory, from 1880 active as organist, from 1890 director of the choir-school of Worcester Cathedral and from 1892 piano-teacher at Malvern College, as well as organist at Christ Church there (from 1911). Mus.D. of Cambridge Univ. in 1886. He wrote the cantatas *The Wreck of the Hesperus*, *The Angel-Reapers*, *The Nativity*, *The Good Shepherd* and *New Year's Eve*, several operettas for children, services, anthems, part-songs, songs and pieces for organ, piano, violin and 'cello.

Warnecke, Johann Heinrich Friedrich (Bodenteich, 1856). Excellent Hanoverian double-bassist, pupil of Bontemps and Walther, from 1874 engaged in various orchestras, in 1889 settling in Hamburg and from 1893 playing in the Philharmonic and teaching at the Conservatory. Author of *Das Studium d. Kontrabass-Spiels*, 2 parts, 3d ed. 1901, and *Ad Infinitum*, 1909 (a study of the history and possibilities of his instrument).

Warner, H. Waldo (Northampton, 1876). English violist in the London Quartet and composer of 2 orchestral suites, 5 string-quartets, 2 piano-trios, sonatas for violin and for viola, songs and the operettas *The Royal Vagrants* and *Cupid's Market*.

Warnery, Edmond (Elbeuf, 1876). Able Swiss-French operatic baritone-tenor, trained at the Paris Conservatory, appearing (as baritone) in 1898 (première of Lacome's *Maréchal Chaudron*) and in 1899–1907 engaged at the Opéra-Comique (using the stage-name 'Edwy'), then retiring for further voice-culture, but soon reappearing as tenor. Since 1910 he has sung with the Chicago Opera Company. He took part at the premières of Massenet's *Cendrillon* (1899) and *Jongleur de Notre-Dame* (1902), Erlanger's *Juif Polonais* (1900), Leroux' *Reine Fiammette* (1903), etc., and has had much success in Debussy's *Pelléas et Mélisande*. *A.*

Warnke, Heinrich (n. Heide, 1871). Noted Holsteiner 'cellist, pupil of the Hamburg and Leipzig Conservatories, from 1890 appearing as soloist at Baden, Hamburg and Frankfort, from 1898 in the Kaim Orchestra at Munich and also the Weingartner Trio (with Rettich as violinist), and since 1905 in the Boston Symphony Orchestra and also in 1905–07 in its Quartet. *A.*

Warnots, Henri (Brussels, 1832–1893, n. do.). Belgian operatic tenor, pupil of his father and the Brussels Conservatory, from 1856 appearing at Liège, the Opéra-Comique (Paris), Strasburg and Brussels (from 1867), then becoming teacher at the Brussels Conservatory and conductor of the Société de Musique, but in 1870 establishing his own school in the suburbs. His daughter **Elly [Elizabeth]** (b. 1857) was from 1878 a favorite stage- and concert-soprano at Brussels, Florence, Paris (Opéra-Comique) and London. *G.*

Warot, Charles (Dunkirk, 1804–1836, Brussels). Belgian violinist at the Brussels opera, writing 3 masses, a Requiem, other church-music and 5 operas, including *L'Aveugle de Clarens*, 1829. Two brothers were also competent musicians, the one at Rennes, the other at Brussels.

Warot, Victor Alexandre Joseph (Verviers, 1834–1906, Paris), nephew of the foregoing. Able Belgian operatic tenor, from 1858 engaged at the Opéra-Comique and the Opéra in Paris and in 1865–74 at La Monnaie, Brussels, then teaching in Paris. He sang at the premières of Massé's *Mule de Pedro* (1863) and Boulanger's *Docteur Magnus* (1864).

Warren, George William (Albany, N. Y. 1828–1902, New York). American organist, self-taught, from 1846 at St. Peter's in Albany, from 1858 at St. Paul's there, from 1860 at Holy Trinity in Brooklyn and from 1870 at St. Thomas's, New York, writing considerable church-music and editing a hymnal (1888). *A.*

Warren, Joseph (London, 1804–1881, Bexley). English organist, from 1834 at St. Mary's (R. C.) Chapel (Chelsea), writing several masses and editing Hilton's *Ayres*, Boyce's *Cathedral Music*, Beethoven's *Mount of Olives* and a *Biographical Dict. of Musicians*, 1845. *G.*

Warren, Richard Henry (Albany, N. Y. 1859), son of George W. above. Gifted American organist and conductor, pupil of his father, from 1880 at All Souls' in New York, in 1886–1905 at St. Bartholomew's and from 1907 at the Ascension, besides in 1886–95 founding and directing the Church Choral Society and in 1905 some orchestral summer-concerts. Parker's *Hora Novissima* (1893) was written for his chorus and first given by it. Has written the opera *Phyllis*, 1900, the operettas *Igala*, 1880, *All on a Summer's Day*, 1882, *Magnolia*, 1886, and *The Rightful Heir*, 1899, the cantata *Ticonderoga*, 1894, some orchestral pieces, a string-quartet, services, anthems and songs. *A.*

Warren, Samuel Prowse (Montreal, 1841–1915, New York). Eminent American (Canadian) organist, pupil of Haupt, Gustav Schumann and Wieprecht, in 1855–61 and '64–66 playing in Montreal, from 1866 at All Souls' in New York, in 1868–94 at Grace (except 1874–76, at Trinity) and from 1895 at the 1st Presbyterian Church, East Orange, N. J. In 1880–88 he conducted the New York Vocal Union. He gave hundreds of recitals in New York alone, besides many elsewhere, and through these and his numerous pupils exerted a wide and permanent influence. Wrote much church-music, including organ-fugues, preludes, etc., remarkable organ-transcriptions of orchestral works, piano-pieces and songs. *A.*

Warren, Thomas. In 1761–94 the secretary of the Noblemen's and Gentlemen's Catch Club in London and in 1763–94 the editor of the remarkable collection *Catches, Canons and Glees*, in annual numbers (over 650 pieces in all). He probably died in 1794. *G.*

Wartel, Pierre François (Versailles, 1806–1882, Paris). French tenor and noted vocal teacher, trained at Choron's Institution and the Paris Conservatory, in 1831–46 taking minor parts at the Opéra and making some tours in Germany, then settling in Paris as a foremost teacher (Nilsson and Trebelli among his pupils). From as early as 1842 in Vienna and later in Paris he was active in introducing the songs of Schubert. *G.*

Wasielewski, Joseph Wilhelm von (n. Danzig, 1822–1896, Sondershausen). Excellent Polish-Prussian violinist, conductor and writer, pupil of the Leipzig Conservatory, from about 1845 playing in the Gewandhaus Orchestra, at

the Opera and for the Euterpe concerts, besides acting as critic for the *Signale* and other papers, in 1850-52 concertmaster of the Düsseldorf orchestra (under Schumann), then conductor at Bonn of the new Gesangverein, the Concordia and the Beethoven-Verein, from 1855 engaged in literary work at Dresden, in 1869–84 town-director at Bonn and finally in retirement at Sondershausen. His ability as a writer brought him several honors. Author of a biography of Schumann (1858, 4th ed. 1906, supplemented by *Schumanniana*, 1884), *Die Violine u. ihre Meister*, 1869 (6th ed. 1919), *Die Violine im 17. Jahrh. u. d. Anfänge Instrumentalkomposition*, 1874, *Gesch. d. Instrumentalmusik im 16. Jahrh.* 1878, a life of Beethoven (1888, 2 vols.), *Das Violoncell u. seine Geschichte*, 1889 (2d ed. 1911, edited by his son), a life of Reinecke (1892), *Aus siebsig Jahren*, 1896 (reminiscences), essays in Waldersee's *Sammlung* on the musical princes in Europe [to 1800] (1879) and on Goethe's relations to music (1880) and articles in various periodicals. Wrote also the violin-pieces *Herbstblumen* (set of 9), a *Nocturne*, etc., and patriotic songs. *G.*

Wassermann, Heinrich Joseph (n. Fulda, 1791-1838, n. Basel). Hessian violinist and conductor, pupil of Spohr, employed as player at Hechingen, Zurich and Donaueschingen and later orchestral conductor at Geneva and Basel. Wrote a string-quartet, a quartet for flute and strings, quartet-variations, a *Divertissement* for violin and orchestra, variations for bassoon and strings, various dances and guitar-pieces.

Watson, Henry (Burnley, 1846–1911, Salford). English organist and choral conductor, for many years at the Congregational Chapel at Withington (Manchester), and conductor of choral societies in Manchester, including from 1885 the Vocal Union (founded by him and Henry Wilson in 1867). Mus.D. of Cambridge Univ. in 1887. He collected a library of about 30,000 volumes, which he gave to the city in 1899. Wrote the opera *Fair Rosine*, 1882, music for Shakespeare's *Antony and Cleopatra*, a *Shakespearian Cantata*, the cantata *The Deliverance of Israel*, Psalm 103, part-songs and songs. Memoir in *Musical Times*, 1909.

Watson, Henry C. (London, 1818–1875, New York.) English critic and editor, settled in New York from 1841, where in 1843 he started the *Musical Chronicle* (later the *American Musical Times*), from 1855 was the first editor of *Leslie's Illustrated Newspaper* and in 1863 founded the *American Art Journal*. He was prominent also as promoter of various musical enterprises, including the Philharmonic Society. *A.*

Watson, Thomas. 16th C. *G.*

Watson, William Michael (Newcastle, 1840–1889, n. London). English vocal composer and writer (pen-name, 'Jules Favre'), in 1883 founding the West End School of Music in London. Wrote the cantata *Aladdin*, 1885, part-songs, effective songs and piano-pieces.

Watts, John. A London publisher (from about 1725) who in 1727–39 issued most of the ballad-operas of the time, including *The Beggar's Opera* in 1727, and also *The Musical Miscellany*, 6 vols. 1729–31. In 1725–26 the young Benjamin Franklin was a journeyman in his shop. The business was continued by J. & R. Tonson. *G.*

Wead, Charles Kasson (Malone, N. Y. 1848). American physicist and patent-examiner in Washington, author of *Contributions to the History of Musical Scales*, 1900 (U. S. Nat. Museum Report) and various articles on acoustics. *A.*

Weaver, John (Shrewsbury, 1673–1760, do.). English dancing-master in London, author of the earliest English books on dancing (1706) and of further books in 1712, '21 and '28. He also produced pantomimes at Drury Lane in 1702–33. *G.*

Webb, Daniel (Taunton, 1735–1815, Bath). English author of *Observations on the Correspondence between Poetry and Music*, 1769.

Webb, George James (n. Salisbury, 1803–1887, Orange, N. J.). English organist and vocal teacher, from 1830 active in Boston (U. S.) as organist and associate of Lowell Mason in promoting musical education, besides conducting concerts of the Musical Fund Society. In 1870 he moved to Orange and continued teaching in New York. *A.*

Webbe, Samuel (London, 1740–1816, do.). Excellent English glee-composer, from 1763 noted for a long list of catches, canons and glees (27 prizes from the Catch Club), from 1784 secretary of the Catch Club and from 1787 also librarian of the Glee Club. From 1776 he further served as organist for the Portuguese and Sardinian Embassies. Published 9 vols. of catches, glees, etc. (later reprinted with 3 more vols.), various collections of masses, motets, anthems and tunes, a harpsichord-concerto, a *Divertissement* for wind-instruments, etc. *G.*

Webbe, Samuel (London, 1770–1843, do.), son of the foregoing. English organist and glee-composer, pupil of his father and Clementi, from about 1798 organist at the Unitarian Chapel in Liverpool and, after a sojourn in London in about 1817–25, at St. Nicholas' and St. Patrick's (R. C.). Wrote many fine glees, madrigals, masses, harpsichord-sonatas, organ-pieces, etc., and edited the collection *Convito Armonico*, 4 vols. (glees, catches and canons), besides a textbook in harmony. *G.*

Webber, Amherst (Cannes, 1867). English-French composer, pupil of Nicodé and the Paris Conservatory, from about 1890 accompanist and coach at Covent Garden and the Metropolitan, New York. Has written the short opera *Fiorella*, 1905, a symphony (1904), a *Scherzo Sinfonico* for organ, part-songs, duets and graceful songs. *G.*

Weber Piano Company. A noted piano-making firm in New York, established in 1852 by Albert Weber (1828–1879) and continued by his son. In 1903 it was merged with the Æolian Company. *A.*

Weber, Bernhard Anselm (Mannheim, 1766–1821, Berlin). Badenese pianist and conductor, pupil of Vogler, Einberger and Holzbauer, from about 1785 touring as an expert on Röllig's xänorphica, from 1787 conductor for the Grossmann troupe at Hanover, in 1790–92 associated with Vogler at Stockholm and from 1792 conductor at the Königstädter Theater in Berlin and continuing later as royal director after it was united with the Italian Opera (about 1805). From 1793 he was a partisan of Gluck, introducing some of his works at Berlin and trying to imitate his style. Wrote various singspiele and other stage-works, choruses, part-songs and songs.

Weber, Carl Maria Friedrich Ernest, Freiherr von (Eutin, [Dec. 18] 1786–1826 [June 5], London), son of Franz Anton below and stepbrother of Edmond. Distinguished North German pianist, conductor and composer, often called the founder of the romantic movement in German music. He came of a musical family, among whose ramifications was the Mannheim circle in which Mozart sought his wife (see Fridolin below), and his father for many years traveled all over Germany and Austria with his wife and children as a theatrical and musical troupe. In this gipsy-like environment the boy acquired the elements of music, drawing and painting, with instruction at intervals from Heuschkel at Hildburgshausen, Michael Haydn at Salzburg, Valesi and Kalcher at Munich and Vogler at Vienna. He also gained much knowledge of the world and a valuable sense of the German popular spirit and life. Before 1800 he appeared as a player and undertook composition for the stage. With his father he was for a time much engrossed over Senefelder's application of lithography to music-printing. Through Vogler he studied a wide range of the older music. At Vienna he came to know many musicians, including Haydn, Hummel and Gänsbacher.

In 1804–06, on Vogler's recommendation, he was opera-director at Breslau, gaining experience in conducting and also perfectng himself as a concert-pianist. Near the end of this period he was much injured by drinking acid through mistake, permanently affecting his voice. In 1806–07 he lived under the patronage of Duke Eugene of Würtemberg at his castle in Silesia. Thence he went to Stuttgart as private secretary to the Duke's brother Ludwig and music-master for his children. This position had many social advantages and brought him in contact with some good musicians (especially Danzi). But his patron was prodigal and dissipated and much out of favor with the King. At length in 1810 the latter seized a pretext to imprison Weber on a charge of fraud and, though this was disproved, to banish him. For the next two or three years he was largely occupied in concert-tours, with considerable stays at Munich and elsewhere, bringing out his opera *Silvana* at Frankfort and Berlin.

Early in 1813 he was suddenly made conductor at the National Opera in Prague, with opportunity for and incentive to a thorough reorganization. Gathering a notable company of singers and players, he speedily demonstrated his extraordinary capacity as director by producing many works with great perfection, dramatic as well as musical. But the Prague public and musicians were not as responsive and companionable as he wished, so that he used his vacations for visits to other cities. Especially at Berlin he thus fell in with the rising tide of German exultation over the decline of Napoleon and under this stimulus he wrote many patriotic choruses and the cantata *Kampf und Sieg* (after Waterloo), which have remained truly national songs. In 1816 he resigned at Prague, though without definite prospects.

Late in 1816 he was named director of the German Opera at Dresden, then for the first time distinguished in court-patronage from the established Italian Opera under Morlacchi. Though beset by considerable jealousy and some other unfavorable conditions, his superb gifts as organizer and leader brought speedy success and in 1817 his appointment was made permanent and he was also entrusted with some of the music at the Royal Chapel. In 1817, also, he was happily married to Caroline Brandt, one of the singers in his Prague company. From this time forward his activity was manifold and strenuous. Composition went on steadily in several lines, culminating in 1821 in the production of *Der Freischütz* (at Berlin), which at once made him the idol of all Germany. At intervals he gave brilliant concerts, often with his wife. That his importance was becoming recognized is shown by efforts to draw him to Berlin in 1817 and to Kassel in 1821. In 1823 his next large opera, *Euryanthe*, had only a qualified success at Vienna, owing to its dramatic structure, but he soon began plans for *Oberon*. By this time, however, he was more and more interrupted by the consumptive tendency that finally ended his career. He was able to complete *Oberon* in 1826 and to conduct with distinction its first performances in London. But the strain broke his strength and a few weeks later he died there, not yet forty years old.

Weber's purely technical equipment as composer was irregular, owing to his spasmodic education and a certain irresponsibility in his early character. But whatever lacks there were he was able to offset by his shining genius in two or three directions and the ardent skill with which he applied it after his twenty-fifth year. His fascination over things dramatic was largely derived from his youthful experiences, but it betokened high original power to use this so as virtually to create a new type of opera, thoroughly German in essence and spirit and full of romantic imagination and color. Though he himself lived to exemplify his ideals by but a few works and by but one that was entirely successful, he started a movement that affected the whole 19th century. He thus served as a vital link between Gluck and Mozart behind him and not only

Marschner, Spohr and Schumann, but his great successor Wagner in making German opera substantially distinct from both the traditional Italian opera and the developing forms of French opera.

As a pianist he was brilliantly gifted without being a finished master, and his piano-works, though rich on many sides, lack the elements of permanent greatness. But as an orchestral writer he shines out in fair glory even beside his older contemporary Beethoven. He had a sure sense of instrumental color, remarkable ability in balancing and marshaling resources, especially in his overtures and accompaniments, and real prescience as to the part that the orchestra was to play in the musical drama of the future. Like Beethoven, he came just at the time when the orchestra was ready for full liberation into the free and glorious depiction of sentiment and mood, such as the 18th century had not known how to achieve.

While as a dramatist he was the plain forerunner of Wagner, as one sympathetic with literature and versed in the art of intellectual criticism he somewhat prefigured Schumann. With him began the mingling of general culture with musical art that later became more frequent and fruitful.

The summary of his works includes the following:

Vocal and Dramatic Works

Operas—*Die Macht der Liebe und des Weins* (1799, not given and score destroyed), *Das Waldmädchen*, 1800 (only fragments extant), *Peter Schmoll und seine Nachbarn* 1803 (Augsburg), *Rübezahl* (1804–05, not completed), *Silvana*, 1810 (Frankfort), *Abu Hassan*, short singspiel, 1811 (Munich), *Der Freischütz*, 1821 (Berlin), *Die drei Pintos* (1821, sketches only, completed by Mahler and given at Leipzig, 1888), *Euryanthe*, 1823 (Vienna), *Oberon*, 1826 (London).

Incidental music for Schiller's *Turandot* (1809), Müllner's *König Yngurd* (1817), Gehe's *Heinrich IV* (1818), Rublack's *Lieb' um Liebe* (1818), Houwald's *Der Leuchtthurm* (1820), Wolff's *Preciosa* (1820) and a Festspiel by Robert (1822). Also single or a few numbers for about 20 other operas or plays.

Cantatas—*Der erste Ton*, 1808 (declamation with orchestra and final chorus), *In seiner Ordnung schafft der Herr*, 1812, *Kampf und Sieg*, 1815, *L'Accoglianza*, 1817 (for wedding of Princess Maria), *Natur und Liebe*, 1818 (for King Friedrich), *Jubel-Cantata*, 1818 (do.), *Du bekränzend unsre Laren*, 1821 (for Duchess Amalia), *Wo nehm' ich Blumen her*, 1823 (for Princess Therese).

Masses—in E-flat and in G—each with an added Offertoire.

About 20 part-songs for men's voices (1812–25); about 15 others for various voices, including 7 canons (1802–16).

Over 80 songs (some for two voices), many with guitar-accompaniment (mostly 1808–20). Also arrangements of 10 Scottish songs with accompaniment for flute, violin, 'cello and piano (1825).

Instrumental Works

For orchestra—2 symphonies in C (1807); *Jubel-Ouvertüre* (1818); revised versions of overtures to *Peter Schmoll* (1807) and *Rübezahl* (1811, as *Beherrscher der Geister*) [and overtures to *Turandot* and *Preciosa*, included in incidental music above]; *Deutscher* in D (1815); *Tedesco* in D (1816, used with *Preciosa*); Waltz in E-flat (1812) and March in C (1826), both for wind; *Marcia Vivace* in D for 10 trumpets (1822, used for *Euryanthe*).

For various instruments with orchestra—piano-concertos in C (1810) and E-flat (1812); *Konzertstück* for piano, in F min. (1821); clarinet-concertos in F min. and E-flat (both 1811); bassoon-concerto in F (1811); horn-concertino in E min. (1815); *Andante* and *Rondo Ungarese* in C min. (1809) and Variations in C (1806), for viola (the former also for bassoon); Potpourri in D (1808) and Variations in D min. (1810), for 'cello; *Romanza Siciliana* in G min. (1805), for flute; Adagio and Rondo (1811), for harmonichord.

Chamber-music—quintet in B-flat for clarinet and strings (1815); violin-sonatas in F, G, D min., E-flat, A and C (1810); violin-variations on a Norwegian air (1808); *Duo Concertant* for clarinet and piano (1816); clarinet-variations (1811); *Divertimento* for piano and guitar (1816).

For piano—sonatas in C (1812), A-flat (1816), D min. (1816) and E min. (1822); 8 sets of variations (1800–17); 2 *Rondos Brillantes* (1819) [the second is the noted *Aufforderung zum Tanz*, which has been orchestrated by Berlioz and Weingartner]; *Momento Capriccioso* and *Grande Polonaise* (both 1808); 18 Waltzes (1812); *Polacca Brillante* (1819). Also 6 Fughetti, 12 Allemandes and 6 Écossaises (all early). 20 pieces for four hands.

The best edition of his critical and other writings is by G. Kaiser, 1908. His letters have been edited by his grandson, 1886, Rudorff, 1899, and Kaiser, 1911. A thematic catalogue of his works was made by Jähns in 1871. Memoirs by Barbedette, 1862, M. M. von Weber (his son), 3 vols. 1864–68 (new edition by Pechel, 1912), Jähns, 1873, Benedict, 1881 (2d ed. 1913), Reissmann, 1883, Nohl, 1883, Skalla, 1895, Gehrmann, 1899, Höcker, 1903 (on Weber, Schubert and Mendelssohn), Servières, 1907, Von der Pfordten, 1919, and O. Schmid, 1922. *G.*

Weber, Edmund von (Hildesheim, 1766–1828, Würzburg), stepbrother of the foregoing. Hanoverian conductor, pupil of Haydn, employed at theaters in Kassel, Bern, Lübeck, Danzig, Königsberg, Cologne, etc.

Weber, Ernst Heinrich (Wittenberg, 1795–1878, Leipzig). Saxon physiologist and anatomist, from 1818 at Leipzig University, author of *De Aure et Auditu*, 1820, *Die Wellenlehre*, 1825 (with his brother), and essays on acoustics in journals.

Weber, Franz (Cologne, 1805–1876, do.). Rhenish organist, pupil of Bernhard Klein, from 1838 organist at Cologne Cathedral and from 1842 also leader of the Männergesangverein, gaining the title of professor in 1875. Wrote Psalm 57 and many men's choruses, besides editing song-books.

Weber, Franz Anton (n. Freiburg, 1734–1812, Mannheim), father of Carl and Edmund above. Badenese army-officer, violinist, violist, etc., in 1778 theater-conductor at Lübeck, in 1779–83 court-director at Eutin and from 1787 wandering from place to place with his wife and older children as a traveling concert-troupe until Carl began to gain attention and employment. *G.*

Weber, Fridolin (n. Freiburg, 1733–?), brother of the foregoing. Badenese violinist, from about 1755 employed in various capacities in connection with the court-music at Mannheim. Of his four daughters, all singers, **Aloysia** (1750–1839) was Mozart's early lady-love and

Constanze (1763–1842) in 1782–91 his wife and from 1809 that of Baron von Nissen. *G.*

Weber, Friedrich August (Heilbronn, 1753–1806, do.). Würtemberger physician and amateur musician, writing oratorios, operettas, cantatas, symphonies, chamber-pieces, etc., as well as helping on the *Musikal. Realzeitung* (Speyer, 1788–90) and the *Allgem. Musikal. Zeitung* (Leipzig, 1799–1803).

Weber, Friedrich Dionys (Welchau, 1766–1842, Prague). Able Bohemian teacher and composer, pupil of Vogler, from about 1790 settled in Prague, where in 1811 he founded the Prague Conservatory, becoming its first director. Wrote several small operas, many cantatas, masses, military marches, sextets and quartets for brass-wind, violin-variations, piano-dances, etc., besides an account of the Conservatory (1817) and 2 text-books (1828, '30–41).

Weber, Georg. 16th C.

Weber, Georg Viktor (Ober-Erlenbach, 1838). Hessian priest and noted church-musician, from 1866 choirmaster at Mayence Cathedral, becoming known as an organ-expert and for *a cappella* renderings of old ecclesiastical music. Author of a manual of Plain-song (1878, 2d ed. 1897), an *Orgelbuch zum Mainzer Gesangbuch*, 1880 (3d ed. 1896), *Ueber Sprachgesang*, 1883, *Ueber Orgeldispositionen*, 1890, *Die Verbesserung d. Medicæa*, 1901, and articles for the *Gregorius-Blatt* and the *Cäcilien-Kalender*, besides masses, motets, Psalms, etc. In 1884 he was awarded a gold medal by the Grand Duke of Hesse and in 1904 was made a canon of the Cathedral.

Weber, Gottfried (n. Mannheim, 1779–1839, Kreuznach). Hessian jurist (from 1802 in law-practice at Mannheim, Mayence and Darmstadt, and from 1832 state's attorney for Hesse), excellent pianist, conductor, theorist and editor. In 1809 he founded the musical society Museum at Mannheim, which he conducted, and at Mayence was substitute-conductor at the Opera. At Mannheim he established a music-school, while at Mayence he started the journal *Cäcilia* in 1824 and remained its editor. From 1810 he was extremely intimate with Carl Maria von Weber. They, with Meyerbeer, Von Dusch (Gottfried's brother-in-law and a fine 'cellist), Danzi and two or three others, formed a secret society, the Harmonischer Verein, for 'the elevation of criticism by musicians themselves,' in which the members bore fanciful names (Gottfried was 'Giusto' and Carl 'Melos'—all this an interesting precursor of Schumann's 'Davidsbündler' more than twenty years later. Author of the important *Versuch einer geordneten Theorie d. Tonsetzkunst*, 3 vols. 1817–21 (3d ed. 1830–32), *Allgem. Musiklehre*, 1822, *Die Generalbasslehre zum Selbstunterricht*, 1833, discussions of the acoustics of various instruments and many articles in the *Allgem. Musikal. Zeitung* and his own *Cäcilia*. Wrote also several masses, a Requiem, a Te Deum, a piano-sonata, part-songs, songs, etc. He was the first to express doubt as to the authenticity of Mozart's Requiem (in 1826). *G.*

Weber, Gustav (n. Lyss, 1845–1887, Zurich). Gifted Swiss pianist, organist and composer, trained at the Leipzig Conservatory and by V. Lachner and Tausig, in 1866–69 conductor at Aarau and Zurich, from 1872 organist at the Peterskirche in Zurich, conductor of the Harmonie and teacher at the Conservatory. For several years he also edited the *Schweitzerische Musikzeitung*. Wrote the symphonic poem *Zur Iliade* (given by Liszt at the Beethoven Centenary at Weimar in 1870), a piano-quartet, a piano-trio, a violin-sonata, a piano-sonata and many pieces (including *Prinz Carneval*, for children), many choruses, etc. Memoirs by A. Schneider, 1888, and Steiner, 1910 (in *Allgem. Musikzeitung, Neujahrsblatt*).

Weber, Josef Miroslaw (Prague, 1854–1906, Munich). Excellent Bohemian violinist and composer, pupil of his father, Blazek and the Prague Conservatory, from 1873 in the Sondershausen orchestra, from 1875 concertmaster of the Darmstadt orchestra and leader of a Quartet, from 1883 Rebiček's successor as concertmaster of the court-orchestra at Wiesbaden and assistant-conductor at the Opera, and from 1893 concertmaster at the Munich Opera. Wrote the operas *Der selige Herr Vetter*, 1894, and *Die neue Mamzell*, 1896, music for Fels' *Olaf* (1884) and Schulte's *Prinz Bibus*, the ballet *Die Rheinixe*, 1884, 2 orchestral suites, a violin-concerto, a septet for strings and wind, a string-quintet, 2 string-quartets, a 4-hand piano-version of Hausegger's *Dionysische Fantasie*, etc. The septet, quintet and quartet in D won prizes in 1896, '98 and '91 at Vienna, Prague and Petrograd respectively.

Weber, Karl Heinrich (n. Chemnitz, 1834). Saxon teacher, pupil of the Leipzig Conservatory, from 1854 active at Minsk, from 1858 at Riga, from 1867 music-inspector at St. Mary's Convent in Moscow and for a time also teacher at the Conservatory, from 1877 head of the branch of the Imperial Musical Society at Saratov, from 1881 teacher at the Alexander Institute in Tambov and from 1899 head of the Imperial Society there. Author of a survey of Russian musical culture (1885) and two manuals on piano-study.

Weber, Ludwig (Nuremberg, 1891). Gifted Bavarian composer of the short opera *Midas*, the choral work *Hymnen an die Nacht*, a symphony, 2 string-quartets, organ- and piano-pieces, women's choruses and songs. He was mostly self-taught, but had suggestions from Courvoisier and Abendroth.

Weber, Wilhelm (Bruchsal, 1859–1918, Augsburg). Able Badenese teacher and choral conductor, pupil of the Stuttgart Conservatory, from 1884 teacher at the Augsburg Music School, becoming its director in 1905, and also from 1892 conductor of the Oratorienverein there, which he made noted for its many first performances in Germany of large works by foreign composers

and its attention to Chrysander's new editions of Handel's works. Author of works on Beethoven's Missa Solemnis (1897, 2d ed. 1903) and on Chrysander's versions of Handel's *Israel in Egypt* (1898), *Messiah* (1900) and *Saul* (1902), besides choruses, songs and piano-pieces. He was Officier in the French Académie.

Weber-Bell, Susanne (Lucerne, 1857). Swiss vocal teacher, pupil of Viardot and Lamperti, in 1902 the inventor of an apparatus for demonstrating the Helmholtzian theory of partial-tones in vocal sounds, as well as the mechanical side of breathing and vocalization.

Webern, Anton von (Vienna, 1883). Austrian composer, pupil of Schönberg and Vienna University (Ph.D.), writing a passacaglia for orchestra and shorter pieces, various works for string-quartet, for violin and for 'cello, an *a cappella* chorus and many songs (some with orchestra or ensemble). From about 1905 he was opera-conductor in Vienna, Prague and German cities, but now teaches in connection with Schönberg's Verein für Privataufführungen in Vienna.

Wecker, Georg Kaspar (1632–1695). 17th C. *G.*

Weckerlin, Jean Baptiste Théodore (Gebweiler, 1821–1910, do.). Able Alsatian composer, librarian and writer, trained at the Paris Conservatory, where from 1869 he was assistant in the library and in 1876–1909 Félicien David's successor as librarian, besides in 1850–55 joining Seghers in the leadership of the Société Ste.-Cécile and from 1863 serving as librarian for the Société des Compositeurs. Wrote the short operas or operettas *L'Organiste dans l'Embarras*, 1853, *Die dreifach Hochzeit im Besenthal*, 1863, *D'r verhäxt' Herbst*, 1879, and *Après Fontenoy*, 1877, the large choral works *Le Jugement Dernier*, *La Naissance du Christ*, *L'Aurore*, *Paix*, *Charité*, *Grandeur*, 1866, *Les Poëmes de la Mer*, 1860 (ode-symphonie), *L'Inde*, 1873, and *La Fête d'Alexandre*, 1873, many *a cappella* choruses and songs, besides the orchestral *Symphonie de la Forêt* and a suite. Author of an *Histoire de l'Instrumentation*, 1875 (medal from the Académie), a catalogue of the Conservatory library (1885) and a long list of curious and valuable collections of historic folk-songs and the like, including *Échos du Temps Passé*, 1853–55, *Souvenirs du Temps Passé*, 1864, *Musiciana*, 3 vols. 1877–99, *Chansons Populaires du Pays de France*, 2 vols. 1903, etc. A catalogue of his own library appeared in 1910. *G* (Wekerlin).

Weckmann, Matthias (1621–1674). 17th C. *G.*

Wedekind, Erika (Hanover, 1872). Gifted Hanoverian operatic soprano, trained at the Dresden Conservatory, from 1894 a leading singer at the Dresden Opera, with many appearances elsewhere, and now at the Komische Oper in Berlin. In 1898 she married Councilor Oschwald of Basel.

Weelkes, Thomas. 16th C. *G.*

Wegeler, Franz Gerhard (Bonn, 1765–1848, Coblentz). Rhenish physician at Bonn and Coblentz, author of *Biographische Notizen über Beethoven*, 1838, with supplement, 1845 (reprint by Kalischer, 1908), which is valuable because he knew Beethoven as a youth and married Eleanore von Breuning.

Wegelius, Martin (Helsingfors, 1846–1906, do.). Eminent Finnish teacher, composer and writer, pupil of Bibl, E. F. Richter and Paul, as a student at Helsingfors University conductor of the academic choral society in 1869–70, from 1878 chorusmaster at the Helsingfors Opera and from 1882 director of the new Conservatory, which he made nationally significant. Wrote the overture *Daniel Hjort*, a *Rondo quasi Fantasia* for piano and orchestra, 2 cantatas, 2 ballades with orchestra, piano-pieces and songs. Author of able text-books in composition (from 1887) and in singing (1897) and an outline of music-history (1891–93). Memoir by Flodin, 1916.

Wehle [Wehli], Karl (Prague, 1825–1883, Paris). Brilliant Bohemian pianist, pupil of Moscheles and Th. Kullak, from about 1850 settled in Paris, but with many extended tours, including visits to Asia, Africa, Australia and America (1870). Wrote 2 piano-sonatas, a suite, and much fine salon-music. *G.*

Wehrle, Hugo (Donaueschingen, 1847). Badenese violinist, pupil of the Leipzig and Paris Conservatories, as a boy playing in J. W. Kalliwoda's Quartet, from 1863 on concert-tours, from 1865 in the Weimar orchestra, in 1868–98 Edmund Singer's assistant as concertmaster of the court-orchestra at Stuttgart, as well as in 1868–80 a member of his Quartet. A nervous disorder forced his retirement from concert-playing. Since 1898 he has lived at Freiburg. Has written various violin-pieces, men's choruses and songs, besides collections of violin-music.

Wehrli, Werner (Aarau, 1892). Swiss composer, trained at the Zurich and Frankfort Conservatories and at Basel and Berlin Universities, writing the opera *Das heisse Eisen*, 1918, the symphonic poem *Chilbizite*, 2 string-quartets (the first taking the Mozart prize in 1914), a trio for violin, viola and flute, another for piano, violin and horn, a sonata and variations for violin, a flute-suite, etc. He teaches at the Aarau Seminary and directs the Cecilienverein.

Weidig, Adolf (Hamburg, 1867). Gifted North German violinist and composer, trained at the Hamburg and Munich Conservatories, in 1888 winning the Mozart Scholarship at Frankfort. In 1892 he removed to Chicago, where till 1896 he played in the Thomas Orchestra and till 1901 also in the Spiering Quartet (viola), besides from 1893 teaching at the American Conservatory and in 1898 becoming one of its directors. At various times he has conducted his own works both in America and in many German cities. Has written a symphony, the tone-poem *Semiramis*, 3 overtures, 3 *Episoden* for orchestra, a symphonic suite, an orchestral Capriccio, a suite and a serenade for strings, a string-quintet, 4 string-quartets, a piano-trio, 2 violin-suites, various violin-pieces, many *a*

cappella choruses, the song-cycle *The Buccaneer* and about 25 songs. *A.*

Weidt, Heinrich (Coburg, 1828–1901, Gratz). Saxon theater-conductor at Zurich, Aix, Hamburg, Kassel, Pest, Temesvar, etc., writing the opera *Adelma*, 1873, many operettas, men's choruses and popular songs.

Weidt, Karl (Bern, 1857). Swiss choral conductor, from 1889 leader of the men's chorus at Klagenfurt and since 1897 of the Liederkranz at Heidelberg, writing the notable men's choral works *Im Mondenschein*, *Aus der Bergwelt*, *O Geist der Töne*, *Die schönste Frau vom Rhein* and *Nun tanzen sie unter der Linde*, etc.

Weidt, Lucy (Troppau, 1880), daughter of Heinrich above. Eminent Silesian operatic soprano, pupil of her father and Rosa Papier, making her début in 1904 at Vienna and at once permanently engaged there, but with many guest-appearances elsewhere (as at the Wagner festivals in 1908–10 at Munich, in 1910–11 at the Metropolitan, New York, in 1913 in Buenos Aires, in 1914 at the Italian première of *Parsifal* at Milan, etc.). She sings all of the Wagnerian works and a wide range of other works. In 1909 she married Baron von Urmenyi.

Weigl, Bruno (Brünn, 1881). Moravian composer and writer, pupil of Wickenhausser, Kitzler and Mojsisovics, living at Brünn. Has written the comic opera *Mandragola*, 1912, Psalm 144 (men's voices and organ), an orchestral serenade (1909), the song-cycle *Fasching*, various organ-pieces, piano-pieces and men's choruses. Author of a *Gesch. d. Walzers*, 1910, a handbook of 'cello-music (1911) and an ultra-modern *Harmonielehre*, 1921.

Weigl, Joseph (Eisenstadt, 1766–1846, Vienna). Popular Austrian conductor and composer, pupil of Albrechtsberger and Salieri, producing a small opera when but sixteen that won the interest of Gluck and also the Emperor Joseph II and later gaining favor with Haydn and Mozart. Salieri used him from 1790 as deputy-conductor at the Opera and in 1792 he was made director and composer, and in 1825, when Salieri died, became second court-director, turning then to sacred music. Wrote over 30 operas, including the long-favorite *Der Schweitzerfamilie*, 1809, and *Das Waisenhaus*, 1818, 17 ballets, 2 oratorios, nearly 20 cantatas, many masses and other church-music, scenas and arias, etc. He was twice invited to compose for La Scala in Milan and was offered permanent posts at both Stuttgart and Dresden. His brother **Thaddäus** (1776–1844) was also a prolific stage-composer at Vienna in 1799–1805, in 1801–26 was engaged in music-publishing and was also archivist for the court-theater and custodian of the music-division of the Imperial Library. *G.*

Weigl, Karl (Vienna, 1881). Gifted Austrian composer, trained at the Vienna Conservatory and University (Ph.D. 1903), in 1904–06 chorusmaster at the Opera there. Has written 2 symphonies, a *Sinfonische Fantasie*, 2 string-sextets, 3 string-quartets (one taking a Musikfreunde prize), the cantata *Weltfriede*, 1922, *a cappella* choruses, about 100 songs and piano-pieces.

Weigmann, Friedrich (n. Nuremberg, 1869). Bavarian conductor, pupil of Thuille, Giehrl and Rheinberger, from 1894 theater-director at Bremen, Bern, Riga and Ulm, from about 1905 at the Nuremberg Opera, then at Gratz and since 1911 at the Hanover Opera. Has written the opera *Der Klarinettenmacher*, 1913, music for *Faust* and other plays, choruses, songs and some orchestral works.

Weil, Heinrich (Frankfort, 1818–1909, Paris). Hessian philologist, trained at Bonn, Berlin, Leipzig and Paris Universities (Dr. ès Lettres, 1845), from 1849 at Besançon and from 1876 at Paris. Author of several essays on ancient music, including *Études de Littérature et de Rhythmique Grecques*, 1902.

Weil, Hermann (Karlsruhe, 1877). Eminent Badenese operatic baritone, pupil of the Karlsruhe Conservatory and Adolf Dippel, from 1901 engaged at Freiburg (Baden) and since then at the Stuttgart Opera, with many guest-appearances elsewhere throughout Europe and in 1911–17 at the Metropolitan, New York. In 1909–12 he was regularly employed at Bayreuth, besides being in great request for festivals and concerts. His voice has so wide a range that he takes either bass or baritone parts. He has received numerous honors and decorations. *A.*

Weinberger, Karl Friedrich (Wallerstein, 1853–1908, Würzburg). Bavarian church-musician, pupil of the Munich Conservatory, from about 1875 school-teacher at Wallerstein, from 1881 at the Teachers' Seminary in Würzburg and from 1886 choirmaster at the cathedral there. Wrote 2 masses, an organ-sonata and fugue, piano-pieces, *a cappella* choruses, etc. besides a text-book in harmony.

Weinberger, Karl Rudolf (Vienna, 1861). Popular Austrian composer of almost 20 operettas (1888–1914), including *Der Adjutant*, 1889, *Adam und Eva*, 1899, *Die romantische Frau*, 1911, and *Die Nachtprinzessin*, 1914.

Weiner, Leo (Pest, 1885). Hungarian composer, pupil of the Pest Akademie, with further study abroad, for a time chorusmaster at the Pest Komische Oper and since 1913 theory-teacher at the Akademie. Has written music for Vorösmarty's *Gongor é Tünde* (1915), an orchestral Scherzo, Serenade and Humoreske (*Fasching*), 2 string-quartets, a string-trio, a violin-sonata, a Ballade for clarinet, a Passacaglia for piano, etc. His quartet in F♯ min. took the Coolidge prize (Pittsfield, Mass.) in 1921.

Weingartner, Paul Felix, Edler von Münzberg (Zara, 1863). Distinguished Dalmatian pianist, conductor and composer, pupil of W. A. Remy, the Leipzig Conservatory (Mozart prize) and Liszt, from 1884 entering on a remarkably brilliant career as conductor. In 1884 he was at Königsberg, from 1885 at Danzig, from 1887 at Hamburg, from 1889 court-director at Mann-

heim, from 1891 in charge of the Royal Opera and the Royal Orchestra at Berlin, after 1898 continuing with the latter while also in 1898–1903 directing the Kaim Orchestra at Munich and founding the Weingartner Trio (with Rettich as violinist and Warnke as 'cellist), in 1908–10 Mahler's successor at the Vienna Opera and from 1908 also leading the symphony-concerts of the opera-orchestra. In 1912–14 he was first conductor at the Hamburg Opera, then becoming court-conductor at Darmstadt and director of the Conservatory, and in 1919–20 was director of the Volksoper at Vienna. He has not only toured with his own orchestras through most of Europe, but repeatedly appeared as guest-conductor, including visits to America in 1905–06 and '12–13. Meanwhile his list of skillful and impressive compositions was steadily growing, evincing musicianship of the highest order, and he was also demonstrating power as poet, critic and writer. He has been four times married, in 1891 to Marie Juillerat, in 1903 to Baroness Feodora von Dreifus, in 1911 to Lucille Marcel and in 1922 to the actress Kalisch. His works include the following:

Operas (all to original texts)—*Sakuntala*, 1884, *Malawika*, 1886, *Genesius*, 1892, the trilogy *Orestes* (*Agamemnon*, *Das Totenopfer*, *Die Erinnyen*), 1914, *Kain und Abel*, 1914, *Die Dame Kobold*, 1916, *Meister Andrea*, 1920, *Terokayn*, 1920.

Incidental music for Sophocles' *Antigone* (1895), Voss' *Frühlingsmärchenspiel* (1908, on themes by Liszt) and Weiser's version of *Faust* (1908, revised 1917). Also editions of Weber's *Oberon*, Méhul's *Joseph* and Wagner's *Holländer*.

For orchestra—symphonies in G, E-flat, E and one other; symphonic poems *König Lear* and *Die Gefilde der Seligen*; *Lustige Ouvertüre* and *Aus ernster Zeit*; *Serenade* for strings; violin-concerto in G. Also arrangement of Weber's *Aufforderung zum Tanz*.

Chamber-music—piano-sextet in E min.; quintets for strings in C and for clarinet, piano and strings in G min.; string-quartets in D min., F min. and F; violin-sonatas in D and F-sharp min.

About 35 piano-pieces.

Vocal choruses and solos—*Traumnacht* and *Sturmhymnus* for 8-part chorus and orchestra; the ballad *Die Wallfahrt nach Kevlaar* and over 10 songs with orchestra; about 125 songs with piano; some men's choruses.

In 1899 he became one of the editors of the standard edition of Berlioz and in 1907 of that of Haydn. His literary works include *Die Lehre von d. Wiedergeburt u. d. musikal. Drama*, 1895, *Ueber d. Dirigieren*, 1895 (4th ed. 1913), *Bayreuth 1876–96*, 1896 (2d ed. 1904), *Die Symphonie nach Beethoven*, 1897 (3d ed., rewritten, 1909), *Ratschläge für Aufführungen d. Sinfonien Beethovens*, 1906, *Musikal. Walpurgisnacht*, 1907 (satirical comedy), *Golgatha*, 1908 (drama), *Akkorde*, 1912 (collected essays), *Erlebnisse eines Kapellmeisters in Berlin*, 1912 (polemic), and *Lebenserinnerungen* (in *Neuer Wiener Journal* from 1919). Sketches by Krause, 1904, Riesenfeld, 1906, Hutschenruijter, 1906, Raabe, 1908 (in *Musik*), Stefan, 1908, Lusztig, 1908, Taubmann, 1909 (in *Monographien moderner Musiker*), and Günther, 1918. *G.*

Weinlig, Christian Ehregott (Dresden, 1743–1813, do.). Saxon organist, pupil of Homilius, in 1767–73 at the Reformed Church in Leipzig, then at Thorn, from 1780 at the Frauenkirche in Dresden and accompanist at the Opera, and from 1785 Homilius' successor as cantor at the Kreuzschule. Wrote a Passion, other oratorios and cantatas, an operetta, flute-sonatas, piano-pieces, etc.

Weinlig, Christian Theodor (Dresden, 1780–1842, Leipzig), nephew of the above. Saxon church-musician, pupil of his uncle and Mattei, in 1814–17 his uncle's successor as cantor of the Kreuzschule in Dresden and from 1823 Schicht's successor as cantor of the Thomasschule in Leipzig. Among his many pupils was Wagner, who dedicated to him his piano-sonata in B-flat (1832) and to his widow the *Liebesmahl der Apostel* (1843). Wrote a *Deutsches Magnificat*, many vocalises and an able *Anleitung zur Fuge*, 1845 (2d ed. 1852). See Kurz, *Gesch. d. Familie Weinlig*, 1912. *G.*

Weinmann, Karl (Vohenstrauss, 1873). Bavarian priest and eminent church-musician, trained at the Ratisbon Music School and by P. J. Wagner (Ph.D. from Freiburg [Switzerland] Univ. 1905), from 1906 choirmaster at the so-called Kollegiatkirche in Ratisbon and teacher at the Music School, where in 1910 he succeeded Haberl as director, besides from 1909 serving as librarian of the Bishop's (Proske's) Library. Author of lives of Paminger (1907) and Proske (1908), and *Das Konzil von Trient u. d. Kirchenmusik*, 1919, and editor of the collection *Kirchenmusik*, to which he contributed a *Gesch. d. Kirchenmusik*, 1906 (2d ed. 1913), from 1908 of the *Kirchenmusikal. Jahrbuch*, from 1911 of *Musica Sacra* and from 1909 of a long series of service-books based on the *Editio Vaticana*. He has also published a monograph on Tinctoris (1917).

Weinwurm, Rudolf (n. Waidhofen-an-der-Thaya, 1835–1911, Vienna). Austrian choral conductor, trained as a boy in the Imperial Chapel in Vienna, in 1858–66 leader of a Gesangverein at the University (beginning while a law-student), from 1864 of the Vienna Singakademie and from 1866 of the Männergesangverein (following Herbeck), besides teaching at the Teachers' Seminary and in 1880 becoming music-director at the University. Wrote a *Deutsches Requiem* for men's voices *a cappella* and one for women's voices with organ, a mass, etc., and text-books in harmony and singing.

Weinzierl, Max, Ritter von (Bergstadtl, 1841–1898, n. Vienna). Austrian composer of operettas, from about 1870 conductor at the Komische Oper and the Ringtheater in Vienna and from 1882 trainer for the Männergesangverein. Wrote the oratorio *Hiob*, 1870, the operettas *Don Quixote*, 1879 (with L. Roth), *Fioretta*, 1886, *Page Fritz*, 1889, and 3 others, various choral works, both *a cappella* and with orchestra.

Weis, Karel (Prague, 1862). Bohemian composer of the operas *Viola*, 1892, *Der polnische Jude*, 1901, *Die Dorfmusikanten*, 1904, and *Der Sturm auf die Mühle*, 1914, an operetta, a vaude-

ville, a symphony and an orchestral funeral-march.

Weis-Ostborn, Rudolf von (Gratz, 1876). Styrian conductor, pupil of the Gratz Music School and University, from 1902 city-director there and choirmaster at Knittelfeld and since 1913 conductor of the Laibach Philharmonic. Has written 3 masses, choruses, works for orchestra and for piano, besides a church song-book.

Weismann, Julius (Freiburg, 1879). Able Badenese composer, pupil of Bussmeyer, Rheinberger, Dimmler, Herzogenberg and Thuille. Has written a symphony, the symphonic poem *Ueber einem Grabe* (with chorus), 3 orchestral *Fantasies*, a violin-concerto, a string-quartet, a piano-trio, 3 violin-sonatas (one solo), a 'cello-sonata, variations for violin and for oboe, variations, passacaglia, etc., for one or two pianos, the choral works *Macht hoch die Thür*, *Fingerhütchen* (fairy-ballad), *Schnitterlied* and *Hymnus an den Mond*, men's choruses and many songs. Sketch by Thomas-San Galli in *Monographien moderner Musiker*, 1907.

Weiss, Franz (1778–1830, Vienna). Noted Silesian violist, from 1792 playing under Schuppanzigh in the Lichnowsky Quartet at Vienna and in 1808–16 in the Rasumovsky Quartet. Wrote symphonies, overtures, symphonies concertantes for flute, bassoon, trombone and orchestra, violin-variations with orchestra, a string-quartet, 6 string-quartets, violin-duos, flute-duos, piano-sonatas, etc. *G.*

Weiss, Johann (St. Ruprecht, 1850–1919, do.). Styrian priest and able church-musician, pupil of the Ratisbon Music School, from 1881 teacher of hymnology at the Gratz Theological Seminary, in 1884–91 choirmaster at the Cathedral and afterwards professor at the University and member of the episcopal consistory, besides from 1902 assisting in editing the *Gregorian. Rundschau.* He was noted as organist and organ-expert. Author of a monograph on musical instruments in the old Testament (1895).

Weiss, Willoughby Hunter (Liverpool, 1820–1867, London). English operatic and concert-bass, pupil of G. T. Smart and Balfe, from 1842 well known as a member of various opera-troupes and at many festivals. His wife, née Ansell (1826–1880), was a competent singer. *G.*

Weisse, Christian Felix (Annaberg, 1726–1804, Leipzig). Saxon poet and writer for children, supplying texts for many of J. A. Hiller's singspiele and songs (collections published in 1767–71 as *Komische Opern*, etc.).

Weissensee, Friedrich (?1560–1622). 17th C.

Weissheimer, Wendelin (Osthofen, 1838–1910, Nuremberg). Alsatian composer, pupil of the Leipzig Conservatory, from 1866 theater-conductor at Würzburg, later at Mayence and then teacher at Strasburg. He was a strong admirer of Wagner. Wrote the operas *Theodor Körner*, 1872, and *Meister Martin und seine Gesellen*, 1879, the choral works *Das Grab im Busento*, *König Sifrid* and *Deutsche Kaiserhymne*, etc., besides his reminiscences of Wagner, Liszt and others, with correspondence (1898).

Weissleder, Paul. From 1919 one of the conductors of the Leipzig Opera, having previously been at Mayence, writing the opera *Das Freimannskind*, 1919.

Weissmann, Adolf (Rosenberg, 1873). Silesian critic and writer, from 1900 writing for the Berlin *Tageblatt*, from 1904 for *Der Roland* and from 1910 for the *Montagszeitung* and *Die Musik*. Author of lives of Bizet (1907), Chopin (1912, 3d ed. 1919) and Puccini (1922), *Berlin als Musikstadt* [from 1740], 1911, *Der Virtuose*, 1918, *Die Primadonna*, 1919, a study of the erotic in music (1920) and *Die Musik in d. Weltkrise*, 1922.

Weist-Hill. See Hill.

Weitzmann, Karl Friedrich (Berlin, 1808–1880, do.). Able Prussian violinist, theorist and writer, trained by Henning, Klein, Spohr and Hauptmann, from 1832 chorusmaster at the Riga Opera and associated with Dorn in the Liedertafel, from 1834 chorusmaster at Reval, in 1836–46 concertmaster in the court-band at Petrograd and choirmaster at the Annenkirche, then studying in libraries at Paris and London, and from 1848 well known as teacher and writer in Berlin. He was intimate with Liszt. Wrote the operas *Räuberliebe*, 1834, *Walpurgisnacht*, 1835, and *Lorbeer und Bettelstab*, 1836, numerous ingenious piano-works (*Rätsel* in canon for 4 hands, contrapuntal studies, preludes and modulations, *Valses Nobles*, etc.), choruses and songs. Author of monographs on Greek music (1855), on the augmented triad (1853) and the diminished seventh-chord (1854), *Gesch. d. Septimenakkords*, 1854, *Harmoniesystem*, 1860, *Die neue Harmonielehre im Streit mit d. alten*, 1861, *Der letzte d. Virtuosen* [Tausig], 1868, and *Gesch. d. Klavierspiels u. d. Klavierlitteratur*, 1863 (at first as part of the Lebert-Stark Method, in 1879 separately and with a *Gesch. d. Klaviers*, and in 1899 as *Gesch. d. Klaviermusik* and with vol. i of a *Gesch. d. Klaviers* by O. Fleischer), besides many articles in periodicals. His system was elucidated in Bowman's *Manual of Musical Theory*, 1877. *G.*

Welcker von Gontershausen, Heinrich (Gontershausen, 1811–1873, Darmstadt). Hessian piano-maker, in court-employ at Darmstadt, author of a series of works on the structure and history of the piano (1853–70), with one that includes notes on organ-making (1876). *G.*

Weld, Arthur Cyril Gordon (n. Boston, 1862–1914, n. West Point, N. Y.). American composer, trained at the Dresden and Munich Conservatories, from 1887 active in Boston, from about 1890 in Milwaukee and later in New York, having various connections with theatrical music under the Savage Company. Wrote several light operas, music for plays, the orchestral suite *Italia*, 1887, a *Romanza* for small orchestra, two movements of a septet, a string-quartet (1885), the choral works *Benedictus Dominus Israel* and *Ode in Time of Peace*, 1890, and many songs. *A.*

Weldon, Georgina, née Thomas [or Treherne] (n. London, 1837–1914, Brighton). Gifted English singer (amateur), in 1870–84 appearing in many concerts in London and on the Continent, with some success also in opera. She was long the intimate friend of Gounod, whom she assisted in directing his Choir in London in 1870–75 and whose autobiography she translated (1875). Author of *Pronunciation in Singing*, 1872, and *Musical Reform*, 1875. She maintained an orphanage with special emphasis on musical instruction. *G.*

Weldon, John (Chichester, 1676–1736, London). English organist, pupil of Wilton and Purcell, from 1694 organist at New College, Oxford, from 1702 in the Chapel Royal, in 1708 following Blow as organist and in 1715 becoming second composer, besides playing at St. Bride's (Fleet Street) and from 1726 at St. Martin's-in-the-Fields. Wrote a prize-setting of Congreve's masque *The Judgment of Paris* (1700), nearly 40 anthems and many songs. *G.*

Wellesz, Egon (Vienna, 1885). Austrian musicologist and composer in ultra-modern style, pupil of Frühling, Schönberg, B. Walter and Adler (Ph.D. 1908), in 1911–15 teaching music-history at the New Conservatory in Vienna and from 1913 also lecturing at the University. Author of a great variety of historical studies (since 1910), largely on topics relating to Vienna, Byzantine and Oriental music and the early opera, including *Der Beginn d. musikal. Barock u. d. Anfänge d. Oper in Wien*, 1922, *Aufgaben u. Probleme d. oriental. Kirchenmusik*, 1923, and a life of Schönberg (1921). Has also written the opera *Die Prinzessin Girnara*, 1921, the ballets *Diana, Persisches* and *Achylles auf Skyros*, the orchestral *Vorfrühling* and a suite, the choral work *Gebete der Mädchen zur Maria*, 4 string-quartets, 2 piano-suites and various pieces and many songs. His style tends to the ultra-modern.

Wellmann, Friedrich Konrad (Waren, 1870). Mecklenburger philologist, since 1900 at the Alte Gymnasium in Bremen, author of studies in the music-history of Bremen (1911, '14).

Wels, Charles (Prague, 1825–1906, New York). Bohemian pianist and organist, pupil of Tomaschek, in 1847–49 in court-employ at Warsaw, then removing to New York, where in 1852–59 and 1896–1901 he was organist at St. Stephen's, besides other engagements at St. Cecilia's, the Disciples' and All Saints'. Wrote an orchestral suite, an overture, a piano-concerto, 5 masses, many piano-fantasias, transcriptions, etc., part-songs and songs. *A.*

Welsh, Thomas (Wells, ?1780–1848, Brighton). English singer (bass) and vocal teacher, pupil of J. B. Cramer and Baumgarten, from 1792 appearing in both concert and opera and from 1802 member of the Chapel Royal, later becoming noted as teacher. Wrote some stage-pieces (1810–11), piano-sonatas (1819), glees, etc., and a *Vocal Instructor*, 1825. In 1827 he married his pupil Mary Anne Wilson (1802–1867), who from 1821 was a favorite stage-soprano. *G* (both Welsh and Wilson).

Welte, Michael (n. Villingen, 1807–1880, Freiburg). Badenese instrument-maker, from 1832 at Vöhrenbach and from 1872 at Freiburg. From 1849 he was famous as a maker of orchestrions, winning numerous prizes at expositions. His three sons became partners in the business and in 1865 **Emil** (b. 1841) established a New York branch, where he applied paper-rolls in improved form to orchestrions. This foreshadowed the later ingenuity of **Edwin Welte** (b. 1875), Michael's grandson, in developing the Welte-Mignon mechanism (from 1904) for recording and reproducing piano-music with extraordinary accuracy and delicacy. *A.*

Welti, Heinrich (Wettingen, 1859). Able Swiss writer, educated in philology and literature at Munich University (Ph.D. 1882), with later studies in music, from 1890 diligently engaged at Berlin in musical criticism for many journals and also writing a life of Gluck (1888), sketches of musicians for the *Allgem. Deutsche Biographie*, etc. In 1889 he married the soprano Emilie Herzog. They now live at Aarburg (Switzerland).

Wendel, Ernst (Breslau, 1876). Silesian violinist and conductor, pupil of Wirth, Succo, Joachim and Bargiel, in 1896–98 playing under Thomas in Chicago, from 1898 conductor of the Musikverein at Königsberg and since 1909 of the Philharmonic in Bremen (following Panzner), becoming general director in 1922. Has written the choral work *Das deutsche Lied*, men's choruses *a cappella* and songs.

Wendland, Waldemar (Liegnitz, 1873). Silesian composer, mostly self-taught, with some study with Humperdinck at Frankfort, where for a time he was trainer at the Opera. Has written the operas *Das kluge Felleison*, 1909, *Das vergessene Ich*, 1911, *Der Schneider von Malta*, 1912, *Peter Sukoff*, 1921, and *Der Narr*, 2 pantomimes and songs. He lives at Berlin.

Wendling, Johann Baptist (1720–1797, Munich). Alsatian flutist, from 1754 a leading player in the electoral orchestra at Mannheim and going with it in 1778 to Munich. Wrote concertos, quartets and trios for flute and strings, as well as flute-duos.

Wendling, Karl (Frankenthal, 1857–1918, Leipzig). Rhenish pianist and specialist on the Jankó keyboard, from 1884 teaching the latter at the Leipzig Conservatory. He was court-pianist at Waldeck and gained the title of royal professor in 1909. Editor of a progressive edition of standard études.

Wenzel, Ernst Ferdinand (n. Löbau, 1808–1880, Bad Kösen). Fine Saxon piano-teacher, trained at Leipzig University and under Wieck. He was intimate with both Schumann and Mendelssohn, contributing for years to the former's *Neue Zeitschrift* and from 1843 being a valued member of the latter's faculty in the new Conservatory.

Wenzel, Leopold (Naples, 1847). Italian violinist and theater-conductor, from 1860

touring in the Orient, from 1866 in Marseilles, from about 1875 in Paris and in 1889–1914 conductor at the Empire and the Gaiety in London. Has written about 25 effective operettas and ballets and many songs.

Wenzel von Samter (?1525–1572). 16th C.

Werckmeister, Andreas (1645–1706). 17th C. *G.*

Werlé, Heinrich (Bensheim, 1887). Hessian organist, pupil of the Frankfort Conservatory, since 1911 leader of the Mayence Sängerbund and organist at Gustavsburg, and also active in the improvement of school-music, publishing various song-books and essays on method (from 1912).

Wermann, Friedrich Oskar (n. Trebsen, 1840–1906, n. Dresden). Eminent Saxon organist, conductor and composer, trained under J. Otto, Krägen, Wieck and Merkel and at the Leipzig Conservatory, from about 1862 organist at Wesserling (Alsace) and Neuchâtel, from 1868 teacher at the Dresden Seminary and from 1876 Otto's successor as cantor of the Kreuzschule and choirmaster at the three leading Protestant churches, besides for some years leading the Lehrergesangverein. In 1883 he was made royal professor and in 1905 Hofrat. Wrote a Christmas oratorio, cantatas for Good Friday and the Reformationsfest, the choral ballad *Die Mette von Marienburg*, 2 *a cappella* masses, 7 Psalms (one with organ), many motets, part-songs and songs, the symphonic poem *König Witichis*, the Christmas-tale *Die Wunderglocke* (for orchestra), several overtures, a *Largo Religioso* for violin, 'cello, horn and organ, a sonata for 'cello and organ, 4 organ-sonatas, 5 concert-pieces, preludes and fugues and many other organ-works, piano-études, etc.

Wermbter, Paul (Dirschau, 1881). Prussian composer, pupil of Riemann, writing the opera *Von göttlicher Liebe* (original text), 5 symphonies, an overture (1920), piano-variations and songs, besides an unpublished *Formenlehre* (on the basis of Riemann). He is on the staff of the Riemann Conservatory at Danzig.

Werner, Arno (Weissenfels, 1865). Saxon organist and historian, pupil of Grässner and the Berlin Institut für Kirchenmusik, since 1890 organist at the Stadtkirche in Bitterfeld and from 1894 also teacher at the Realschule and leader of the Choir Society, gaining the title of royal professor in 1908. Author of monographs on the brothers Scheidt (1900), on the Cantoreien in Saxony (1902), on the Cantorei at Bitterfeld (1903) and on the town- and court-music at Weissenfels (1911) and at Zeitz (1922), besides catalogues of the musical collections in the provinces of Saxony, Anhalt and Thuringia (1906–08) and articles in periodicals. In 1903 he wrote music for a festspiel by Thon.

Werner, Gregorius Joseph (1695–1766, Eisenstadt). Austrian conductor and composer, from 1728 director for Prince Esterházy and so Haydn's predecessor. Wrote 11 oratorios, about 40 masses, 3 Requiems, manifold other pieces of church-music, organ-pieces, many trio-sonatas, fugues, etc. including a *Musikalische Calendar* (pieces for each of the 12 months [1748], etc.

Werner, Johann Gottlob (Grossenhain, 1777–1822, Merseburg). Able Saxon organist and teacher, from 1798 at Frohburg, from 1808 cantor at Hohenstein (at first as substitute for Tag) and from 1819 cathedral-organist at Merseburg. Author of a notable *Orgelschule*, 2 parts, 1805, '23, *Musikal. ABC* (for piano-pupils), 1806, a harmony text-book (1818–19), 2 *Choralbücher* (1814, '15), and various organ-pieces.

Werner, Josef (Würzburg, 1837). Bavarian 'cellist, trained at the Würzburg Conservatory, from about 1860 playing in the Munich court-orchestra and teaching at the Conservatory. Has written a quartet for 'cellos, 'cello-duos, many solo-pieces and a method.

Werner, Theodor Georg Wilhelm (Hanover, 1874). Hanoverian concert-singer, composer and historical student, pupil of Gudehus, Albert Fuchs, Draeseke and Noren, with later study at Berlin and Munich Universities (Ph.D. 1917). Has written 2 symphonies (one for small orchestra), flute-variations with small orchestra, 2 string-quartets and other chamber-works, choruses and many songs, besides a monograph on Adam Reiner (1917) and periodical-articles. In 1920 he became a teacher at the Technische Hochschule and critic for the *Kurier*.

Werra, Ernst von (Leuk, 1854–1913, Beuron). Able Swiss church-musician, trained at Ratisbon, Freiburg and Stuttgart, in 1883–85 organist at the German Church in Rome and head of the Scuola Gregoriana, from 1886 choirmaster at the convent at Mehrerau (Lake Constance), from 1890 organist at Constance Cathedral and from 1907 director of the music-school at Beuron (Hohenzollern). He was active in the Cäcilien-Verein and from 1890 archiepiscopal organ-inspector. Besides various articles on organ-music he edited valuable collections of organ-works (1887, '93), the clavier-works of J. K. F. Fischer (1901), his *Journal de Printemps* and Schmicorer's *Zodiacus* (1902), etc.

Werrekoren [Verecoren], Hermann Matthias. 16th C. *G.*

Werrenrath, Reinald (Brooklyn, 1883). Gifted American concert-baritone, pupil of Dufft, Mees, Stephens and Maurel, from 1907 a favorite throughout the United States. Since 1919 he has also sung at the Metropolitan, New York. Has written some men's choruses and edited Scandinavian songs. In 1912–16 he led a choral society in New York. *A.*

Wert, Jacob van [Giaches de] (1536–1596). 16th C. *G.*

Wesley, Charles (Bristol, 1757–1834, London), son of Charles Wesley the poet and brother of the following. English organist in London, especially at St. George's (Hanover Square) and also in ordinary to the King. Wrote organ-concertos, string-quartets, anthems and songs. *G.*

Wesley, Samuel (Bristol, 1766–1837, London), brother and pupil of the foregoing. Famous

English organist, precociously developed, at eight writing an oratorio and at thirteen giving concerts with his brother. As a youth he was deputy-organist at the Abbey Church in Bath, but in 1787 had an accident in London that injured his head and induced fits of despondency and eccentricity so as to prevent his steady employment except in 1824–30, when he was engaged at Camden Chapel (London). But before 1800 he had begun to study the works of Bach, in which he became an ardent specialist. In 1808–09 he wrote a series of letters about Bach to Benj. Jacob (published in 1875) and in 1810 and '13 issued editions of the *Wohltemperiertes Clavier* and the organ-trios, besides promoting an English translation of Forkel's life (1820). In 1811 he was both conductor and organ-soloist at the Birmingham Festival. Though heard only at irregular intervals, he was counted the best English player of his day. In 1837, a month before his death, he played at a recital with Mendelssohn. His numerous works included 4 masses, many Latin motets, Anglican services, canticles and anthems, about 600 tunes, 2 oratorios (incomplete), *Ode on St.Cecilia's Day*, many glees, duets and songs, 4 symphonies (and 1 not finished), 3 overtures, a string-quintet, a quintet-fugue, 2 string-quartets, a sonata for violin solo, other chamber-music, 11 organ-concertos, 3 organ-duets, many fugues, preludes, etc., 11 piano-sonatas, a fugue, 7 sets of variations and many other piano-pieces. See works on the Wesley Family by Clarke, 1822, Dove, 1832, Winter, 1874, Stevenson, 1876, etc. *G.*

Wesley, Samuel Sebastian (London, 1810–1876, Gloucester), son of the preceding. Eminent English organist, from 1826 at St. James' (Hampstead Road), London (and later at two others as well), from 1832 at Hereford Cathedral (also conducting the Three Choirs Festival there in 1834), from 1835 at Exeter Cathedral, fully establishing his place as the foremost player in England, from 1842 at the Leeds Parish Church (with some lectures in Liverpool), from 1849 at Winchester Cathedral and College (from 1850 with some teaching at the Royal Academy, London), and from 1865 at Gloucester Cathedral and once in three years conductor of the Three Choirs Festival there. Mus.D. of Oxford Univ. in 1839. His choral works have many points of supreme excellence. Wrote a noted service in E and 3 others, about 35 anthems (including *The Wilderness*), Psalms 100 and 137 (solo voice), 2 odes, chants, tunes, glees, songs, several organ-pieces and a few for piano. Author of a pamphlet on the reform of church-music (1849). *G.*

Wessel, Christian Rudolph (Bremen, 1797–1885, Eastbourne). North German music-publisher in London, in 1825 with Stodart, from 1839 with Stapleton (till 1845) and retiring in 1860, being then succeeded by Ashdown and Parry, of whom the former still continues. For many years he was the main agent in introducing into England the works of Schubert, Schumann, Mendelssohn, Chopin, Heller, etc. *G.*

Wessely, Hans (Vienna, 1862). Able Austrian violinist, trained at the Vienna Conservatory, from 1883 engaged in many tours and since 1889 professor at the Royal Academy, London, besides leading an excellent Quartet. Author of teaching-manuals and an edition of Kreutzer's études. *G.*

Wessely, Johann (Frauenberg, 1762–1814, Ballenstedt). Bohemian violinist, from 1797 playing at Altona and from 1800 in the court-band at Ballenstedt. Wrote many facile string-quartets, trios, horn-variations, etc., and 2 comic operas.

Wessely, Karl Bernhard (Berlin, 1768–1826, Potsdam). Prussian director, pupil of J. A. P. Schulz, from 1788 conductor at the National-Theater in Berlin (Königstadt), in 1796–1802 musician to Prince Heinrich at Rheinsberg and then a government-clerk at Berlin and Potsdam. At the latter he started a choral society in 1814. Wrote several operas and other stage-pieces, cantatas, songs and a few string-quartets.

West, John Ebenezer (London, 1863). Gifted English organist, pupil of the Royal Academy, from 1884 at St. Mary's (Berkeley Square) and from 1891 at South Hackney Parish Church (East London). Has written the cantatas *The Healing of the Canaanite's Daughter*, 1882, and *Seed-time and Harvest*, 1892, Psalm 130, 2 evening-services, a Te Deum, anthems, part-songs, songs, music for *King Robert of Sicily*, an orchestral march, an organ-sonata, a fugue and many other pieces.

Westbrook, William Joseph (London, 1831–1894, n. do.). English organist, from 1848 at Bethnal Green and from 1851 at St. Bartholomew's (Sydenham), besides assisting at the Crystal Palace and in 1865–78 conducting the South Norwood Musical Society. From 1862 he was active in editing *The Musical Standard* (with Hammond and Crowdy). Mus.D. of Cambridge Univ. in 1878. Wrote the short oratorio *Jesus*, 1877, Psalm 23, 1875, services, anthems, part-songs, songs, many organ-sonatas, pieces and transcriptions, besides text-books, and translations of violin-methods by Alard, Dancla and De Bériot. *G.*

Westlake, Frederick (Romsey, 1840–1898, London). English pianist, pupil of the Royal Academy, London, and from 1862 professor there. Wrote several masses, hymns, part-songs, a duo concertante for piano and 'cello, fugues for organ and for piano, etc. *G.*

Westmeyer, Wilhelm (n. Osnabrück, 1832–1880, Bonn). Hanoverian composer, pupil of the Leipzig Conservatory and of Lobe, writing the operas *Amanda*, 1856, and *Der Wald bei Hermannstadt*, 1859, symphonies, a *Kaiser-Ouvertüre* (given annually on the birthday of Emperor Franz Josef), an octet for wind and strings, etc.

Westmorland, John Fane, Earl of (London, 1784–1859, Apthorpe House), until 1841 known as Lord Burghersh. English general and diplomat, in 1814–30 British Resident at Florence

and in 1841–51 Ambassador at Berlin. Musically he was a pupil of Hague, Portugal and Mayseder. In 1822 he was the chief agent in the founding of the Royal Academy in London, becoming its president, and from 1832 was also active in the management of the Antient Concerts. Wrote 7 operas (1821–45), 3 symphonies, string-quartets, a mass, a Requiem, 7 cantatas for solo voice (1831), madrigals, glees, songs, etc. *G.*

Westphal, Rudolf Georg Hermann (Oberkirchen, 1826–1892, Stadthagen). North German scholar in Greek literature, from about 1850 teaching at Tübingen, Breslau, Jena, Livland and Moscow and after 1880 living in Leipzig and Schaumburg-Lippe. He specialized in Greek rhythmics and metrics, which he treated with much acumen. But he also sought to establish the theory that Greek music included polyphony, a view that he finally abandoned, but which was adopted in Sokolovsky's revision of vol. i of Ambros' *Geschichte* (1887). Author of *Metrik d. griech. Dramatiker u. Lyriker*, 3 vols. 1854–65 (with Rossbach, 3d ed. 1885–89), *Die Fragmente u. Lehrsätze d. griech. Rhythmiker*, 1861, *System d. antiken Rhythmik*, 1865, *Gesch. d. alten u. mittelalterlichen Musik*, 1865 (incomplete), *Scriptores Metrici Graeci*, 1866 (vol. i only), *Theorie d. neuhochdeutschen Metrik*, 1870 (2d ed. 1877), *Die Elemente d. musikal. Rhythmik seit Bach*, 1880, *Die Musik d. griech. Altertums*, 1883, *Aristoxenos von Tarent*, 2 vols. 1883–93, *Allgem. Metrik d. indogermanischen u. semitischen Völker*, 1893, and *Die Melik u. Rhythmik d. griech. Altertums*, 3 vols. 1893.

Westrop, Henry (Lavenham, 1812–1879, London). Gifted English organist, violinist and conductor, playing the piano in concert when but ten, from 1834 organist at St. Edmund's (Lombard Street), London, violinist at the Italian Opera and in the Philharmonic and also conductor of the Choral Harmonists' Society, as well as Costa's assistant in the Sacred Harmonic Society. Wrote a symphony, a string-quintet, 2 piano-quintets, 2 string-quartets, a piano-quartet, a piano-trio, sonatas for viola and for flute, 2 operas, the baritone-scena *Winter*, an orchestral waltz, piano-pieces and songs. *G.*

Wetz, Richard (Gleiwitz, 1875). Able Silesian choral conductor and composer, pupil of A. Apel, R. Hofmann and Thuille, with study at Munich University, since 1906 settled at Erfurt as conductor of the Musikverein and Singakademie, later of other choral societies and in 1911–21 teacher at the Conservatory. He has also led the Gotha Musikverein for two seasons and the Riedelverein at Leipzig in 1913–14. Since 1916 he has taught at the Weimar Conservatory, from 1918 leading the Engelbrecht Madrigalchor. Has written the operas *Das ewige Feuer*, 1907, and *Judith*, the choral works *Traumsommernacht*, *Gesang des Lebens*, *Nicht geboren ist das Beste* and *Hyperion*, *a cappella* men's choruses, about 100 fine songs, 2 symphonies, a string-quartet, a sonata for violin solo, etc., besides a life of Bruckner (1922). Sketches by Armin, Schellenberg and Querner.

Wetzel, Justus Hermann (Kyritz, 1879). Silesian æsthetician, in 1907 teaching at the Riemann Conservatory at Stettin and since 1910 living in Berlin. Author of *Zur psychologischen Begründung d. Rhythmus*, 1909 (in Riemann *Festschrift*), an *Elementartheorie d. Musik*, 1911, and many articles in periodicals. Has also written chamber-music, piano-pieces, choruses and about 300 songs.

Wetzler, Hermann Hans (Frankfort, 1870). Hessian conductor, trained at the Hoch Conservatory (Frankfort), in 1892 removing to New York, where in 1897–1901 he was organist at Trinity Church and in 1902–05 conducted series of symphony-concerts (including in 1904 four directed by Strauss), then, returning to Europe, from 1905 director of the Hamburg Opera, in 1908 giving concerts in Petrograd, in 1908–09 at the City Theater in Elberfeld, from 1909 in Riga, from 1913 in Halle, from 1915 in Lübeck and since 1919 at Cologne. Has written the symphonic poem *Engelskonzert*, an overture, Easter music for wind-instruments and organ, variations for oboe, clarinet, violas and 'cello, piano-pieces, etc. *A.*

Weweler, August (Recke, 1868). Westphalian choral conductor and composer, pupil of the Leipzig Conservatory, from 1898 teacher at Detmold and since 1908 leader of the Oratorienverein there. Has written the operas *Dornröschen*, 1903, and *Der grobe Märker*, 1908, the oratorio *Die Sintflut*, 1914, a ballet, several declamations with chorus and piano, part-songs and piano-pieces. Author of the polemic booklet *Ave Musical*, 1913.

Weymarn, Pavel Platonovitch (Petrograd, 1857). Russian critic and writer, pupil of Van Ark and Haller, from 1888 contributing to various papers in Petrograd, for a time editing a musical journal and assisting on the Russian edition of the Riemann *Lexikon*. Author of works on Glinka (1886, '92), Nápravnik (1889) and Cui (1897).

Weyse, Christoph Ernst Friedrich (Altona, 1774–1842, Copenhagen). North German organist and composer, pupil of his grandfather and (at Copenhagen) of J. A. P. Schulz, Tiemroth and Zinck, from 1794 organist at the Reformert Kirke in Copenhagen and from 1805 at the Frue Kirke. He joined Kunzen and Kuhlau in promoting opera in Danish and in spreading interest in the romantic school. Wrote 7 operas (1809–36), about 30 cantatas, a Te Deum, a Miserere, 4 symphonies, organ-fugues, piano-sonatas, études, etc., and songs, besides editing 100 Danish folk-songs (published by his pupil Berggreen). Memoir by Berggreen, 1876. *G.*

Wheeldon, Herbert Arthur (Derby, 1864). English organist, pupil of Crow, Turpin and Pearce, in 1882–85 assisting at Ripon Cathedral, then at Hendon, Eastbourne and Ipswich and from 1894 in London (mostly at St. Saviour's, Upper Chelsea). In 1907 he removed to Toronto

as organist at the Metropolitan Church and from 1908 as examiner for the University, retiring from the former in 1913 and from the latter in 1915. In 1911–13 he gave about 500 daily recitals. Has written 2 services and many organ-pieces. *A.*

Whelpley, Benjamin Lincoln (Eastport, Me. 1864). American organist and pianist, pupil of Lang, Homer and Delaborde, from 1886 appearing as pianist in Boston and serving as organist at the South Congregational and Arlington Street Churches and for the Cecilia Society. Has written an orchestral *Intermezzo*, preludes for violin, 'cello and organ, piano-pieces, anthems, choruses and songs. *A.*

White, Carolina [Carolyn] (Boston, 1886). Gifted American operatic soprano, pupil of Weldon Hunt and Paolo Longone, assistant-conductor at San Carlo, Naples (whom she married in 1910), from 1908 appearing at Naples and throughout Italy, in 1910–14 with the Chicago Opera Company and since 1915 in concert or light opera. She sang at the American premières of Wolf-Ferrari's *Segreto di Susanna* (1911) and *Giojelli della Madonna* (1912). *A.*

White, Felix (London, 1884). Able English composer, mostly self-taught, writing the overture *Shylock*, 1907, the symphonic poem *Astarte Syriaca*, 1911, 2 orchestral suites and an arrangement of Beethoven's Diabelli variations, several other orchestral pieces (including *Meditation* and *Bumpkins' Dance*, both 1920), a *Dirge* for viola and orchestra, 3 piano-trios, the poem *The Nymph's Complaint* for oboe, violin and piano, 1921, a *Reverie* for string-quartet (1917), an *Arietta* for string-trio, a 'cello-sonata (1909), a *Poem* and *Serenata Ironica* for violin, 1918, '20, the piano-suites *Robinson Crusoe* and *Dickens*, choruses and about 300 songs (many with orchestra).

White, John (West Springfield, Mass. 1855–1902, Bad Nauheim). American organist, pupil of Buck, Haupt and Rheinberger, in 1880–83 at St. Francis Xavier's in New York and in 1887–96 at the Ascension, then removing to Munich. He gave many recitals in America and Germany and was an effective teacher. Wrote the oratorio *Alpha and Omega*, a mass, a Requiem, a Te Deum and other church-music, besides editing organ-pieces. *A.*

White, Maude Valérie (Dieppe, 1855). English-French composer, pupil of Rockstro, O.May, R. Fuchs and the Royal Academy, London (Mendelssohn Scholar in 1879), from 1881 traveling widely throughout Europe and in Asia Minor and South America. Has written a mass (1888), an opera, various piano-pieces (including *Pictures from Abroad*), numerous beautiful songs, etc. *G.*

White, Robert (?1540–1574). 16th C. *G.*

Whitehill, Clarence Eugene (Marengo, Ia. 1871). Eminent American operatic bass, pupil of L. A. Phelps, Sbriglia, Giraudet and Stockhausen, from about 1890 for a time singing in church and concert in Chicago, in 1899 making his stage-début at Brussels and in 1900 appearing at the Opéra-Comique in Paris and with the Savage Company at the Metropolitan, New York, in 1903–08 engaged at Cologne, and since 1909 mostly at the Metropolitan, but in 1911–15 with the Chicago Opera Company. He has sung five seasons at Covent Garden, three at Bayreuth and two at Munich. *A.*

Whitehouse, William Edward (London, 1859). Eminent English 'cellist, pupil of Pettit and the Royal Academy, London (many prizes), where since 1882 he has been professor, besides teaching at the Royal College, King's College and Trinity College. He is equally distinguished as soloist, ensemble-player and teacher. In 1889 he formed the London Trio (with Simonetti and Amina Goodwin), which till 1904 had remarkable success, and has also played in the Jacoby, Ludwig and Bath Quartets and the String Club. Has written various 'cello-pieces. *G.*

Whithorne [Whittern], Emerson (Cleveland, 1884). American editor and composer, pupil of J. Hartmann, J. H. Rogers, Leschetizky, R. Fuchs and Schnabel, in 1907–14 teaching in London and writing for various periodicals and since 1915 editor for the Art Publication Society in St. Louis. In 1907–09 he was husband of the pianist Ethel Leginska. Has written the symphonic poems *Ranga* and *The City of Ys*, a *Japanese Suite* and other orchestral pieces, 3 string-quartets (including *Greek Impressions*, 1914, and *Quartettino Orientale*, 1916), a violin-sonata, suite and 3 *Elizabethan Melodies*, a piano-sonata, variations and fugue, etc., and about 40 songs. *A.*

Whiting, Arthur Battelle (Cambridge, Mass. 1861). Gifted American pianist, pupil of Sherwood, Chadwick, J. C. D. Parker and the Munich Conservatory, from 1885 living in Boston and from 1895 in New York. Since 1907 he has given many chamber-concerts with an educational purpose at Harvard, Yale and Princeton Universities. Since 1911 he has also done much to reproduce the older concerted music, playing the harpsichord with Constance Edson as violinist, Barrère as flutist and Kéfer as gambist. Has written an overture (1885), a suite for strings and horns, 2 piano-concertos, a piano-trio, a violin-sonata, many piano-pieces (including a *Fantasy* with orchestra, a *Suite Moderne*, etc.), transcriptions from Bach and Handel, organ-pieces, church-music, piano-exercises and pedal-studies. *A.*

Whiting, George Elbridge (Holliston, Mass. 1842–1923, Cambridge). Eminent American organist, developing precociously without much instruction, so that in 1858–62 he followed Dudley Buck at the North Church in Hartford, Conn., and then was active in Boston churches. He now studied with G. W. Morgan and later with Best, Haupt and Radecke. In 1864–67 he was at St. Joseph's in Albany, N. Y., then five years at King's Chapel, Boston, and for one year recitalist at Music Hall, in 1876–78 and again in 1883–1910 at the Immaculate Conception, besides in 1875–97 teaching at the New

England Conservatory (except in 1879–82, when he was associated with Thomas at the College of Music in Cincinnati). Has written the short opera *Lenore*, 1893, the cantatas *Tale of the Viking*, *Dream-Pictures*, *March of the Monks of Bangor*, *Midnight* and *Henry of Navarre*, with *Free Lances* for men's voices and military band, 2 masses with orchestra and 3 on plain-song themes, a Te Deum, 2 sets of vespers and other Catholic music, services and anthems for the Episcopal service, a symphony, an orchestral suite, an *Allegro Brilliant*, the overture *The Princess*, a piano-concerto, 2 suites for 'cello (one with orchestra), an organ-sonata, 4 concert-études and many pieces, with transcriptions and new organ-accompaniments, piano-pieces, choruses, part-songs and songs, besides 2 organ-methods (1870–71). *G, A.*

Whitmer, Thomas Carl (Altoona, Pa. 1873). Gifted American organist and composer, pupil of Jarvis, Gilchrist and S. P. Warren, from 1899 music-director at Stephens College (Columbia, Mo.), from 1909 at the Pennsylvania College for Women in Pittsburgh and in 1916–19 at the Pittsburgh Musical Institute. Since 1916 he has been organist at the Sixth Presbyterian Church in Pittsburgh. Has written a series of 6 music-dramas or ' mysteries ' (*The Creation*, *The Covenant*, *The Nativity*, *The Temptation*, *Mary Magdalene* and *The Passion*, with original text and an explanatory essay), an orchestral *Syrian Ballet*, 1918, a *Poem of Youth* for piano and orchestra, 1918, the violin-sonata *Athenian*, 3 *Character-Moods* and a *Meditation* for piano and strings, many organ-pieces, the choral works *Elegiac Rhapsody* and Psalm 84, music for the Pittsburgh Centennial Pageant (1916), men's choruses and many songs. Author of *Considerations on Music*, *The Way of My Mind*, 1918, magazine-articles and many poetic texts. *A.*

Whitney, Myron William (Ashby, Mass. 1836–1910, Sandwich, Mass.). Eminent American concert-bass, pupil of E. H. Frost, Vannuccini and Randegger, from 1858 gaining fine renown in concert and oratorio, not only in America, but in England (until 1876). He made two tours with the Thomas Orchestra, sang at the Cincinnati Festivals in 1873–80, from 1879 was prominent in the Boston Ideal Opera Company and in 1886–87 was with the American Opera Company. He retired in 1900. *A.*

Whitney, Samuel Brenton (Woodstock, Vt. 1842–1914, Brattleboro, Vt.). Eminent American organist, pupil of Wels and Paine, in 1871–1908 at the Church of the Advent in Boston, where he built up a choral service of rare quality. In 1876 he was a promoter of the Massachusetts Diocesan Choir Guild, remaining its choirmaster for many years. Besides teaching at the New England Conservatory and Boston University, he gave many recitals and often conducted choral festivals. Wrote a piano-trio, organ- and piano-pieces, many church-services, anthems and tunes, etc. *A.*

Whittaker, William Gillies (Newcastle, 1876). English conductor and composer, pupil of Frederic Austin and G. J. Huntley (Mus.D. of Durham Univ.), settled in Newcastle as orchestral and choral conductor. Has written a prelude and choruses for Æschylus' *Choephori* (1920), the choral work *A Lyke-Wake Dirge*, the variations *Among the Northumbrian Hills* for piano-quintet, 3 *Mood Pictures* for piano, 2 sets of *North Country Folk Tunes* for voice and many choral arrangements of similar melodies.

Wichern, Karoline (n. Hamburg, 1836–1906, do.). North German soprano and choral leader, pupil of Haffner, K. G. P. Grädener and Weitzmann, from 1858 appearing in oratorio and concert, in 1861–81 and after 1896 choirmaster at Rauhes Haus (the headquarters of the Innere Mission, founded at Horn, near Hamburg, by her father) and in 1881–96 teaching at Manchester (England). Published many collections of songs and piano-pieces for school-use.

Wichmann, Hermann (Berlin, 1824–1905, Rome). Prussian composer, pupil of the Berlin Akademie and of Taubert, Mendelssohn and Spohr, writing some symphonies, a string-quintet, 7 string-quartets, a piano-trio, sonatas for violin and for piano, Psalms and songs, besides *Gesammelte Aufsätze*, 2 vols. 1884–87.

Wichtl, Georg (Trostberg, 1805–1877, Bunzlau). Bavarian violinist, in 1826–70 in the orchestra of the Prince of Hohenzollern-Hechingen at Löwenberg (Silesia), after 1852 as second conductor. Wrote the opera *Almaïda*, a melodrama, an oratorio, a mass, symphonies, overtures, violin-concertos, a string-quartet, etc.

Wickenhausser, Richard (Brünn, 1867). Moravian choral conductor, pupil of the Leipzig Conservatory, from 1895 leader of the German Academic Chorus at Brünn, from 1902 Degner's successor as artistic director of the Styrian Musikverein at Gratz and in 1907–11 director of the Singakademie in Vienna. Has written a suite for strings, sonatas for violin and for 'cello, organ chorale-preludes, the choral work *Sang fahrender Schüler*, men's choruses and songs.

Wickham, Florence Pauline (Beaver, Pa. 1882). Noted American operatic contralto, pupil of Alice Groff, Emmerich and Frau Mallinger, making her début in 1902 at Wiesbaden and Munich, in 1904–05 touring America with the Savage Company (singing Kundry in *Parsifal*), then at the Theater des Westens, Berlin, from 1906 at the Schwerin Opera and in 1909–12 at the Metropolitan, New York. Her répertoire includes all the Wagnerian works. In 1911 she married Eberhard L. Lueder of New York. *A.*

Widmann, Benedikt (n. Donaueschingen, 1820–1910, Frankfort). Badenese rector at Eichstätt, author of many elementary text-books in theory (from 1862), a history of the Männerchor (1884) and a sketch of Zwyssig (1905).

Widmann, Erasmus (1572–1634). 17th C.

Widmann, Joseph Viktor (Nennowitz, 1842–1912, Bern). Noted Moravian poet and dramatist (nearly all his life in Switzerland), author of

the text for Goetz' *Der Widerspenstigen Zähmung* and for other operas, besides *Johannes Brahms in Erinnerungen*, 1898 (2d ed. 1900).

Widor, Charles Marie (Lyons, 1845). Distinguished French organist and composer, pupil of his father, Lemmens and Fétis, gifted in improvising from childhood, at fifteen his father's successor at St.-François in Lyons, with many recitals there and elsewhere, and in 1870 Lefébure-Wély's successor at St.-Sulpice in Paris, quickly gaining international renown. In 1890 he followed Franck as professor of organ-playing at the Conservatory and in 1896 following Dubois as professor of composition. He was also for years conductor of the oratorio-society, Concordia and critic for *L'Estafette* (using the pen-names 'Tibicen' and 'Aulétès'). The vigor and originality of his genius as player, composer and teacher have been widely recognized. Among his formal honors were an early election to the Légion d'Honneur and in 1910 membership in the Académie (succeeding Lenepveu), where in 1913 he became secretary. His works include

Dramatic works—operas, *Maître Ambros*, 1896, *Les Pêcheurs de St.-Jean*, 1905, and *Nerto* (not given); ballet, *La Korrigane*, 1880; pantomime, *Jeanne d' Arc*, 1890; incidental music for Dorchain's *Conte d' Avril* (1885) and Coppée's *Les Jacobites* (1885).

Other vocal music—mass for 2 choirs and 2 organs; Psalms 83 (with string-quintet) and 112 (2 choirs, 2 organs and orchestra); canticles and motets, *Tu es Petrus*, *Sacerdos et Pontifex*, *Surrexit a mortuis*, *Tantum ergo* and *Regina Cœli*; *O Salutaris* and *Chant Séculaire* for solo voice; some *a cappella* choruses; duets and many songs.

For orchestra—symphonies in F, A and F min. (the last with organ); *Symphonie Antique* (with closing chorus); *Sinfonia Sacra* (with organ); *Sérénade*; *Ouverture Espagnole*; *Nuit de Sabbat* or *Walpurgisnacht* (symphonic caprice); *Fragments Symphoniques* from *Pêcheurs de St.-Jean*; suites arranged from *Korrigane*, *Maître Ambros* and *Conte d'Avril*; piano-concertos in F min. and C min.; 'cello-concerto in E min.; *Fantaisie* for piano and orchestra; *Chorale et Variations* for harp and orchestra.

Chamber-music—2 piano-quintets in D; string-quartet in A min.; piano-trio in B-flat; *Soirs d'Alsace* for piano-trio; 2 violin-sonatas; suite after *La Sulamite*, 3 *Valses* and *Cavatina*, all for violin; 'cello-sonata; suite and 3 pieces for 'cello.

For organ—symphonies (or sonatas) in C, D, E, F, F, G, A and B, *Romane* and *Gothique*.

For piano—suites, *Polonaise*, *Écossaise* and in B min.; *Airs de Ballet*; *Scènes de Bal*; 9 *Valses*; *Prélude*, *Andante et Finale*; *Caprice*; *Impromptu*; *La Prière*; *Dans les Bois*; *Romance*; 18 other pieces.

Author of *La Musique Grecque et les Chants de l'Église Latine*, 1895 (in *Revue des Deux Mondes*), and *Technique de l'Orchestre Moderne* [extension of Berlioz' *Instrumentation*], 1904 (2d ed. 1906), editor of the collection *L'Orgue Moderne* and (with Schweitzer) of a great edition of Bach's organ-works in 8 vols. Sketches by Imbert, 1894 (in *Portraits et Études*), Reynaud, 1900, and Rupp, 1912. *G, A.*

Wieck, Friedrich (n. Torgau, 1785–1873, n. Dresden). Eminent Saxon piano-teacher, educated for the church and at first employed as private tutor and then as piano-maker and music-dealer. His musical training was mostly under the Logier system, followed by independent study, and from about 1815 he gradually became noted at Leipzig as a superior teacher, first of the piano, later of singing also, among his famous pupils being his daughters Clara (later Mme. Schumann [q.v.]) and Marie, Schumann, Von Bülow, Spindler, Seiss, Merkel, etc. In 1840 he moved to Dresden. In 1843 Mendelssohn sought to add him to the faculty of the new Leipzig Conservatory, but in vain. He was twice married, his first wife later marrying A. A. Bargiel. Author of *Klavier u. Gesang*, 1853, (3d ed. 1878), and *Musikal. Bauernsprüche*, 2d ed. 1878, some further pamphlets, 2 books of piano-studies, etc. His son **Alwin** (1821–1885) was at first a violinist, pupil of David, and in 1849–59 playing in the orchestra of the Italian Opera at Petrograd, but after 1860 taught piano at Dresden, publishing handbooks to his father's method. His daughter **Marie** (1832–1916) from 1843 gained a fine reputation as pianist in Germany, Scandinavia and England, finally settling in Dresden as teacher, where in 1914 she received the title of royal professor. Besides editing her father's works, she wrote *Aus d. Kreise Wieck-Schumann*, 1912 (2d ed. 1914). On the Wieck family see works by Meichsner, 1875, Kohut, 1887, and Joss, 1900,' 02. *G.*

Wiedemann, Ernst Johann (Hohengiersdorf, 1797–1873, Potsdam). Silesian organist, pupil of Schnabel and Berner, in 1818–52 at the Catholic Church in Potsdam, singing-teacher at the Cadet School and from 1832 and '40 leader of two choral societies. Wrote masses, a Te Deum, motets, etc.

Wiederkehr, Jacob Christian Michael (Strasburg, 1739–1823, Paris). Alsatian instrumentalist, from 1783 'cellist at the Concerts Spirituels in Paris and at the Loge Olympique, from 1790 bassoonist at the Lyrique and from 1797 trombonist at the Opéra, besides in 1795–1802 teaching at the new Conservatory. Wrote 12 wind-concertantes, string-quintets and quartets, quintets for piano and wind, piano-trios, violin-sonatas, etc.

Wiedermann, Karl Friedrich (n. Löwenberg, 1856–1918, Berlin). Able Silesian organist, pupil of the Berlin Hochschule, the Akademie and Cebrian, from 1888 organist at the Nikolaikirche and for the Singakademie, as well as singing-teacher at the Leibnitz Gymnasium. Wrote an overture, a string-quartet, organ-pieces, Psalms, motets and songs, besides editing Erk and Greef's *Liederkranz*, the *Monatsschrift für Schulgesang* (from 1906) and school singing-books.

Wiegand, Josef Anton Heinrich (in the Odenwald, 1842–1899, Frankfort). Noted Hessian operatic bass, from 1870 appearing in Zurich and Cologne, in 1873–77 at Frankfort, from 1878 at Leipzig, from 1882 at Vienna and from 1884 at Hamburg. In 1877 he toured in America with the Pappenheim-Adams German Troupe, in 1881–82 sang in the *Ring* cycle at Berlin and London and in 1886 was at Bayreuth.

Wiehmayer, Johann Theodor (Marienfeld, 1870). Westphalian pianist, pupil of the Leipzig

Conservatory and of Martin Krause, making his début in 1890 at Leipzig and on a long tour in Scandinavia, in 1902–06 teaching at the Leipzig Conservatory and since 1908 at the Stuttgart Conservatory, gaining the title of royal professor in 1909. Has written an organ prelude (canon) and fugue, the quartet-canon *Die Bäume blüh'n* and varied études for piano, besides *Musikal. Rhythmik u. Metrik*, 1917, and new editions of studies by Czerny and Tausig.

Wiel, Taddeo (Oderzo, 1849–1920, Venice). Learned Italian music-historian, pupil of Tonassi and Maggi, from about 1870 teaching in schools in Venice and becoming assistant-librarian at S. Marco, besides being inspector at the Liceo Marcello and head of the Venice section of the Italian Musicological Society. Author of *I Codici Contariniani* [in the S. Marco library], *I Teatri Musicali Veneziani* [1701–1800], 1897, a monograph on Cavalli (1912, in *Musical Antiquary*) and some operas, piano-pieces and songs.

Wielhorski, Matvei Yurievitch (1787–1863, Petrograd), and **Michail** (1788–1856, Moscow), brothers and Volhynian noblemen. Important Russian patrons of music, the elder being a fine 'cellist (pupil of B. Romberg), from 1859 the first president of the Imperial Musical Society at Petrograd, founder of the Philharmonic Society and donor of his library to the Conservatory, while the younger was equally prominent at Moscow.

Wiemann, Robert (Frankenhausen, 1870). Able Saxon conductor, trained at the Leipzig Conservatory, from 1891 employed at Pforzheim, from 1894 at Bremerhaven, from 1899 at Osnabrück (town-director from 1907) and since 1910 city-director at Stettin (Musikverein, choir of the Jacobikirche, etc.). Has written the tone-poems *Erdenwallen*, *Bergwanderung*, *Kassandra* and *Am Meere* (with final chorus), the choral works *Die Okeaniden* and *Frithjof und Ingeborg*, 1913, 3 string-quartets, a violin-sonata, variations for two pianos, etc.

Wieniawski, Henri (Lublin, 1835–1880, Moscow), brother of the following. Distinguished Polish violinist, brought up in Paris, where he studied at the Conservatory (1st prize when but eleven). At thirteen he gave concerts in Petrograd and Moscow and in 1850 (with his brother) began a long series of tours over the whole of Europe. In 1860 he was made soloist to the Czar at Petrograd and in 1862–67 taught at the Conservatory there. In 1872 he went with Rubinstein to America, touring later as far as California. In 1874–77 he was Vieuxtemps' successor at the Brussels Conservatory and then, in spite of failing health, undertook further tours. He stands out as one of the strongest players in the later 19th century, a perfect master of technique, a sympathetic interpreter in many styles, a superb ensemble-player and endowed with an extraordinary warm and ardent temperament that captivated audiences. He was also highly gifted as composer. Wrote 2 violin-concertos, 2 polonaises, 2 *Mazourkas Caractéristiques*, a fantasia on themes from *Faust*, *Scherzo-Tarentelle* and *Souvenir de Moscou*, all for violin and orchestra, *Caprice Fantastique*, *Souvenir de Posen*, *Adagio Élégiaque*, *Capriccio-Valse*, *Romance et Rondo*, *Le Carnaval Russe*, 2 mazurkas, theme and variations, a gigue and *Fantaisie Orientale*, all for violin and piano, and several *Études-Caprices* for violin solo (or with second), besides 2 works for violin and piano with his brother. *G.*

Wieniawski, Joseph (Lublin, 1837–1912, Brussels), brother of the above. Eminent Polish pianist, trained at the Paris Conservatory and by Liszt and Marx, beginning to tour with his brother when but thirteen. From 1857 he lived at Paris, but made extensive tours with universal success. In 1866 he went to Moscow to teach at the Conservatory, but in 1869 started his own school. In 1875–76 he was director of the Musical Society at Warsaw and then became professor at the Brussels Conservatory. Wrote an orchestral *Suite Romantique*, the overture *Guillaume le Taciturne*, a piano-concerto, a string-quartet, a piano-trio, a *Duo Polonais* for violin and piano (with his brother), a 'cello-sonata, 2 piano-sonatas, a *Fantaisie et Fugue*, polonaises, waltzes, mazurkas and many other piano-pieces, besides concert- and other études. Memoir by Delcroix, 1908.

Wieprecht, Wilhelm Friedrich (Aschersleben, 1802–1872, Berlin). Noted Saxon military musician, from 1824 in Berlin, becoming director-general of the Prussian bands and effecting their reorganization with striking success. He invented the bass-tuba in 1835 (with Moritz), the bathyphon in 1839 (with Skorra) and an improved double-bassoon, besides introducing the ' piangendo ' effect on piston-instruments. He contested the priority of Sax's invention of the saxhorn, but unsuccessfully. See Grove's *Dictionary*, v. 537.

Wiese, Christian Ludwig Gustav, Freiherr von (Ansbach, 1732–1800, Dresden). Bavarian acoustician, author of many discussions of problems in tuning, temperament, etc. (from 1790).

Wietrowetz, Gabriele (Laibach, 1866). Noted Austrian violinist, pupil of Joachim at the Berlin Hochschule (Mendelssohn prize in 1883), from 1885 rapidly gaining applause throughout Europe by repeated and extended tours and since 1901 teacher at the Berlin Hochschule. She is leader of her own Quartet (all women). *G.*

Wihan, Hans (n. Braunau, 1855-1920, Prague). Eminent Bohemian 'cellist, trained at the Prague Conservatory, in 1873–74 teacher at the Mozarteum in Salzburg, then employed by Baron Dervies at Nice, from 1876 concertmaster in Bilse's orchestra at Berlin, from 1880 soloist in the court-orchestra at Munich and also in the court-quartet (often heard at Wagner's villa at Bayreuth), and from 1888 professor at the Prague Conservatory. In 1891 he organized his pupils Hoffmann, Suk, Nedbal and Berger into the Bohemian Quartet, which promptly became one

of the most famous ensembles in the world, and from 1897 became 'cellist in it as well as director, retiring in 1914. *G* (Bohemian Quartet).

Wihtol, Joseph Ivanovitch (Wolmar, 1863). Russian (Livonian) composer, trained at the Petrograd Conservatory and from 1896 professor there, besides acting as critic from 1897 for the *Zeitung*. In 1918–19 he directed the Lettish Opera at Riga and in 1919 founded the new Conservatory there. Has written a symphony, the overtures *Dramatique* and *Spriditis*, the symphonic picture *La Fête Ligho*, a fantasia on Lettish folk-songs for violin and orchestra, a string-quartet, 5 piano-sonatas, many pieces for violin, for viola, for 'cello or for piano, the choral works *The Bard of Beverin* and *Das Lied*, many songs and arrangements of about 100 Lettish folk-songs.

Wiklund, Adolf (in Vermland, 1879). Able Swedish pianist and composer, trained at the Stockholm Conservatory and elsewhere as holder of the Jenny Lind scholarship (including study with Kwast). Has written an overture, a concerto and *Konzertstück* for piano and orchestra, a string-quartet, 2 violin-sonatas, choruses, piano-pieces and songs. He is leader of the Musikverein in Stockholm.

Wikmanson, Johan (Stockholm, 1753–1800, do.). Swedish organist and theorist, from 1781 at the Storkyrka and the Dutch Reformed Church in Stockholm and from 1796 director of the Royal Academy there. He was intimate with Vogler and J. M. Kraus. Wrote 3 string-quartets (dedicated to Haydn), 2 'cello-pieces, the sonata *Hönshuset*, 3 sonatinas for zither, music for the play *Eremiten* (1798), etc.

Wilbye, John. 16th C. *G.*

Wild, Franz (Niederhollabrunn, 1792–1860, n. Vienna). Noted Austrian operatic tenor (later baritone), trained as choirboy at Klosterneuburg and in the court-chapel at Vienna, in 1810–11 soloist in the Esterházy establishment, then in the leading Vienna theaters, from 1816, after a German tour, at Darmstadt, in 1826–29 at Kassel and then permanently at Vienna, retiring in 1845, but continuing in high honor as concert-singer. In 1815 he sang at Beethoven's last appearance as concert-player. *G.*

Wild, Harrison Major (Hoboken, N. J. 1861). Gifted American organist and choral conductor, pupil of Creswold, E. Liebling, Eddy, Gleason and the Leipzig Conservatory, from 1876 at the Church of the Ascension in Chicago, from 1881 at Unity Church and since 1895 at Grace Church, besides from 1898 directing the Apollo Club and since 1902 the Mendelssohn Club, as well as a similar society in Rockford. He is also known as an able organ-recitalist. *A.*

Wilder, Jérôme Albert Victor van (n. Ghent, 1835–1892, Paris). Belgian poet and critic, in 1871–84 on the staff of the *Ménestrel* in Paris, translator of many song-texts, successful adapter of operas by Paisiello, Mozart, Weber and Wagner, and author of lives of Mozart (1880, 4th ed. 1889) and Beethoven (1883). *G.*

Wilhar, Franz S. (Senoschetsche, 1852). Croatian organist and composer, pupil of Th. Else and the Prague Conservatory, in 1872–73 town-director at Weissenkirchen, from 1873 cathedral-organist at Temesvár, in 1882–91 director of the music-school at Karlowitz (Croatia) and then living at Agram. Has written 3 Croatian operas, an operetta, orchestral and choral works, masses, piano-pieces and songs. Next to Zaytz he is counted the leading Croatian composer.

Wilhelm, Karl Friedrich (Schmalkalden, 1815–1873, do.). Hessian choral conductor, in 1839–64 leader of the Crefeld Liedertafel, in 1854 writing the national song *Die Wacht am Rhein* (text by Schneckenberger). Memoirs by Gollmick, 1848, and Buchner, 1874. *G.*

Wilhelmj, August Emil Daniel Ferdinand (Usingen, 1845–1908, London). Distinguished Hessian violinist, trained at the Leipzig Conservatory and under Raff, appearing as a boy of eight at Wiesbaden, in 1862 at the Gewandhaus in Leipzig and after 1865 on prolonged tours that finally extended round the world (to America in 1878). In 1876 he was concertmaster at the initial Wagnerian performances at Bayreuth. From about 1870 he lived at Biebrich-on-Rhine, where (with his accompanist Rud. Niemann) he started a violin-school, in 1886 removed to Blasewitz (near Dresden) and from 1894 was professor at the Guildhall School in London. His playing was marked by great nobility, breadth and intellectual grasp, combined with flawless technique. In his later years he was much interested in the details of violin-making. In 1866 he married the Baroness Liphardt and in 1895 the pianist Mariella Mausch. Wrote 2 *Konzertstücke*, an *Alla Polacca* and variations (after Paganini), all for violin and orchestra, a string-quartet, quartet-variations (after Schubert), a cadenza for Beethoven's violin-concerto, many violin-solos and transcriptions, a *Hochzeits-Kantate*, etc., besides (with J. Brown) a violin-school (1903). His son **Adolf** (b. 1872) is also a fine violinist, since 1898 teaching at the Belfast Conservatory. Memoir by Frassinesi, 1913. *G.*

Wilhem [Bocquillon], Guillaume Louis (Paris, 1781–1842, do.). Noted French school-musician, pupil of the Paris Conservatory, from 1803 teaching at the military school at St. Cyr and from 1810 at the Lycée Napoléon in Paris. From 1815 he became deeply engaged in promoting musical instruction in the public schools, especially by class-methods, and from 1819 was put in charge of part of the Paris schools and in 1835 of all of them. In 1833 he began holding mass-performances of school-children and later added adult choruses, thus laying the foundation for the extensive and influential national association known as the Orphéon, of which from 1852 Gounod was chief director. For this he prepared a large collection of *a cappella* choruses. Author of several manuals of popular teaching (1821–36). Memoirs by Isouard, 1842, Niboyet, 1843, and Lafage, 1844. *G.*

Wilke, Christian Friedrich Gottlieb (Spandau, 1769–1848, Treuenbrietzen). Prussian organist and organ-expert, from 1791 at Spandau and from 1809 at Neu-Ruppin, author of a history of modern organ-making (1846) and many smaller manuals and articles.

Wilke, Franz (Kallies, 1861). Pomeranian conductor and theorist, pupil of Draheim, Ferd. Hiller, Rudnik and G. Riemenschneider, from about 1882 town-director in Haynau (Silesia), from 1887 in like position at Kottbus and in 1910–19 conductor of the Philharmonic at Greiz. At Haynau he started an orchestral school and at Kottbus a school for advanced students (from 1892). Has written some orchestral pieces and a text-book in harmony.

Willaert, Adrian (?–1562). 16th C. *G.*

Wille, Georg (Greiz, 1869). Able Thuringian 'cellist, trained at the Leipzig Conservatory, from 1889 playing in the Gewandhaus Orchestra (in 1891 following A. Schröder as soloist) and since 1899 in the opera-orchestra at Dresden, besides teaching at the Conservatory and playing in the Petri Quartet. He gained the title of royal professor in 1908.

Willeke, Willem (b. 1878). Dutch 'cellist, from 1896 active at Riga, Düsseldorf, London and Vienna, and in 1907–17 Schröder's successor in the Kneisel Quartet, then continuing as teacher in New York. *A.*

Willent [-**Bordogni**], **Jean Baptiste Joseph** (Douai, 1809–1852, Paris). French bassoonist, pupil of the Paris Conservatory, from about 1830 playing in opera-orchestras in London and Paris. In 1834 he married Louise Bordogni, daughter of the noted singing-teacher, and for some years toured with her, about 1840 becoming teacher at the Brussels Conservatory and from 1848 at the Paris Conservatory. Wrote 4 fantasias for bassoon and orchestra, a concertante for clarinet and bassoon, a duo for oboe and bassoon and a bassoon-method, besides 2 operas (1844–45).

Williams, Alberto (Buenos Aires, 1862). Argentine composer, trained at the Paris Conservatory, from 1899 conductor of symphony-concerts in Buenos Aires and in 1903 founder and since director of the Conservatory there (with 25 branches elsewhere). Has written 3 symphonies, 2 overtures, 3 orchestral suites and a march, a piano-trio, 3 violin-sonatas, a 'cello-sonata, etc., besides text-books in theory and several books of poems. *A.*

Williams, Anna (London, 1845). Gifted English soprano, pupil of H. C. Deacon, J. B. Welch and Dom. Scapati, from 1874 taking a high place as an oratorio-singer in England, being in special request at the larger festivals (including the premières of Stanford's *Three Holy Children* (1885) and *Eden* (1891) and of Parry's *Judith* (1888). She retired in 1897 and till 1904 taught at the Royal College in London. In 1910 she married R. J. Fennessy. *G.*

Williams, Charles Francis Abdy (Dawlish, 1855–1923, Milford). Eminent English church-musician and historical student, trained at Trinity College, Cambridge, and Leipzig Conservatory, while at Cambridge playing violin and viola in the University Musical Society. After spending 1878–81 in New Zealand for his health, with some musical work, in 1881–82 he was organist at Dover College, in 1885–91 organist at St. Mary's (West Brompton) and in 1895–1901 music-director at the Greek Theatre at Bradfield College (giving great attention to producing Greek plays with appropriate choruses and instruments). In 1904 he introduced the Solesmes method of Gregorian music at the priests' seminary in Capri. Mus.B. of Oxford and Cambridge Univs. in 1889 and '91. Author of *An Historical Account of Musical Degrees at Oxford and Cambridge*, 1893, lives of Bach (1900) and Handel (1901), popular histories of the organ (1903), notation (1903) and organ-music (1905), *The Rhythm of Modern Music*, 1909, and many articles on Greek and Gregorian music. Has also written a string-quartet, a 'cello-sonata, choruses for *Antigone*, *Agamemnon* and *Alcestis*, and some church-services. *G.*

Williams, Charles Lee (Winchester, 1853). English organist, pupil of G. B. Arnold and from 1870 his assistant at Winchester Cathedral, in 1872–75 at St. Columba's College (Ireland), from 1876 at Llandaff Cathedral and in 1882–97 at Gloucester Cathedral, resigning because of ill-health. At Gloucester he conducted five of the Three Choirs' Festivals and (with H. G. Chance) prepared a continuation (to 1894) of their Annals (begun by Lysons in 1811 and augmented by Amott in 1865). Has written the cantatas *Bethany*, *Gethsemane*, *A Dedication*, *A Harvest-Song* and *A Festival Hymn*, besides services and anthems. *G.*

Williams, David Christmas (Llanwrtyd, 1871). Welsh choral conductor, pupil of Joseph Parry, director of the Musical Society and the North Glamorgan Orchestral Society at Merthyr Tydfil. Has written the prize-cantata *The Sands of Lavan*, 1893, the choral works *The Battle of the Severn* and *Psalms of Praise*, men's choruses and songs, besides an overture and an orchestral suite.

Williams, Harry Evan (Mineral Ridge, O. 1867–1918, Akron, O.). Eminent American tenor, pupil of Louise von Feilitsch, Ffrançon and Ben Davies, M. D. Mehan and James Sauvage, beginning public appearances in 1891 and becoming noted from 1896 not only at all important festivals, but in perhaps 1000 song-recitals (after 1900 exclusively in English). *A.*

Williams, John Gerrard (London, 1888). Self-taught English composer of 3 orchestral *Miniatures*, a potpourri on verses by Isabel Scott-Brenner and other pieces, 2 string-quartets, piano-pieces, choruses, songs and music for children.

Williams, Ralph Vaughan (Down Ampney, 1872). Eminent English composer, trained at the Royal College (London), the Berlin Akademie and by Bruch, with later study with Ravel.

His only official positions have been as organist of the South Lambeth Church in 1896–99 and as extension-lecturer for Oxford University. Mus.D. of Cambridge Univ. in 1901 and of Oxford in 1919. His style is original and bold, with a keen sense for musical beauty. His works include

For orchestra—*A London Symphony*, 1917; impressions, *The Solent, Harnham Down* and *Boldrewood*, 1907, and *In the Fen Country*, 1909; 3 *Norfolk Rhapsodies*, 1906–07; *Bucolic Suite*, 1902; *Heroic Elegy*, 1901; (for small orchestra) *Serenade*, 1901, and Fantasia on theme by Tallis. Also suite from the *Wasps* music (see below).

Chamber-music—2 piano-quintets (one with clarinet and horn); 2 pieces for string-quintet; 2 string-quartets; 3 *Studies in English Folk-Song* for violin.

Choral music—cantata, *Willow-Wood*, 1909; *Toward the Unknown Region*, 1907; *A Sea Symphony*; *The Garden of Proserpine*; 5 *Mystical Songs*; incidental music for Aristophanes' *Wasps* and Ben Jonson's *Pan's Anniversary*.

Other vocal music—3 *Nocturnes* for baritone and orchestra; song-cycles, *The House of Life*, *Songs of Travel*, *On Wenlock Edge*, etc.; many other solo-songs, part-songs and madrigals.

Arrangements of 15 folk-songs from the Eastern Counties and of Purcell's *Welcome Songs*; *The English Hymnal* (edited), 1906. *G.*

Willing, Christopher Edwin (London, 1830–1904, do.). English organist, pupil as choirboy of Turle, whom from 1845 he assisted at Westminster Abbey, besides playing at a church in Blackheath and in 1847–58 also at Her Majesty's (again after 1868). In 1848–79 he was organist at the Foundling Hospital and in 1857–60 also at St. Paul's (Covent Garden) and in 1860–68 at All Saints' (Margaret Street). For many years he was conductor of the Choral Union at St. Albans. *G.*

Willing, Johann Ludwig (n. Meiningen, 1755–1805, Nordhausen). Saxon organist, for many years at the Hauptkirche in Nordhausen, publishing concertos for violin and for 'cello, sonatas for violin, for 'cello and for piano, violin-duos, etc.

Willis, Henry (London, 1821–1901, do.). Famous English organ-maker, from 1835 working for John Gray and from 1842 for D. E. Evans but from 1845 rapidly developing his own business, gaining notice in 1847 by rebuilding the organ in Gloucester Cathedral and in 1851 by one shown at the Exhibition in the Crystal Palace (later set up in Winchester Cathedral). He later supplied instruments for many other cathedrals, for St. George's Hall in Liverpool (1855), for the Alexandra Palace (1862 and 1875), for the Royal Albert Hall, etc. He won numerous medals and other honors. Throughout his life he also played at various London churches. *G.*

Willman, Per Anders Johan (Stockholm, 1834). Swedish operatic bass, pupil of Duprez, from 1854 for about thirty years a leading singer at Stockholm, from 1877 head of the operatic training-school there, from 1881 intendant and in 1883–88 director of the Royal Theater.

Willmann, Johann Ignaz (Vienna, ?–1821, do.). Austrian violinist, from about 1765 at Montjoie (n. Aix), in 1767–74 in the electoral orchestra at Bonn and later musician to Count Palffy at Vienna. From 1788 his sons **Max** (1768–1812) and **Karl** were also in the Bonn orchestra, besides his daughters **Marie**, who was a good pianist, pupil of Mozart, and **Magdalena** (d. 1801), an excellent singer, from 1795 engaged at the Vienna Opera. The latter was one of Beethoven's early flames.

Willmers, Heinrich Rudolf (Berlin, 1821–1878, Vienna). Noted Prussian pianist, pupil of Hummel and Frdr. Schneider, in 1838–53 engaged in extensive tours, then settled at Vienna, but in 1864–66 teaching at the Stern Conservatory in Berlin. His execution was remarkable and he was famous for his chains of trills. Wrote a piano-quartet, 2 violin-sonatas, a large number of brilliant piano-pieces, including a *Sonata Héroïque*, *Allegro Symphonique*, *Sérénade Érotique* (for left hand), concert-études, fantasias, etc.

Wilm, Nicolai von (Riga, 1834–1911, Wiesbaden). Famous German-Russian pianist and composer, trained at the Leipzig Conservatory, in 1857–58 theater-conductor at Riga, then removing to Petrograd, where in 1860–75 he taught at the Nikolai Institute. After a sojourn at Dresden, from 1878 he lived at Wiesbaden. Wrote nearly 250 works, including a string-sextet, a string-quartet, a piano-trio, 2 violin-sonatas, a 'cello-sonata, 2 violin-suites, a sonata for violin and harp, 8 4-hand piano-suites, 4 *Walzer-Suiten* and other 4-hand pieces, variations, a prelude and a sarabande for 2 pianos, 5 suites for piano solo and many other pieces, a *Konzertstück* for harp and orchestra, motets, men's choruses and songs, besides a book of poems (1880). *G.*

Wilms, Jan Willem (n. Sondershausen, 1772–1847, Amsterdam). Saxon pianist, from 1791 teaching in Amsterdam, and from 1824 organist at the Baptist Church there, taking various prizes for compositions. Wrote 3 symphonies, concertos for piano, for flute and for clarinet, string-quartets, piano-trios, violin- and flute-sonatas, etc.

Wilsing, Daniel Friedrich Eduard (n. Dortmund, 1809–1893, Berlin). Westphalian organist, in 1829–34 at the Hauptkirche in Wesel and then in Berlin, writing the oratorio *Jesus Christus*, 1889 (given at Bonn by his pupil, Arnold Mendelssohn), a De Profundis a 16 (gold medal at Berlin and strongly commended by Schumann), a wind-trio, piano-sonatas, part-songs and songs.

Wilson, Christopher (Melbourne, 1874–1919, London). Talented English composer and theatrical conductor, trained at the Royal Academy, London (many prizes and Mendelssohn Scholar, 1895), with further study under Wüllner, Herzogenberg and Widor, from about 1900 constantly associated with the best productions in London of Shakespearian and other plays. Wrote incidental music for *Richard II*, *Taming of the Shrew*, *Much Ado*, *Merchant of*

Venice, Measure for Measure, Kismet, The Pied Piper, Greek plays and many others, 2 suites for strings, 2 string-quartets, a piano-quartet, 2 violin-sonatas, music for 2 pageants, some duets and many fine songs. In 1918–19 he published five articles in *The Stage* on music for Shakespeare. Memoir in *Musical Times*, 1919.

Wilson, John (1595–1674). 17th C. *G.*

Wilson, Matilda Ellen [**Hilda**] (Monmouth, 1860). Gifted English contralto, pupil of the Royal Academy (London), where she was Westmorland Scholar, and winner of the Parepa-Rosa prize. After first appearances when but fifteen, from 1880 she was for over twenty years a favorite at all the large festivals and many concerts. In 1904 she married Ashley R. Hart of Clifton. *G.*

Wilson, Mortimer (Chariton, Ia. 1876.) American teacher and composer, pupil of Jacobsohn, Gleason, Middelschulte, Nedbal, Sitt and Reger, in 1901–07 teaching at Lincoln, Neb., from 1911 at the Atlanta (Ga.) Conservatory, as well as conducting the Philharmonic Orchestra there, in 1916–18 at Brenau College (Gainesville, Ga.) and in 1917–18 at the Malkin Music School inNew York. Has written 5 symphonies, the suite *A Country Wedding*, the prize-overture *New Orleans*, 1920, the piano-trio *From My Youth*, 3 violin-sonatas, a *Suite Petite, Suwannee Sketches* and other violin-pieces, an organ-sonata and other pieces, the piano-suites *In Georgia, Rustica, By the Wayside* and *In Imagery*, with many characteristic pieces (some for 4 hands), and songs (many for children). Author of *The Rhetoric of Music, Orchestral Training* and magazine-articles. *A.*

Wilt, Marie, née Liebenthaler (Vienna, 1833–1891, do.). Eminent Austrian operatic soprano, pupil of Gänsbacher and Wolf, from about 1860 becoming known in concerts at Vienna and from 1865 on the opera-stage. Her superb voice and brilliant execution led to her being conspicuous not only in Austria and Hungary, but in Italy, Germany and England for about fifteen years. Her dramatic ability was not extraordinary, though her répertoire was extensive, but she was highly successful in oratorio and concert. She was the wife of the civil engineer Franz Wilt. *G.*

Wiltberger, August (Sobernheim, 1850), brother of the following. Rhenish teacher at seminaries in Colmar (1873–76), Saargemünd, Münstermaifeld and Brühl (since 1884), as well as from 1887 active in the council of the Cäcilien-Verein. Has written the oratorios *St. Cäcilia* (revised 1897) and *St. Bonifazius*, 1896, the cantata *Barbarossas Erwachen*, the choral works *Kaisergruss* and *Festgesang zum Priester-Jubiläum*, over 30 masses and much other church-music, organ-pieces and a method, a violin-sonata, a text-book in harmony (1906, 3d ed. 1912), etc.

Wiltberger, Heinrich (Sobernheim, 1841–1916, Colmar), brother of the above. Rhenish teacher in various institutions in Alsace, where he was one of the founders of a branch of the Cäcilien-Verein, promoter of the Alsace-Lorraine Sängerbund and famous for his men's choruses. Wrote a Requiem, some 12 masses, motets, hymns, pieces for string-orchestra and a manual of singing for schools (1907).

Winderstein, Hans Wilhelm Gustav (Lüneburg, 1856). Able Hanoverian violinist and conductor, trained at the Leipzig Conservatory, from about 1878 playing in the Gewandhaus Orchestra there, from 1880 concertmaster for Baron von Derweis at Nice, from 1884 teacher at the Winterthur Conservatory, from 1887 at Nuremberg, at first conducting a concert-orchestra and from 1890 the new Philharmonic there and in Fürth, from 1893 the first director of the Kaim concerts at Munich, and from 1896 head of his own orchestra at Leipzig, which continued prominent till the World War and which in 1919 he vainly sought to reëstablish. In 1898–99 he followed Klengel as leader of the Leipzig Singakademie. In 1910 he was made royal professor and in 1917 Hofrat. Has written an orchestral suite and other pieces, with some violin-works.

Winding, August Henrik (in Laaland, 1835–1899, Copenhagen). Important Danish pianist and composer, pupil of Reinecke, Gade, Ree, Holm, Schellenberg and Dreyschock, from 1867 teaching at the Copenhagen Conservatory, becoming director in 1891. Wrote a symphony, 2 overtures, a piano-concerto, a violin-concerto, a concert-allegro for piano and orchestra, a string-sextet, a piano-quartet, 2 violin-sonatas, *Fantasiestücke* for clarinet, cadenzas for all of Mozart's piano-concertos and for those by Beethoven in C min. and G, a *Pfingsthymne* for soli and chorus, numerous characteristic piano-pieces and some songs.

Windsperger, Lothar (Ampfing, 1885). Bavarian composer, pupil of the Munich Conservatory, writing a symphony, an overture, the symphonic fantasie *Lumen Amoris*, a string-quartet, a piano-trio, sonatas for violin and for 'cello (both with organ), a sonata for violin solo, 2 for 'cello solo, an *Ode* for viola solo, a small 'cello-suite, a 'cello-sonata, a piano-sonata and several fantasias, organ-pieces and songs.

Wingham, Thomas (London, 1846–1893, do.). Able English pianist and church-musician, trained at Wylde's Academy and the Royal Academy, where from 1871 he was professor. He began service as organist at ten, from 1864 was at All Saints' (Paddington) and from 1882 choirmaster at the Brompton Oratory, gaining great distinction for his elevation of the music. Wrote 2 masses (1876–77), a Te Deum (1884), motets and much other church-music, 4 symphonies (1869–83, no. 3 with final chorus), 6 overtures (1872–80, no. 3 with chorus), an orchestral Serenade and Elegy (for W. S. Bennett), a Capriccio for piano and orchestra, a septet for piano, strings and wind, 2 string-quartets, some piano-pieces, songs and the uncompleted opera *Nala and Damayanti*. *G.*

Winkelmann, Hermann (Brunswick, 1849–1912, Vienna). Eminent North German oper-

atic tenor, pupil of Koch at Hanover, making his début in 1875 at Sondershausen and at once taking a foremost position, especially as a Wagnerian interpreter. After becoming known throughout Europe, in 1883–1906 he was regularly engaged at the Vienna Opera, with guest-appearances elsewhere (in America in 1884). He sang at the premières of Rubinstein's *Nero* (1879) and Wagner's *Parsifal* (1882), besides local premières at Vienna and London. He was also a superb concert-singer. *G.*

Winkler, Alexander Adolfovitch (Kharkov, 1865). Gifted Russian pianist and composer, pupil of the Kharkov Music School and of Duvernoy, Leschetizky and Navrátil, from 1890 teaching at the Kharkov Music School and since 1896 at the Petrograd Conservatory. Has written the overture *En Bretagne*, orchestral variations on Russian and Finnish folk-songs, a string-quintet, 3 string-quartets, a piano-quartet, a piano-trio, a viola-sonata (also for violin), 2-piano variations on a theme by Bach, various piano-pieces and songs, besides 4-hand transcriptions from Glinka and Glazunov.

Winter, Peter von (Mannheim, 1754–1825, Munich). Distinguished Badenese conductor and composer, pupil of Vogler, but largely self-taught, as a boy playing violin in the court-orchestra at Mannheim and from 1776 directing the opera (in 1777 coming to know Mozart). In 1778 he went with the court-establishment to Munich, in 1794 becoming assistant-director and in 1798 chief, but with many leaves of absence to visit Vienna and Italy. He was a prolific composer both for the stage and for the church, excelling in instrumentation and choral writing. His works include

Operas and other stage-works—*Armida*, 1778, *Cora ed Alonzo*, 1779, *Leonardo e Blandine*, 1779, *Helena und Paris*, 1780, *Der Reisende*, 1781, *Bellerophon*, 1782, *Das Hirtenmädchen*, 1784, *Scherz, List und Rache*, 1790, *Jery und Bätely*, 1790, *Catone in Utica*, 1791 (Venice), *Antigone*, 1791 (Naples), *I Fratelli Rivali*, 1792, *Il Sacrifizio di Creta*, 1792 (both Venice), *Psyche*, 1793, *Der Sturm*, 1793, *Armida und Rinaldo*, 1793, *Das Labyrinth*, 1794 (sequel to Mozart's *Zauberflöte*), *Arianna*, 1795 (all Vienna), *Ogus*, 1795 (Prague), *Die Sommerbelustigungen*, 1795 (Berlin), *Die Thomasnacht*, 1795 (Bayreuth), *I due Vedovi*, 1796, *Das unterbrochene Opferfest*, 1796 (his most famous work), *Elisa*, 1797, *Babylons Pyramiden*, 1797 (all Vienna), *Marie von Montalban*, 1800, *Tamerlan*, 1802 (Paris), *Calypso*, 1803, *Il Ratto di Proserpina*, 1804, *Zaira*, 1805 (all London), *Der Frauenbund*, 1805, *Castor et Pollux*, 1806 (Paris), *Colmal*, 1809, *Die beiden Blinden*, 1810, *Belisa*, 1812, *Die Pantoffeln*, 1816 (Hamburg), *Maometto II*, 1817, *I Due Valdomiri*, 1817, *Etelinda*, 1818 (all Milan), *Der Sänger und der Schneider*, 1820.

Choral works—3 oratorios; 17 sacred and several secular cantatas; over 25 masses, 2 Requiems and a large amount of church-music; etc.

For orchestra—9 symphonies (including *Die Schlacht*, with chorus, 1814); various overtures; several concertos for wind-instruments.

Chamber-music—octet for strings and wind; 2 septets; sextet for strings and horns; 3 string-quintets; 6 string-quartets; etc.

Vollständige Singschule, 3 parts.

[Thematic catalogue of chamber-music in *Denkmäler d. Tonkunst in Bayern*, xv–xvi.]

See essay by Frensdorf, 1908, on his operas. *G.*

Winter-Hjelm, Otto (Christiania, 1837). Norwegian organist and conductor, pupil of the Leipzig Conservatory and of Kullak and Wüerst, from 1864 teaching in Christiania, where from 1874 he was organist at Trinity Church, for a time conductor of the Philharmonic and later of his own orchestral and church-concerts. Wrote 2 symphonies, choruses, piano-pieces, songs, methods for organ and piano, etc.

Winterberger, Alexander (Weimar, 1834–1914, Leipzig). Saxon pianist, pupil of the Leipzig Conservatory and of Liszt, from 1861 teaching in Vienna, in 1869–72 at the Petrograd Conservatory and then in Leipzig, where in 1903–07 he wrote for the *Neueste Nachrichten*. Wrote many characteristic and original piano-pieces, songs and duets. Memoir by O. Foerster, 1905 (with list of works).

Winterfeld, Karl Georg August Vivigens von (Berlin, 1784–1852, do.). Eminent Prussian lawyer and music-historian, from 1811 in official positions at Berlin, from 1816 at Breslau, where he was also in charge of the music-section of the University library, and from 1832 again at Berlin, retiring on pension in 1847. His valuable collections went to the Berlin Library. Author of monographs on Palestrina (1832) and Giov. Gabrieli (1834, 2 vols.), on the works of Fasch (1839) and Luther (1840), the monumental treatise *Der evangel. Kirchengesang u. sein Verhältniss zur Kunst d. Tonsatzes*, 3 vols. 1843–47, *Ueber Herstellung d. Gemeinde- u. Chorgesangs in d. evangel. Kirche*, 1848, *Zur Gesch. heiliger Tonkunst*, 2 parts, 1850–52, *Musikleben u. Musikempfinden im 16. u. 17. Jahrh.* 1851, and *Allegorisch-poetische Festopern zm Hofe zu Wien in d. letzten Hälfe d. 17. Jahrh.* 1852. Correspondence with E. Krüger edited by Prüfer, 1898. *G.*

Winternitz, Arnold (Linz, 1874). Austrian conductor and composer, from 1898 engaged in operatic directing in Linz, Gratz, Vienna, Hamburg and Chicago and now settled in Hamburg. Has written the comic opera *Meister Grobian*, 1918, the dance-play *Galante Pantomime*, 1920, the melodramas *Die Nachtigall* and *Der Fluch der Kröte*, song-cycles and piano-pieces.

Wintzer, Richard (n. Halle, 1866). Saxon painter, in music pupil of Bargiel, since 1890 active at Berlin, writing the operas *Die Willis*, *Marienkind*, 1905, and *Salas y Gomez*, the choral work *Auf hohen Bergen*, excellent songs and piano-pieces (many for children).

Wippern. See Harriers-Wippern.

Wirth, Emanuel (Luditz, 1842). Able Bohemian violinist and violist, trained at the Prague Conservatory, from 1861 concertmaster in the Kurorchester at Baden-Baden, from 1864 teacher at the Rotterdam Conservatory and also concertmaster at the Opera and for the Maatschappij concerts, and from 1877 teacher at the Berlin Hochschule, violist in the Joachim Quartet (following Rappoldi) and also head of a Trio (with Barth as pianist and R. Hausmann as 'cellist). He retired in 1910. *G* (under Joachim Quartet).

Wirth, Friedrich Moritz (n. Chemnitz, 1849–1917, Leipzig). Saxon student of philosophy and political economy, educated at Leipzig University and long active in Berlin as writer on various subjects. He had peculiar critical notions and was a sharp opponent of Wagnerism. Author of *Drohender Untergang Bayreuths*, 1887, *Wagner-Museum u. Zukunft d. Wagnertums*, 1894, *Der Ring d. Nibelungen als Wotandrama*, 1912, *Parsifal in neuem Lichte*, 1914, etc., besides lectures on *Der Ring d. Nibelungen, d. Weltgedicht d. Kapitalismus* (from 1888).

Wirth, Hermann Felix (Utrecht, 1885). Dutch student of literary history, educated at Basel University (Ph.D. 1910), from 1909 lecturer at Berlin University on the Dutch language and literature, besides starting historical concerts of Dutch music, and since 1918 professor of musicology at the Brussels Conservatory. Author of *Der Untergang d. niederländ. Volksliedes*, 1911, and *Nationaal-nederländsche Musiekpolitiek*, 1912, and editor of several important collections of early Dutch music.

Wise, Michael (?1648–1687). 17th C. *G.*

Wiske, C. Mortimer (Bennington, Vt. 1853). American choral conductor, in 1882 and '84 assistant to Theo. Thomas in training choruses in New York and for Wagner festivals, then for some years director of the New York Chorus Society, and since 1902 in charge of annual festivals in Paterson and Newark (N. J.). *A.*

Wit, Paul de (Maestricht, 1852). Dutch 'cellist and instrument-collector, besides being expert on the viola da gamba. In 1880 (with O. Laffert) he founded the *Zeitschrift für Instrumentenbau* at Leipzig. In 1886 he opened there a collection of instruments which in 1890 went to the Berlin Hochschule, and then formed a second collection which in turn became in 1906 the nucleus of the Heyer Museum at Cologne (catalogue published in 1904). Author of *Geigenzettel alter Meister vom 16. bis Mitte d. 19. Jahrh.* 1902 (2d part, 1910), and *Weltadressbuch d. gesammten Musikinstrumenten-Industrie*, 1903 (8th ed. 1912).

Witek, Anton (Saaz, 1872). Excellent Bohemian violinist, pupil of his father and the Prague Conservatory, appearing first when but eight and from 1889 gaining high reputation as soloist. From 1894 he was concertmaster of the Berlin Philharmonic and in 1910–18 of the Boston Symphony Orchestra. From about 1895 he was much associated in tours with the Danish pianist Vita (Friese) Gerhardt (b. 1868), whom he married in 1909, and in 1903 formed the Philharmonic Trio with her and Joseph Malkin, which was revived in Boston in 1914, when Malkin joined the orchestra there. In 1910–16 he taught at the Von Ende music-school in New York and later at the Malkin school. *A.*

Witherspoon, Herbert (Buffalo, N. Y. 1873). Eminent American operatic bass, pupil of Stoeckel, Hor. Parker, MacDowell, Dubulle, Faure, Bouhy, H. J. Wood, Capoul and Lamperti, from 1895 becoming known in concert and from 1898 in opera. His early career was mainly as a favorite concert-singer, but in 1908–16 he was engaged at the Metropolitan, New York. He has made five tours in England. He sang at the première of Parker's *Mona* (1912). In 1899 he married Greta Hughes in Paris and in 1916 the soprano Florence Hinkle. He now teaches in his own school in New York. *A.*

Witkowski, Georges Martin (in Algeria, 1867). French composer, from 1887 in military service, then pupil of d'Indy (though he had already composed in large forms). About 1900 he settled in Lyons, where in 1902 he founded a Schola Cantorum (chorus) and in 1905 an orchestra, uniting them in the production of large works. Has written 2 symphonies (1898, 1911), the symphonic poems *Harold*, 1894, and *Marche d'Arthur*, prelude to the unfinisned opera *Myrdhinn*, various other orchestral pieces, a piano-quintet (1898), a string-quartet (1903), a violin-sonata (1907), the choral work *Poëme de la Maison*, 1917, and the short opera *Le Maître à Chanter*, 1891.

Witt, Christian Friedrich (?1660–1716). 17th C.

Witt, Franz Xaver (Walderbach, 1834–1888, n. Landshut). Bavarian priest and influential church-musician, pupil of Proske and Schrems, in 1856–67 teaching at the Ratisbon Theological Seminary and there starting the *Fliegende Blätter für kathol. Kirchenmusik* and *Musica Sacra* (both 1866) and also the Allgem. Deutscher Cäcilienverein (1867), which before long had many branches throughout Europe. He sought by every means to reawaken interest in the older *a cappella* style. Wrote many masses, 2 Requiems, motets, litanies, hymns, etc. Author of *Der Zustand d. kathol. Kirchenmusik*, 1865, *Ueber d. Dirigieren d. kathol. Kirchenmusik* and *Das bayer. Kultusministerium*, 1886. Memoir by Karl Walter, 1889 (2d ed. 1906), with list of works.

Witt, Friedrich (Haltenbergstetten, 1770–1837, Würzburg). Able Bavarian violinist and conductor, pupil of A. Rosetti, from about 1790 playing in the court-orchestra at Wallerstein and from 1802 court-director at Würzburg (after 1815 as city-director, the grand duchy having been terminated). Wrote 2 operas (1804–06), 2 oratorios, masses, cantatas, 9 symphonies, pieces for wind-band, a septet, a quintet, a flute-concerto, etc.

Witt, Theodor de (Wesel, 1823–1855, Rome). Rhenish church-musician, enabled by Liszt to study with Dehn, in 1846 sent to Italy on a governmental stipend to investigate music of the *a cappella* school. He edited vols. i-iii of the Breitkopf & Hartel edition of Palestrina, but was cut off by consumption. Also wrote Psalms, motets, etc.

Witte, Georg Heinrich (Utrecht, 1843). Dutch conductor and composer, pupil of the Hague and Leipzig Conservatories, from 1865 teaching at Leipzig and in Alsace, and in 1871–1911 conductor of the Musikverein in Essen, gaining the title of royal professor in 1905. Has

written the choral work *An die Sonne*, a 'cello-concerto, an *Elegie* for violin and orchestra, a piano-quartet (prize at Florence), a 'cello-sonata and other pieces, excellent piano-works (some for 4 hands) and songs, besides a history of the Essen Musikverein (1913).

Wittgenstein, Friedrich Ernst, Count (Schloss Sannerz, 1837). Hessian nobleman, pupil of Jul. Rietz, writing the operas *Die Welfenbraut*, 1879, and *Antonius und Kleopatra*, 1883, *Szenen aus der Frithjofsage* (with orchestra) and other songs.

Wittich, Marie (Giessen, 1868). Gifted Hessian operatic soprano, pupil of Frau Otto-Ubridz, in 1889–1914 a leading singer at the Dresden Opera, there marrying Dr. Karl Faul.

Witting, Karl (Jülich, 1823–1907, Dresden). Able Rhenish teacher, pupil of Reichel, from 1847 in Paris and then in Germany, from 1861 settled at Dresden. Wrote a piano-quartet, a 'cello-sonata, a violin-method and some pieces, besides choral works and operas. He edited a collection of violin-duos and a musical dictionary (1887), and was author of a *Gesch. d. Violinspiels*, 1900, and analyses for the *Konzertführer*.

Woelfl [Wölfl], Joseph (Salzburg, 1772–1812). Famous Austrian pianist and composer, pupil of Leop. Mozart and Mich. Haydn, in 1792–94 active at Warsaw, then at Vienna, from 1801 at Paris and from 1805 at London. At Vienna he was a rival of Beethoven, but on friendly terms. From 1798 he became known throughout Austria and Germany by means of pianistic tours. Both as player and as composer he won high regard, since his musicianship was excellent. He was by some considered Beethoven's superior in improvisation. Wrote 9 operas, operettas and ballets (1795–1807), 2 symphonies, 7 piano-concertos (including *Le Calme*, 1806, *Militaire* and *The Cuckoo*), a violin-concerto, an overture, some orchestral dances, 15 string-quartets, about 20 piano- and other trios, about 30 violin-sonatas, 11 flute-sonatas, 4 'cello-sonatas, 4 sonatas or duos for harp and piano, about 65 piano-sonatas (5 for 4 hands), including *Le Diable à Quatre* and the famous *Non plus ultra* (op. 41), 2 *Divertissements* and many variations and lesser pieces. *G.*

Wohlgemuth, Gustav (Leipzig, 1863). Eminent Saxon choral conductor, trained at the Leipzig Conservatory, from 1891 leader of the new Männerchor there (which he founded), from 1898 of the Singakademie and also of other societies, besides in 1902–12 leading festivals of the Sängerbund at Gratz, Breslau and Nuremberg. Since 1907 he has edited the *Deutsche Sängerbundeszeitung*. Has written over 100 men's choruses (some with orchestra).

Woikowski-Biedau, Victor Hugo von (n. Schweidnitz, 1866). Silesian composer and civil official, in music pupil of B. Wolff and Wilh. Berger, from about 1890 settled in Berlin, where he gained the title of royal professor. Has written the operas *Helga*, 1904, *Der lange Kerl*, 1906, and *Das Nothemd*, 1913, 3 melodramas, 4 ballades for baritone and orchestra, numerous songs, the orchestral prelude *Jeanne d'Arc*, 1907, etc.

Woldemar, Michel (Orléans, 1750–1816, Clermont-Ferrand). Talented French violinist, pupil of Lolli and resembling him in character and style. He lived a wandering life, mostly in connection with a theatrical troupe. He made a variant of the violin (the violon-alto) by adding a fifth string of low pitch, so as to secure viola-compass. Wrote a concerto for this instrument, 3 violin-concertos, violin-duos, and many rather eccentric sonatas and pieces, besides methods for violin, viola and clarinet. He was also interested in musical stenography. *G.*

Wolf, Bodo (Frankfort, 1888). Hessian composer, pupil of Jul. Wolf (his uncle), Reichenberger, Klose and Mottl (also Ph.D. of Munich Univ. in 1911), since 1920 director at Saarbrücken. Has written the symphonic poem *Totenfahrt*, an epilogue to Shakespeare's *Othello*, an overture, a serenade for small orchestra, a string-quartet, piano-pieces, part-songs and songs. Author of a monograph on H. V. Beck (1911). He lives in Frankfort.

Wolf, Ernst Wilhelm (Grossheringen, 1735–1792, Weimar). Thuringian violinist, from 1761 concertmaster at Weimar and from 1768 court-director there. Wrote about 20 stage-works, several church-cantatas and other sacred music, 15 symphonies, 17 ensemble-suites, 18 piano-concertos, 17 string-quartets, sonatas for violin and for piano, etc., besides some text-books.

Wolf, Ferdinand (Vienna, 1796–1866, do.). Austrian historian of literature, long librarian of the Vienna Library, author of the valuable treatise *Ueber d. Lais, Sequenzen u. Leiche*, 1841, which is a standard authority on medieval song.

Wolf, Hugo (Windischgratz, 1860–1903, Vienna). Distinguished Styrian composer, for a time pupil of the Vienna Conservatory, but mostly self-taught, in 1881–82 assistant and chorusmaster at the Salzburg Opera (under Muck) and in 1884–87 critic for the *Salonblatt* in Vienna. Except for these small positions he held no official posts. From 1897 he was mentally deranged. The recognition of his extraordinary genius advanced slowly from about 1888, when the Vienna Wagner-Verein gave a program with some of his works coupled with Beethoven's. It is only in 1888 that he began writing, often with marvelous rapidity, the finer of his monumental series of over 275 songs. At times he was filled with ambitions for success on the opera-stage. But his fame rests chiefly on his unique inspiration as a song-writer, bringing him into the great circle of Schubert, Schumann, Franz and Brahms. With all of these he presents points of analogy, as well as with Wagner (whom he admired intensely), but his genius for identification with the poet, for perfect characterization and for masterly workmanship was completely his own. His works include

Songs—12 *Lieder aus der Jugendzeit*, 1877–78; 31 *Lieder nach verschiedenen Dichtern*, 1877–97; 53

Gedichte von Mörike, 1888; 20 *Gedichte von Eichendorff*, 1886–88; 51 *Gedichte von Goethe*, 1888–89; *Spanisches Liederbuch* (44 poems), 1889–90; *Italienisches Liederbuch* (46 poems, versions by Heyse), 1890–96. Of these he orchestrated 20, and others have been added by Reger. Also about 20 other songs.

Choral works—*Christnacht*, 1886–89; *Elfenlied*, 1881–91; *Dem Vaterland*, 1890; 6 sacred choruses *a cappella*, 1881; *Frühlingschor* from *Manuel Venegas*, 1897; 6 choruses for Kleist's *Prinz vom Homburg*; *Die Stunden verrauschen* (fragment). Also arrangement of the song *Der Feuerreiter*, 1892.

Operas—*Der Corregidor*, 1896, *Manuel Venegas* (fragment). Incidental music for Ibsen's *Das Fest auf Solhaug*, 1891.

For orchestra—symphony in B-flat (3 movements) and sketches for one in G min.; symphonic poem, *Penthesilea*, 1883; *Italienische Serenade*, 1893–94 (1 movement, for small orchestra); violin-concerto in D min.

String-quartet in D min. (1879–80) and a movement for one in D.

Piano-sonatas in G and G min.

His literary writings were edited by Batka and Werner in 1911. Memoirs by Decsey, 4 vols. 1903–06, Haberlandt, 1903 (2d ed. 1911), P. Müller, 1904, E. Schmitz, 1906, Newman, 1907, Morold, 1912 (2d ed. 1920), and Schur, 1922, besides many essays and critiques. Wolf-Vereine were started in Berlin in 1896 (by Paul Müller) and Vienna in 1897 (by Michael Haberlandt). The latter, after caring for the publication or distribution of the composer's manuscripts, etc., was dissolved in 1906. *G.*

Wolf, Johannes (Berlin, 1869). Eminent Prussian musicologist, trained at Berlin University (Ph.D. 1892) and the Berlin Hochschule, from 1892 teacher and choral leader, then engaged in private research, from 1902 lecturer at Berlin University and since 1908 professor (emeritus from 1922), besides lecturing on music-history at the Institut für Kirchenmusik. Author of a valuable *Gesch. d. Mensuralnotation* [1250–1460], 3 parts, 1905, *Deutsche Lieder d. 15. Jahrh.* 1910 (in the Liliencron *Festschrift*), *Handbuch d. Notationskunde*, 1913, and many important articles, besides editing works by J. R. Ahle, Rhaw, Isaac, Obrecht, etc., for the great collections. In 1899–1904 he assisted Fleischer in editing the *I. M. G. Sammelbde.*

Wolf, Ludwig (Frankfort, 1804–1859, Vienna). Hessian pianist and violinist, pupil of Seyfried, writing 3 string-quartets, a piano-quartet, 4 string-trios, etc. See *Neue Zeitschrift*, 1859.

Wolf, William (Breslau, 1838–1913, Berlin). Silesian piano-teacher and lecturer on music-history, pupil of the Stern Conservatory and the Kullak Academy (Berlin), from 1881 lecturing at the Humboldt Academy and the Breslaur Conservatory. Author of a *Musik-Aesthetik*, 2 vols. 1896, 1906, and *Gesammelte musikästhetische Aufsätze*, 1894, besides a memorial of O. Eichberg (1898).

Wolf-Ferrari, Ermanno (Venice, 1876), named from his father, the noted German painter August Wolf and his Italian mother, Emilia Ferrari. Eminent Italian composer, pupil of Rheinberger, but largely self-taught, in 1902–09 director of the Liceo Marcello in Venice and then settling in Munich. Most of his works show a notable delicacy and refinement of conception and execution, combined with fine melodic invention and power of characterization. Has written the operas *Cenerentola*, 1900, *Le Donne Curiose*, 1903, *I Quattro Rusteghi*, 1906, *Il Segreto di Susanna*, 1909, *I Gioielli della Madonna*, 1911 (his one excursion into the 'veristic' field), and *L'Amore Medico*, 1913, the Biblical cantatas *La Sulamite*, 1899, and *Talitta Cumi*, the oratorio *La Vita Nuova*, 1903, a *Kammersymphonie*, a piano-quintet, 2 piano-trios, a violin-sonata, 3 piano-impromptus and other pieces. All his dramatic works have been brought out in Germany because of difficulties with the Italian house that controls publication in Italy. When he came to America in 1912 he had never heard any of his works in Italian. See sketch by Teibler in *Monographien moderner Musiker*, 1906. *G, A.*

Wolff, Auguste Désiré Bernard (Paris, 1821–1887, do.). Noted French piano-maker, also trained as pianist at the Paris Conservatory and in 1842–47 instructor there. In 1850 he became connected with Pleyel et Cie., in 1852 a partner and in 1855 Pleyel's successor as head of the firm. With the help of the acoustician Lissajous, he developed a large number of improvements and special devices. He became president of the Société des Compositeurs and also established the Pleyel-Wolff prize, annually awarded for a piano-work with or without orchestra. *G.*

Wolff, Édouard (Warsaw, 1816–1880, Paris). Fine Polish pianist, pupil of Zawadski, Elsner and Würfel, from 1835 active in Paris. He was intimate with Chopin, with whom he had many points of resemblance. Wrote in all about 350 works for piano, including a concerto, 38 duos with violin (with De Bériot or Vieuxtemps), a very large number of études, etc.

Wolff, Heinrich (Frankfort, 1813–1898, Leipzig). Noted Hessian violinist, pupil of Fémy, Schnyder von Wartensee, Mayseder and Seyfried, from 1830 touring with much success throughout Europe and in 1838–78 concert-master at the Frankfort Opera. Wrote symphonies, overtures, 6 quintets, 9 quartets, 4 violin-concertos, 2 sonatas, variations, etc.

Wolff, Leonard (Halberstadt, 1848). Saxon violinist and conductor, pupil of the Cologne Conservatory and (on the Mozart Scholarship) of Vieuxtemps, L. Kiel and Joachim, from 1875 music-director at Marburg University, in 1880–83 conductor of the Cäcilienverein and a men's chorus at Wiesbaden, and from 1884 at Bonn, till 1898 as city-director and also till 1913 director and professor at the University. Ph.D. of Leipzig Univ. in 1890, with a thesis on the use of the motif.

Wolff, Max. Hessian composer of the operas *Das heisse Eisen*, 1909, *Der Heilige*, 1913, and *Frau Berthes Vespergang*, 1921.

Wolffheim, Werner Joachim (Berlin, 1877). Prussian lawyer and musicologist, educated at Munich, Berlin and Leipzig Universities (Jur.

D.), in 1898–1906 in law-practice at Berlin, from 1910 contributing valuable articles to periodicals, including essays on the court-music at Celle (1910, in the Liliencron *Festschrift*), on Hans Bach and various Bachiana (1910–12, in the *Bach-Jahrbuch*), etc. From 1912 he joined Springer and Schneider in editing the continuations of Eitner's *Quellen-Lexikon*, prepared the clavier-concertos for the standard edition of Haydn and for a time assisted Kretzschmar in the revision of Spitta's life of Bach. In 1913 he organized a section for musical æsthetics at the Æsthetics Congress in Berlin. He has gathered a notable library.

Wolfrum, Philipp (n. Bayreuth, 1854–1919, Samaden). Eminent Bavarian conductor and music-historian, trained at the Munich Conservatory, from 1878 teacher at the Bamberg Seminary and from 1884 organist and music-director at Heidelberg University and from 1898 full professor, besides conducting the Bach-Verein and the Evangel. Kirchenchorgesangverein for Baden, Hesse and Würtemberg. In 1891 he was made Ph.D. by Leipzig Univ. and in 1910 Theol. D. by Heidelberg Univ. In 1909, '11 and '13 he led festivals at Heidelberg. In 1903 he designed a noted concert-hall at Heidelberg with movable platforms, etc. Wrote the choral works *Das grosse Halleluja*, a *Weihnachtsmysterium*, 1899, *Festmusik* and *An der Kaiser*, many choruses and songs, the overture *Kriegerische Marschrhythmen*, 1914, a piano-quintet, the string-quartet *Im Frühling*, a piano-trio, a 'cello-sonata, 3 organ-sonatas, 3 *Tondichtungen*, many preludes, etc., and edited *Choralbücher*. Author of a life of Bach (1906, 2d ed. 1910), studies in Luther's relations to music (1917–18), treatises on Protestant church-music (1891, '94–95, 1914) and *Die Heidelberger Konzertreform*, 1915. Memoir by K. Hasse, 1919 (in *Zeitschr. für Musikwissensch.*). His brother **Karl** (b. 1857), from 1895 teacher at the Altdorf Seminary, has written 3 fine organ-sonatas, preludes, choruses, etc.

Wolfsohn, Carl (Alzei, 1834–1907, in New Jersey). Able Hessian pianist, pupil of Aloys Schmitt and V. Lachner, from 1848 touring in Germany and from 1852 in London. In 1854 he moved to Philadelphia, where he had success with chamber-recitals and also complete series of piano-works by Beethoven, Schumann and Chopin, and in 1873 undertook similar educational work in Chicago, besides conducting the Beethoven Society there. *A.*

Wolkenstein, Oswald von (1377–1445). 15th C. *G.*

Wollanck, Friedrich (Berlin, 1782–1831, do.). Prussian lawyer and amateur composer, writing an opera (1811) and other stage-works, a cantata, 2 masses and other church-music, part-songs, songs, 2 overtures, clarinet-concertos, sextets, quintets, quartets, a trio, piano-sonatas, etc.

Wolle, John Frederick (Bethlehem, Pa. 1863). Eminent American organist and choral conductor, pupil of D. D. Wood and Rheinberger, in 1881–84 playing at Trinity Church in Bethlehem and in 1885–1905 at the Moravian Church, as well as from 1887 at the Packer Memorial Church at Lehigh University (South Bethlehem). In 1905–11 he was professor at the University of California (Berkeley), in 1907–09 organist at the First Congregational Church and conductor of symphony and choral concerts. In 1911 he resumed activity at Bethlehem, becoming organist at the Salem Lutheran Church and conductor of several choral societies in outside places. His great achievement is the gradual evolution of the Bethlehem Bach Choir, based on various undertakings from about 1882 and fully organized in 1900 for the giving of annual festivals (intermitted in 1905–11). Especially since 1912, these have drawn auditors from great distances. The B min. Mass has been sung each year, the oratorios each several times, over 40 of the cantatas, etc. The orchestra is chiefly taken from the Philadelphia Orchestra. The choir has also appeared in New York and Philadelphia. See Walters, *The Bethlehem Bach Choir*, 1918. *A.*

Wollenhaupt, Hermann Adolf (n. Leipzig, 1827–1863, New York). Noted Saxon pianist and teacher, pupil of Knorr and Hauptmann, from 1845 active in New York, but with a European tour in 1855. Wrote about 100 effective salon-pieces and transcriptions. *G, A.*

Wollgandt, Edgar (Wiesbaden, 1880). Gifted Hessian violinist, pupil of the Wiesbaden Conservatory and of H. Heermann, from 1900 in the court-orchestra at Hanover and since 1903 concertmaster of the Gewandhaus Orchestra in Leipzig. He has often served also at Bayreuth and in 1914 declined an offer to succeed Petri at Dresden. He married the daughter of Nikisch.

Wollick, Nicolas. 16th C.

Wolstenholme, William (Blackburn, 1865). Eminent English organist (blind), pupil of Done, from 1888 playing in Blackburn, in 1902–04 at the Weigh House Chapel in London and since then at All Saints' (Norfolk Square). Since 1885 he has been noted as recitalist in England and elsewhere (in America from 1908). Has written about 60 organ-works, including 2 sonatas, a *Grand Chœur* on the 4th Gregorian tone, fantasias, preludes, a *Festival Toccata*, etc., a suite for strings, a wind-quintet, 2 string-quartets, a piano-quartet, a piano-trio, a violin-sonata, a piano-sonata and many pieces, the cantata *Lord Ullin's Daughter*, part-songs and songs. *G.*

Woltz, Johann. 17th C.

Wolzogen [und Neuhaus], Ernst, Freiherr von (Breslau, 1855), brother of the next. Silesian novelist and critic, in 1901–02 conspicuous at Berlin as the founder of the ' Ueberbrettl,' a peculiar enterprise for producing small plays, pantomimes, etc., with or without music, mostly of an ultra-modern character. In this he was joined by O. J. Bierbaum and F. Wedekind, with Oskar Strauss as musical manager. For a few months the effort made a sensation. Author of

the comic novel *Der Kraftmayr*, 1897 [about Liszt], and the collected essays *Ansichten u. Aussichten*, 1908, etc. His wife, née Elsa Laura Seemann von Mangern, specializes in songs with lute-accompaniment and has published 5 books of such songs. In 1910–11 she and her husband toured in America.

Wolzogen [und Neuhaus], Hans Paul, Freiherr von (Potsdam, 1848), son of the next and brother of the foregoing. Industrious Prussian writer, educated in philology at Berlin University, from 1871 engaged in literary studies at Potsdam and since 1877 at Bayreuth as editor of the *Bayreuther Blätter* and central manager of the Wagner-Verein. Among his very numerous publications (mostly dealing with Wagner) are biographies or reminiscences (1883, '84, '90, 1905), guides to the *Ring* cycle (1876), *Tristan* (1880) and *Parsifal* (1882), studies of his poetry (1876, '77), his dramatic ideal (1876, '81, '85, 1906), his heroic characters (1886), etc., besides editions of some of his literary works. Author also of *Kunst u. Kirche*, 1913, and a monograph on C. T. E. Hoffmann (1922). He also wrote texts for Sommer's *Schloss der Herzen* (1899), d'Albert's *Flauto Solo* (1905) and Hoffmann's *Undine* (1922), and translated Schuré's *Drame Musicale* (1877). *G.*

Wolzogen [und Neuhaus], Karl August Alfred, Freiherr von (Frankfort, 1823–1883, San Remo). Hessian theater-manager, from 1868 at the court-theater at Schwerin, writing *Ueber Theater u. Musik*, 1860, on the mounting of Mozart's *Don Giovanni* (1860), a life of Mme. Schröder-Devrient (1863) and new versions of *Don Giovanni* and *Der Schauspieldirektor*.

Wood, Charles (Armagh, 1866). Irish composer, pupil of T. O. Marks and the Royal College (London), with further study at Cambridge (Mus.D. 1894), in 1888–94 leading the University Musical Society (under Stanford) and in 1889–97 acting as bandmaster for the University Volunteers. Has written the choral works *Ode to the West Wind*, 1889, *Ode on Music*, 1894, *Ode on Time*, 1898, *Dirge for Two Veterans*, 1901, *Song of the Tempest*, 1902, and *Ballad of Dundee*, 1904, orchestral variations on *Patrick Sarsfield* (1907), music for Euripides' *Ion* and *Iphigenia in Tauris*, a piano-concerto, a prize wind-quintet, a string-quartet, church-music, part-songs and songs. *G.*

Wood, Daniel Joseph (n. Rochester, 1849–1919, Exeter). Able English organist, trained as a choirboy at Rochester Cathedral, where he early became deputy to John Hopkins, in 1869 going to Boston, in 1875 to Chichester Cathedral and in 1876 to Exeter Cathedral ,where he remained till his death and where he also conducted notable choral societies. In 1896 he was made Mus.D. by the Archbishop of Canterbury.

Wood, David Duffield (n. Pittsburgh, 1838–1910, Philadelphia). Gifted American organist (blind), educated at the Philadelphia School for the Blind, where from 1853 he began teaching and from 1887 was director, producing many large choral works. From 1864 he was organist at St. Stephen's, continuing over 45 years, and also played for about 25 years at evening services in the Baptist Temple. Temple University made him Mus.D. Wrote anthems and other church-music. *A.*

Wood, Henry Joseph (London, 1870). Distinguished English conductor, a practical organist from his tenth year and giving recitals at London Exhibitions in 1883 and '85, then pupil of the Royal Academy (many prizes). In 1889 he began conducting with a theatrical troupe and soon undertook opera. His first important post was in the Promenade Concerts in the new Queen's Hall (from 1895) and the Saturday Afternoon series there (from 1897), which demonstrated his power so fully that from 1897 he led festivals at Nottingham, from 1900 at Wolverhampton, from 1902 at Sheffield and from 1908 at Norwich. From time to time he also appeared as guest on the Continent and in America (1904). In 1918 he was offered the conductorship of the Boston Symphony Orchestra (following Muck), but declined. Knighted in 1911. In 1898 he married the gifted Russian singer Olga Narishkin (d. 1909). Sketch by Rosa Newmarch, 1904. *G, A.*

Woodman, Raymond Huntington (Brooklyn, 1861). Gifted American organist, pupil of his father, Buck and Franck, in 1879–80 at Norwich, Conn., and then at the First Presbyterian Church in Brooklyn, besides teaching at the Packer Institute, the Metropolitan College of Music in New York and the Am. Inst. of Applied Music. He is a fellow of the Brooklyn Institute of Arts and Sciences and head of its music-section. In 1894–97 he edited a church-music department in the New York *Evangelist*. Has written an *Ode to Music*, an organ-suite and many pieces, many anthems, part-songs, songs and piano-pieces. *A.*

Woods, Francis Cunningham (London, 1862). English organist, pupil of the Nat. Training School (London), from 1883 organist at Brasenose College, Oxford, and in 1886–95 at Exeter College there, besides lecturing at the University in 1890–95 and acting as private organist for the Duke of Marlborough at Blenheim in 1891–94. Since 1896 he has been organist and music-master at the Highgate Grammar School, London, and in 1897–1901 conductor of the Finsbury Choral Association. Has written the choral works *King Harold*, *Greyport Legend*, *Old May-Day* and *The Lords of Labor*, music for *The Tempest*, a suite for small orchestra, part-songs and songs.

Wooldridge, H. Ellis (Winchester, 1845–1917, London). Able English historian, from 1895 professor of fine arts at Oxford University. Author of *The English Metrical Psalter*, 1890 (also in Grove's *Dict.* under ' Psalter '), a revised and enlarged edition of Chappell's *Music of the Olden Time* (1893, 2 vols,), vols. i-ii of the *Oxford History of Music*, 1901–05 (on ' The Polyphonic Period '), and articles in the *Musical*

Antiquary in the same field, and editor of examples of English harmony prior to 1500 (1896), of three volumes of Purcell's church-music and (with R. Bridges) of the *Yattendon Hymnal*, 1899.

Woollett, Henri Édouard (Havre, 1864). English-French teacher and composer, pupil of Pugno and Massenet, from about 1885 active at Havre in promoting free popular instruction in music and allied undertakings. Has written the poëme lyrique *La Rose de Sharon*, an orchestral *Petite Suite*, a wind-quintet, sonatas for violin (2), for 'cello and for flute, many piano-pieces and songs, besides a pantomime. Author of a *Traité de Prosodie*, 1903, and a *Histoire de la Musique*, 2 vols. 1909–12 (prize from the Académie).

Wörl, Georg (n. Eger, 1863–1915, Sondershausen). Bohemian 'cellist, pupil of Baudisch and F. Grützmacher (the elder), from 1881 in the Strauss Orchestra at Vienna, in 1883–86 in the Tonhalle Orchestra at Zurich, in 1888–91 in the Kurorchester at Karlsbad and after 1892 in the court-orchestra at Sondershausen, becoming concertmaster and having the title of chamber-musician, besides teaching in the Conservatory. Editor of various 'cello-works.

Wormser, André Alphonse Toussaint (Paris, 1851). French composer, trained at the Paris Conservatory (Prix de Rome, 1875), writing the operas *Adèle Ponthieu*, 1877, and *Rivoli*, 1896, the fantasy *Le Dragon Vert*, 1895, the ballet *L'Étoile*, 1897, the pantomimes *L'Enfant Prodigue*, 1890, and *L'Idéal*, 1896, the symphonic poems *Lupercale* and *Diane et Endymion*, an orchestral *Suite Tsigane*, *Intermezzo* and *Gavotte*, a *Gigue* for violin and orchestra, a piano-pieces, men's choruses and songs. *G.*

Worobkiewicz, Isidor (Czernowitz, 1836–1903, do.). Austrian priest (of the Greek Church) and church-musician, pupil of the Vienna Conservatory, from about 1860 professor at the Theological Seminary at Czernowitz, establishing an Academia Orthodoxa for the reform of church-music, including polyphonic singing. Author or editor of many text-books, collections of liturgical pieces, Rumanian and Ruthenian folk-songs for school-use, etc. (from 1868). Wrote some stage-pieces, Rumanian songs and dances for piano.

Wöss, Josef Venantius von (Cattaro, 1863). Dalmatian composer, pupil of the Vienna Conservatory, in 1886–89 teaching at a military school in Moravia, in 1892–93 at the choir-school of the Votivkirche in Vienna and then leader of the Hietzinger Musikverein and critic for *Musica Divina*. Has written the operas *Lenzlüge*, 1905, and *Flaviennes Abenteuer*, 1910, 2 masses, a Te Deum, motets and other church-music, men's choruses, many songs, a symphony, the overture *Sakuntala*, an orchestral serenade, a piano-sextet, etc., besides making piano-scores of Mahler's 3d, 4th, 8th and 9th Symphonies and of his *Das klagende Lied* and *Lied von der Erde*, and a manual of modulation (1917–21).

Wotquenne, Alfred (n. Charleroi, 1867). Eminent Belgian musicologist, trained at the Brussels Conservatory and since 1894 librarian, secretary and inspector there. Author of catalogues of the Conservatory library (from 1894, 4 vols. out of 8 up to 1914), of the works of Galuppi (1899, 2d ed. 1902), of those of Gluck (1904), of those of K. P. E. Bach (1905), of those of Luigi Rossi (1909), of the dramatic poetry of Zeno, Metastasio and Goldoni (1905) and of about 18,000 Italian cantate da camera of the 18th century (on cards, unpublished). He has extended the collections by Gevaert of old French music and begun a fresh collection of his own (4 vols. out of 20), besides one of Italian chansons. *G.*

Wotton, William Bale (Torquay, 1832–?). Able English bassoonist, early trained in military bands and later at the Royal Academy (London), from about 1850 continuing in army service, though sought after by leading orchestras, but from 1870 playing at the Crystal Palace, in the Philharmonic and other orchestras and teaching at the Royal College. He retired in 1904. *G.*

Wouters, François Adolphe (Brussels, 1849). Belgian organist, pupil of the Brussels Conservatory, from 1868 at the Église du Finistère and choirmaster at St.-Nicolas, since 1871 professor of piano at the Conservatory. Has written 6 masses (from 1872), a Te Deum, an Ave Maria, other church-music, an overture, a violin-sonata, piano-pieces, études and transcriptions, men's choruses, etc.

Woycke, Eugen Adalbert (Danzig, 1843). Prussian pianist, pupil of the Leipzig Conservatory, since about 1870 settled in Edinburgh, where in 1871 he married the violinist Emily Hamilton. Has written the piano-sonatas *Dramatique*, *Romantique*, *Poëtique*, *Capricieuse* and *Héroïque*, many characteristic pieces, a violin-concerto, 2 violin-sonatas and various pieces.

Woyrsch, Felix von (Troppau, 1860). Eminent Austrian (Silesian) organist, conductor and composer, pupil of Chevallier, but mostly self-taught, since 1894 active at Altona, where he conducts the Singakademie and the Kirchenchor, as well as the city symphony-concerts and popular concerts, besides from 1895 being organist at the Friedenskirche and since 1903 at the Johanniskirche. In 1901 he was made royal professor and in 1917 member of the Akademie. Has written the operas *Der Pfarrer von Meudon*, 1886, *Der Weiberkrieg*, 1890, and *Wikingerfahrt*, 1896, music for *Sakuntala*, the choral works *Die Geburt Jesu*, a Passion, *Deutscher Heerbann*, *Der Vandalen Auszug*, *Sapphische Ode an Aphrodite*, *Totentanz* and *Da lachte schön Sigrid*, the ballads with orchestra *Wollt' er nur fragen* and *Edward*, numerous choruses and part-songs, arrangements of German folk-songs, 2 symphonies, the overture *Hamlet*, a prologue to the *Divina Commedia*, a *Skaldische Rhapsodie*, 3 *Phantasien* from Böcklin, a violin-

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concerto, a string-quartet, many effective piano-pieces and songs.

Wrangel, Vassily Georgievitch (Petrograd, 1862–1901, do.). Russian nobleman, pupil of the Petrograd Conservatory, writing a symphony (1894), an orchestral suite, music for Tchapiev's *Falsche Demetrius* (1896) and for 2 ballets, songs, etc. In 1898–99 he edited the *Nouvellist.*

Wranitzky, Anton (Neureisch, 1761–1819, Vienna), brother of the next. Moravian violinist, pupil of his brother, Albrechtsberger, Mozart and Haydn, from 1808 conductor for Prince Lobkowitz and prominent as teacher in Vienna. Wrote a violin-concerto, 6 quintets, 15 quartets, violin-duos, sonatas and a method, besides 2 masses (1796–97).

Wranitzky, Paul (Neureisch, 1756–1808, Vienna), brother of the above. Talented Moravian violinist, pupil of J. Kraus, from 1785 conductor at the Vienna court-theater. Wrote several operas and stage-pieces (beginning with *Oberon*, 1790), over 25 symphonies, 12 quintets, 45 quartets, many trios, piano-sonatas, etc. From 1793 he was secretary of the Tonkünstler-Societät. He was intimate with Haydn and for a time his friendly rival in concerted composition. *G.*

Wrightson, Herbert James (Sunderland, 1869). English pianist and organist, pupil of the Leipzig Conservatory, since 1897 settled in Chicago, where he has been connected with the Sherwood Music School and has acted as critic. Has written an organ-concerto, 4 organ-sonatas, a violin-sonata, piano-pieces, anthems, choruses and songs. *A.*

Wüerst, Richard Ferdinand (Berlin, 1824–1881, do.). Eminent Prussian teacher and composer, studying variously in Berlin, Leipzig (David and Mendelssohn), Brussels, etc., from 1846 settled in Berlin, where he taught many years at the Kullak Academy, edited the *Neue Musikzeitung* in 1874–75 and was critic for the *Fremdenblatt* and other papers. He became royal professor in 1874 and member of the Academie in 1877. Wrote the operas *Der Rotmantel*, 1848, *Der Stern von Turan*, 1864, *Vineta*, 1864, and 4 others, the cantata *Der Wasserneck*, some other choral works, 3 symphonies, the fantasy *Ein Märchen*, orchestral variations, a *Russische Suite*, *Serenade*, *Intermezzo*, etc., for small orchestra, a piano-trio, a 'cello-sonata, many violin- and piano-pieces, songs, duets and terzets. *G.*

Wüllner, Franz (Münster, 1832–1902, Braunfels). Distinguished Westphalian conductor and composer, trained by C. Arnold, Schindler, Ferd. Kessler, Grell, Dehn and Rungenhagen, with travel-study elsewhere, from 1854 teaching at the Munich Conservatory, in 1858–64 town-director at Aix, from 1864 in court-employ at Munich, at first in the court-chapel, from 1869 as Von Bülow's successor at the Opera and the Academie concerts and from 1870 as court-director, besides from 1867 teaching choral classes at the Conservatory. In 1875 he was made royal professor. From 1877 he was court-director at Dresden (following Rietz) and also director of the Conservatory, but from 1882 retired from the former post in favor of Schuch (his colleague from the start), and in 1884 removed to Cologne as head of the Conservatory and conductor of the Gürzenich concerts, later also as town-director. He was in charge of the Lower Rhine Festivals in 1882, '86, '90 and 1901, besides assisting in 1864. In 1869–70 he directed the premières at Munich of Wagner's *Rheingold* and *Walküre*, and in 1883–84 was conductor of the Berlin Philharmonic. Wrote 2 masses, a Stabat Mater, a Te Deum, a Salve Regina, a Salvum fac regem, Psalms 1, 98 and 127, many *a cappella* motets, *Die Flucht der heiligen Familie*, the cantata *Heinrich der Finkler*, the choral works *Lied und Leben*, *Tränen*, *Deutscher Siegesgesang*, *Kaiser Wilhelm der Grosse*, many other choruses, a piano-trio, a violin-sonata, 'cello-variations on a Schubert theme, 2 piano-sonatas, 3 sets of variations and songs. He also prepared recitatives for Weber's *Oberon*. See Klauwell, *Studien u. Erinnerungen*, 1906. *G.*

Wüllner, Ludwig (Münster, 1858), son of the above. Eminent Westphalian lieder-singer, educated in Germanic literature at Munich, Berlin and Strasburg Universities (Ph.D. 1882?), in 1884–87 teaching philology at the Münster Akademie, becoming somewhat known as a singer. He then studied at the Cologne Conservatory, but in 1889–95 turned aside to appear as actor at the court-theater in Meiningen. Finally, in 1895, he undertook song-recitals in Berlin with extreme success, gradually extending his tours throughout Europe and to America (1908–10). His special gifts are intellectual and dramatic rather than vocal, making him most notable as an interpreter. Much of his success was also due to his accompanist, Coenraad van Bos. Sketches by Pfohl (n. d.) and Rapsilber, 1907. *G.*

Wunderlich, Johann Georg (Bayreuth, 1755–1819, Paris). Noted Bavarian flutist, pupil of his father and Rault, from 1779 active in Paris, where from 1782 he played in the court-orchestra and at the Opéra and from 1795 taught at the new Conservatory. Wrote various flute-sonatas, duos, fantasias, divertissements, études and a method.

Wundt, Wilhelm Max (Neckerau, 1832–1920, n. Leipzig). Distinguished physiological psychologist, from 1875 professor at Leipzig University, author, among many other works, of *Grundzüge d. physiolog. Psychologie*, 1874 (6th ed. 1908) and *Grundriss d. Psychologie*, 1896 (8th ed. 1907), containing much of importance for the musical theorist.

Würfel, Wilhelm (Planian, 1791–1852, Vienna). Bavarian pianist and conductor, touring from about 1810, from 1815 teacher at the Warsaw Conservatory and from 1826 assistant-conductor at the Kärnthnerthor-Theater in Vienna. Wrote the operas *Rübezahl*, 1824, and

Der Rotmantel, 1832, a piano-concerto, variations and pieces.

Wurm, Mary J. A. (Southampton, 1860). Gifted English pianist, trained at the Stuttgart Conservatory and by many teachers elsewhere (Raff, Mme. Schumann, Stanford, Reinecke, etc.), in 1884 gaining the Mendelssohn Scholarship. Making her début in London in 1882, she soon became a favorite there and on the Continent, where for some years she lived at Hanover, in 1911 moving to Berlin. Has written the opera *Die Mitschuldigen*, 1921, an overture, a piano-concerto, a string-quartet, sonatas for violin, for 'cello and for piano, a prelude and fugue for two pianos, many pieces for piano solo and the choral work *Mag auch heiss das Scheiden brennen*, besides technical manuals. *G.*

Wurzbach, Konstantin (Laibach, 1818–1893, Berchtesgaden). Austrian nobleman, author of a great Austrian biographical lexicon (1855–91, 60 vols.), *Volkslieder d.Polen u.Ruthenen*, 2d ed. 1852, a *Schiller-Buch*, 1859, *Jos. u. Mich. Haydn*, 1862, and a *Mozart-Buch*, 1869.

Wustmann, Rudolf (1872–1916, n. Dresden). Saxon student of literature and history, author of many essays on music-history and criticism and of a *Musikgeschichte Leipzigs*, 3 vols. 1909–, *Bachs Kantatentexte*, 1913, and a monograph on Walther von der Vogelweide (1912).

Wydzga, J. T. Polish composer of the opera *Pan Tadeusz*, 1907.

Wylde, Henry (Bushey, 1822–1890, London). English conductor and teacher, pupil of Moscheles and Potter, from 1844 organist at St. Ann's (Aldersgate Street), for a time teacher at the Royal Academy, in 1852 one of the promoters of the New Philharmonic Society and in 1858–72 its conductor, in 1861 the founder of the London Academy of Music and then its principal, for it building St. George's Hall in 1867, and from 1863 Gresham Professor (following Edward Taylor). Mus.D. of Cambridge Univ. in 1851. Wrote the cantata *Praise and Prayer*, a piano-concerto, piano-sonatas and pieces. Author of *Music in its Art Mysteries*, 1867, *Occult Principles of Music*, 1881, *Music as an Educator*, 1882, *Evolution of the Beautiful in Sound*, 1887, and text-books in harmony and counterpoint. *G.*

Wyzewa [Wyzewski], Théodore de (Kaluszin, 1862–1917, Paris). Polish historical student and writer, in 1884–88 (with Édouard Dujardin) editing the *Revue Wagnérienne* at Paris and pursuing research in the life of Mozart. Author of *La Jeunesse de Mozart*, 1903–04 (in the *Revue des Deux Mondes*), a monumental life of Mozart (1911, 2 vols.) and *Beethoven et Wagner*, 1898. He has shed much new light on the whole of Mozart's early life.

Y

Yon, Pietro Alessandro (Settimo Vittone, 1886). Eminent Italian organist, pupil of Fumagalli, the Turin Conservatory and the Accademia S. Cecilia (Rome), taking many honors and in 1905–07 assisting his teacher Renzi at St. Peter's and also at the Royal Chapel. In 1907 he removed to New York as organist at St. Francis Xavier's and from 1915 also teacher at the Mount St. Vincent Academy, soon becoming known through repeated and extensive tours as an accomplished recitalist. Has written over 15 masses, motets with and without organ, 2 organ-sonatas (no. 2, *Cromatica*), a toccata, 2 concert-études, 10 divertimenti and the pieces *Natale in Sicilia*, *Pastorale Sorrentina*, *Elegia* and *Gesù Bambino*, the double canon *Echo*, an oboe-concerto, piano-pieces and songs. *A.*

York, Francis Lodowick (Ontonagon, Mich. 1861). American organist and teacher, pupil of Cady, Batchelder and Guilmant, from 1892 teaching at the University School of Music at Ann Arbor (Mich.), from 1896 at the State Normal School in Ypsilanti and since 1902 director of the Detroit Conservatory, besides being organist at the Central Methodist Church there, with many recitals elsewhere. Has written church-music, organ-pieces, transcriptions, choruses, piano-pieces, songs and the comic opera *The Inca*. Author of *Harmony Simplified*, 5th ed. 1900, *Counterpoint Simplified*, 1907, and many articles. In 1905 he prepared for the French government a report on organ-work in American music-schools. *A.*

Yost, Michel (Paris, 1754–1786, do.). Noted French clarinettist, pupil of Beer, from 1777 active at the Concerts Spirituels and elsewhere, writing 14 clarinet-concertos, 30 quartets for clarinet and strings, variations for clarinet, viola and bass, many duos, etc.

Young, John Matthew Wilson (Durham, 1822–1897, n. London). English organist, pupil and assistant of Henshaw at Durham Cathedral, in 1850–95 organist at Lincoln Cathedral. Wrote 2 services, canticles and several anthems.

Young, William. 17th C. *G.*

Yradier, Sebastian (? –1865, Vittoria). Popular Spanish composer of about 35 songs. *G.*

Yriarte, Tomas de (Teneriffe, Canary Isles, 1750–1791, n. Cadiz). Spanish archivist and poet, author of the noted poem *La Musica*, 1779, which surveys many points in theory, church-music, the opera and chamber-music, with appended annotations. Also wrote instrumental music and songs. *G.*

Ysaÿe, Eugène (Liège, 1858), brother of the next. Distinguished Belgian violinist and conductor, pupil of his father and the Liège, Brussels and Paris Conservatories, with assistance from Vieuxtemps, first appearing in 1879 at Cologne and Aix, in 1880–81 concertmaster for the Bilse orchestra in Berlin, then touring in Norway and settling at Paris. In 1886–98 he was professor at the Brussels Conservatory, from 1894 also managing and conducting the Société des Concerts Ysaÿe with notable success, giving sonata-recitals with Pugno, organizing a fine Quartet (with Marchot, Van Hout and Jacob) and from 1889, when he first visited England, becoming recognized as a virtuoso and interpreter of the first order. His first visit to America in 1894 and to Berlin in 1899 were equally triumphant. After retiring at Brussels he was invited to succeed Seidl as conductor of the New York Philharmonic, but declined so as to continue tours as soloist, ensemble-player and conductor. In 1918 he achieved such success as guest-conductor of the Cincinnati Symphony Orchestra and of the May Festival there that he was made permanent conductor, succeeding Kunwald, but in 1922 resigned. As both player and conductor he has great individuality, sometimes deviating much from tradition, but the dignity, breadth and intensity of his conceptions command respect. Has written 6 violin-concertos, 2 string-trios, variations on a theme by Paganini, 3 mazurkas and other pieces. *G, A.*

Ysaÿe, Théophile (Verviers, 1865–1918, Nice), brother of the above. Able Belgian pianist, pupil of the Liège Conservatory and of Franck, from about 1890 head of the Académie de Musique in Brussels, besides joining his brother in recitals and assisting him as conductor of the Concerts Ysaÿe. Wrote a symphony, the symphonic sketches *Le Cygne*, *Les Abeilles* and *La Forêt et l'Oiseau*, an orchestral fantasia on a Walloon melody, a piano-concerto, a piano-quintet, piano-pieces and a Requiem. *G.*

Yuferov, Sergei Vladimirovitch (Odessa, 1865). Russian composer of the operas *Mirra* (published 1892), *Iolanda*, 1893, and *Antony and Cleopatra*, a cantata, an orchestral *Suite Algérienne*, a piano-trio, 3 *Romances* for piano and strings, 2 piano-suites and various pieces.

Yussupov, Nikolai Borisovitch (Petrograd, 1827–1891, Baden-Baden). Russian nobleman and fine violinist, pupil of Vieuxtemps, for years maintaining a private orchestra at Petrograd. Wrote the descriptive symphony *Gonzalvo de Córdova* (with violin-obbligato) and a violin-concerto, besides *Luthomonographie Historique et Raisonnée*, 1856 (on violin-making), and *Histoire de la Musique en Russie*, 1862 (on church-music).

Z

Zabalza y Olaso, Dámaso (n. Pamplona, 1833–1894, Madrid). Spanish pianist, pupil of Sagabeta, Vidaola and Mariano Garcia, from 1858 active at Madrid, later becoming professor at the Conservatory. Wrote a great amount of piano-music, including effective études.

Zabel, Albert Heinrich (Berlin, 1835–1910, Petrograd). Eminent Prussian harpist, trained at the Berlin Institut für Kirchenmusik, from 1845 touring with Gungl's orchestra in Germany, Russia, England and America (1848), in 1848–51 soloist at the Berlin Opera and from 1854 at the Petrograd Opera, besides from 1862 teaching at the Conservatory. Wrote a harp-concerto, many effective pieces and a method, besides a pamphlet on the harp in orchestral music (1899).

Zacconi, Ludovico (1555–1627). 16th C. *G.*

Zach, Johann (Čelakowitz, 1699–1773, Bruchsal). Gifted Bohemian composer, in 1745–56 court-director at Mayence, writing symphonies, concertos for clavier and for flute, string-quartets, violin-sonatas, about 10 masses, a Stabat Mater, etc. Memoir by Schindhelm.

Zach, Max Wilhelm (Lemberg, 1864–1921, St. Louis). Galician violinist, trained at the Vienna Conservatory, from 1886 member of the Boston Symphony Orchestra, in 1887–97 also conductor of popular summer-concerts there and from 1900 member of the Adamowski Quartet. In 1907 he became conductor of the new St. Louis Symphony Orchestra. *A.*

Zachariis, Cæsar de. 16th C.

Zachau, Peter. 17th C.

Zachau, Friedrich Wilhelm (1663–1712). 17th C. *G.*

Zádor, Eugen (Bátaszék, 1894). Hungarian composer, trained by Heuberger and Reger and at Leipzig University (Ph.D. 1921), writing a *Romantische Sinfonie*, the symphonic poem *Bánk-Bán*, the overture *Hannele*, piano-pieces, about 50 songs and an opera. Author of a thesis on the evolution of the symphonic poem.

Zahm, John Augustine (New Lexington, O. 1851–1921, Munich). American physicist, from 1874 professor at Notre Dame University (Ind.), author of the able popular manual *Sound and Music*, 1892. *A.*

Zahn, Johannes (Espenbach, 1817–1895, Neudettelsau). Bavarian theologian (Theol. D. of Erlangen Univ. in 1893) and church-musician, from 1847 prefect at the Altdorf Seminary (n. Nuremberg) and in 1854–88 its director, besides from 1875 editing *Siona*. His valuable library went to the Munich Library. Author of *Die Melodien d. deutschen evangel. Kirchenlieder*, 6 vols. 1888–93, and editor of about 30 collections of practical church-music (hymn-tunes, solos, choir-pieces, preludes, etc.) for Protestant churches (including a hymnal for American Lutheran Sunday-schools, 1894).

Zajic, Florian (Unhoscht, 1853). Gifted Bohemian violinist, pupil of the Prague Conservatory, from about 1875 in the theater-orchestra at Augsburg, then concertmaster at Mannheim, Strasburg (from 1881) and Hamburg (from 1889), and since 1891 Sauret's successor as teacher at the Stern Conservatory in Berlin. He has given series of sonata-recitals with the 'cellist H. Grünfeld. Has written études and a cadenza for the Brahms concerto.

Zajiček-Blankenau, Julius (Vienna, 1877). Austrian composer of the operas *Helmbrecht*, 1906, and *Ferdinand und Louise*, 1914.

Zamara, Alfred Maria Viktor (Vienna, 1863). Austrian composer of 8 popular operettas, mostly at Vienna (1883–1908).

Zamara, Antonio (Milan, 1829–1901, n. Vienna). Eminent Italian harpist, pupil of Sechter, in 1842–92 soloist at the Kärnthnerthor-Theater in Vienna and for years also teacher at the Conservatory (the Schuëckers and Kastner among his pupils). Wrote many solos and transcriptions, with a *Harfenschule*.

Zamminer, Friedrich (Darmstadt, ?1818–1856, Giessen). Hessian physicist, from 1843 professor at Giessen University, author of *Die Musik u. d. musikal. Instrumente in ihrer Beziehung zu d. Gesetzen d. Akustik*, 2 vols. 1855.

Zamrzla, Rudolf (Prague, 1869). Bohemian conductor at the Bohemian Opera in Prague, editor of *Dalibor* and composer of the opera *Eine Hochzeitsnacht*, 1913, choruses, songs and piano-pieces.

Zanardini, Angelo (Venice, 1820–1893, Milan). Italian librettist of many operas by Ponchielli, Massenet (*Hérodiade*), Mancinelli, Catalani (*Dejanice*), Domeniceti, etc., and translator into Italian of many foreign librettos (including Wagner's works). Also wrote the opera *Amleto*, 1854.

Zandonai, Riccardo (n. Trent, 1883). Eminent Italian composer, pupil of Gianferrari and the Liceo Rossini at Pesaro. Has written the operas *Il Grillo del Focolare*, 1908, *Conchita*, 1911, *Melenis*, 1912, *Francesca da Rimini*, 1914, *La Via della Finestra*, 1919, and *Giuletta e Romeo*, 1922, a Requiem (1916), *O Padre Nostro*, *Ave Maria*, *Alla Patria* and other choral works, the symphonic poem *Il Ritorno di Ulisse*, the orchestral sketch *Primavera in Val di Sole*, a *Serenata Mediœvale* for strings, horns, harp and 'cello obbligato, many songs, etc. In 1917 he married the soprano Tarquinia Tarquini.

Zanella, Amilcare (n. Piacenza, 1873). Eminent Italian pianist and conductor, pupil of Andreotti and the Parma Conservatory, from 1892 touring in South America as pianist or opera-conductor, from 1901 leading his own orchestra in various Italian cities, in 1903–04 director of the Parma Conservatory and since then Mascagni's successor as director of the

Liceo Rossini at Pesaro. At Pesaro he has made a success of popular concerts by a student-orchestra. He has often served as guest-conductor throughout Italy and in Trieste, including many important centenaries. Has written the opera *Aura*, 1910, and 4 others not given, a symphony, the symphonic poems *Fede* and *Vita*, an orchestral suite and other pieces, a *Fantasia e Fugato* (on 4 subjects) for piano and orchestra, a nonet for strings and wood-wind, a piano-quintet, a string-quartet, a piano-trio, a piano-sonata and pieces, a choral *Inno-Marcia*, etc.

Zang, Johann Heinrich (n. Gotha, 1733–1811, Mainstockheim). Saxon organist and clavierist, pupil of J. S. Bach, from 1750 employed in various places near Coburg and Bamberg and after about 1755 teacher at the Schweinfurt Gymnasium and director at the ducal court near by. Best known as author of a manual of organ-making (1804), but also wrote church-cantatas, organ-trios, clavier-sonatas, etc.

Zange, Nikolaus. 16th C.

Zani de Ferranti, Marco Aurelio (Bologna, 1800–1878, Pisa). Noted Italian guitarist, appearing at Paris in 1820 and, after being in secretarial work at Petrograd, from 1824 concertizing in Hamburg, Paris and London, from 1827 settled in Brussels as teacher (after 1846 at the Conservatory) and in 1855 returning to Italy.

Zarate, Eleodoro Ortiz de (Valparaiso, 1865). Chilian composer, trained at the Milan Conservatory (prize in 1886 for the opera *Giovanna la Pazza*) and writing the first Chilian opera, *La Fioraia de Lugano*, 1895.

Zaremba, Nikolai Ivanovitch (n. Vitebsk, 1821–1879, Petrograd). Able Russian teacher, pupil of Marx, from 1859 teaching in the school of the Imperial Musical Society at Petrograd and from 1862 continuing in the new Conservatory, where in 1867–1871 he followed A. Rubinstein as director. In 1871–78 he lived outside of Russia. Among his pupils were Tchaikovsky, Laroche, Altani and Soloviev. Wrote the oratorio *St. John the Baptist*.

Zaremba, Sigismund Vladislavovitch (Shitomir, 1861), son of the next. Polish-Russian teacher, pupil of his father, Sattel and Alois, in 1896–1901 director of the branch of the Imperial Musical Society at Voronezh and conductor of symphony-concerts there, then moving to Petrograd. Has written orchestral dances, a suite for strings, a string-quartet, many piano-pieces and songs.

Zaremba, Vladislav Ivanovitch (in Podolia, 1833). Polish-Russian teacher, pupil of the brothers Kozinski, from 1862 settled at Kiev, writing for piano and voice and editing collections of Polish and Little-Russian folk-music.

Zarembski, Jules de (Shitomir, 1854–1885, do.). Polish-Russian pianist, pupil of Dachs and Liszt, from 1879 Brassin's successor as teacher at the Brussels Conservatory, writing a *Suite Polonais*, many Polish dances, 2 serenades (*Burlesque* and *Espagnole*), a *Ballade*, 3 concert-études, etc.

Zarlino, Gioseffo (1517–1590). 16th C. *G.*

Zarzycki, Alexander (Lemberg, 1834–1895, Warsaw). Eminent Galician pianist, pupil of the Paris Conservatory, from 1861 touring throughout central Europe with brilliant success, in 1870–75 conductor of the Musical Society at Warsaw and from 1879 head of the Conservatory there (following De Kontski). Wrote an orchestral *Suite Polonais*, a piano-concerto, a *Polonaise* for piano and orchestra, a *Mazourka*, *Cracovienne* and *Romance* for violin and orchestra, many effective piano-pieces, etc. *G.*

Zay, William Henri (Findlay, O. 1869). American voice-specialist, pupil of the Cleveland Conservatory and in 1890–95 teaching there, then studying further at the Royal Academy in London and settling there, but in 1917 returning to New York. Author of *The Practical Psychology of Voice and of Life*, 1918, besides song-cycles and some works with orchestra. *A.*

Zaytz, Giovanni von (Fiume, 1832–1914, Agram). Important Croatian composer, trained at the Milan Conservatory, from 1862–70 living in Vienna and then conductor at the theater in Agram and teacher at the Conservatory, later becoming its director. Wrote 15 operas (from 1849), including 13 pioneer Croatian works (from *Zarucnica Mesinske*, 1861, to *Primorka*, 1901, and *Vater Unser*, 1911), the Croatian operetta *Aphrodite*, 1888, nearly 20 German operettas, the oratorio *The First Sin*, 1907, and other choral works, many masses, songs and piano-pieces.

Zech, Frederick (Philadelphia, 1858). American pianist, conductor and composer, trained by Heckmanns and Schumacher and at the Kullak Academy in Berlin, where he taught in 1880–82. Since 1882 he has taught advanced piano-pupils in San Francisco and in 1882–83 and 1902 also conducted symphony-concerts there. Has written the operas *La Paloma* and *Wa-Kin-Yon* (Indian legend), 6 symphonies, the symphonic poems *The Eve of St. Agnes*, 1898, *Lamia*, 1902, *The Raven*, 1902, and *The Wreck of the Hesperus*, 1909, 4 piano-concertos, a violin-concerto, a 'cello-concerto, a piano-quintet, 2 string-quartets, a piano-trio, 3 violin-sonatas, a 'cello-sonata, a flute-sonata and 2 clarinet-sonatas. *A.*

Zeckwer, Camille (Philadelphia, 1875), son of the next. Gifted American pianist and composer, trained at the Philadelphia Musical Academy and under Dvořák, Ph. Scharwenka and Zajic, from about 1900 teaching at the Philadelphia Academy and since 1915 one of its directors. Has written the opera *Jane and Janetta*, the cantata *The New Day* (prize at Cleveland, 1914), the symphonic poem, *Sohrab and Rustum*, 1915, a piano-concerto (1899), a *Swedish Fantasy* for violin and orchestra, a piano-quintet, a string-quartet, a piano-quartet, a piano-trio, a *Sérénade Mélancolique* for piano-trio, 2 violin-sonatas, a violin-suite, choruses, songs and piano-pieces. *A.*

Zeckwer, Richard (Stendal, 1850). Saxon pianist and teacher, pupil of the Leipzig Conservatory, since 1869 active in Philadelphia, where in 1876–1917 he was the efficient director of the Philadelphia Musical Academy, besides from 1870 serving as organist at St. Vincent de Paul's and in 1877–80 at the Roman Catholic Cathedral. He has also lectured on acoustics and in 1902 published a short monograph on investigations of legato-touch. Has written 2 overtures, a string-quartet, a violin-sonata, 4 piano-sonatas, many songs and piano-pieces. *A.*

Zehler, Carl (n. Merseburg, 1840–1919, Halle). Saxon organist and conductor, trained at the Leipzig Conservatory, in 1864 settling at Halle, where from 1870 he was organist at the Ulrichskirche (following Franz) and in 1880–1915 at the Marienkirche, besides in 1876–1911 teaching at the Francke Realschule, in 1887–1907 directing the symphony-concerts of the City Guard Association and in 1887–1904 leading the student-society Fridericiana. Wrote Psalms 23 and 100, about 30 organ-pieces and a study of W. F. Bach's activity in Halle (1910, in *Jahrb. d. neuen Bachgesellschaft*).

Zeisler, Fannie, née Bloomfield (Bielitz, 1863). Distinguished Galician pianist, brought up in Chicago, pupil of Ziehn, Wolfsohn, and Leschetizky, appearing in Chicago when but a child and from 1883 making a notable impression at Vienna and then throughout the United States. Besides being constantly engaged in America, in 1893–95, 1902–03, '11–12 and '14 she made triumphant tours in Europe. To great emotional intensity and incisive individuality she unites conspicuous intellectual breadth and grasp, so that she is equally successful with all branches of piano-literature. In 1885 she married the Chicago lawyer Sigmund Zeisler. *G* (Bloomfield), *A.*

Zelenka, Johann Dismas (Lannowicz, 1679–1745, Dresden). Bohemian composer, from 1710 double-bassist in the court-band at Dresden (in 1716–19 visiting Venice and Vienna with the Elector), from about 1720 Heinichen's assistant as court-director and in 1729 his successor (though without full title), besides being from 1735 court-composer. Wrote 20 masses, 3 Requiems, 2 Te Deums, Psalms, motets, much other church-music, 3 oratorios, cantatas, songs, a Latin melodrama and an orchestral suite. *G.*

Zelenski, Ladislas (in Galicia, 1837–1921, Cracow). Able teacher and composer, pupil of Mirecki, Krejči and Damcke, long professor at the Warsaw Conservatory and then living in Cracow. Wrote the operas *Konrad Wallenrod*, 1885, *Goplana*, 1896, *Janek*, 1900, *Stara Bárn*, 1907, and *Balandina*, 1910, an operetta, music for Rapacki's *Wut Stwosz*, a symphony, 2 overtures, 2 sets of Polish dances for orchestra, *Trauerklänge*, a 'cello-romance with orchestra, a piano-concerto, 2 string-quartets, quartet-variations, a piano-quartet, a piano-trio, a violin-sonata, organ-preludes, a piano-sonata and many pieces, 2 cantatas, masses, motets, choruses and songs. Author of text-books in harmony and counterpoint.

Zellbell, Ferdinand (Stockholm, ?1719–1780, do.). Swedish organist and conductor, pupil of his father, Romanus and Telemann, from 1750 court-director at Stockholm and his father's successor as organist at the Storkyrka. Wrote the opera *Il Giudizio d' Aminta*, the ballet *Sveas Kögtid*, 1774, a coronation-cantata for Adolf Friedrich in 1750, an overture for strings, etc.

Zelle, Friedrich (Berlin, 1845). Prussian teacher and writer, pupil of Th. Kullak, Flodoard Geyer and H. Bellermann, in 1875–92 head-teacher at the Humboldt Gymnasium in Berlin and leader of the academic chorus and since 1893 director of the 10th Realschule. Author of many studies in early German music, including sketches of the opera-writers J. W. Franck (1889), Joh. Theile and Strungk (1891) and Förtsch (1893), *Die Singweisen d. ältesten evangel. Lieder*, 1899–1900, *Das erste evangel. Choralbuch*, 1903, and *Das älteste lutherische Hausgesangbuch*, 1903, and editions of various examples, including Keiser's *Jodelet* (1892), ballets from his operas (1890), and Passions by Sebastiani and Theile (1904).

Zeller, Karl (n. Vienna, 1842–1898, do.). Austrian civil official in Vienna, from about 1875 gaining extraordinary success with operettas, especially *Der Vogelhändler*, 1891, and *Der Obersteiger*, 1894.

Zellner, Julius (Vienna, 1832–1900, Mürzzuschlag). Austrian teacher and composer, from about 1855 active in Vienna, writing 2 symphonies, the suite *Melusine*, a *Sinfonietta*, a *Hochzeitsmarsch*, a piano-concerto, a string-quartet, quartet-variations, a piano-quartet, 3 piano-trios, 2 violin-sonatas, 2 'cello-sonatas, 3 piano-suites and many pieces, the choral works *Im Hochgebirge* and *Die Wasserfee*, etc.

Zellner, Leopold Alexander (Agram, 1823–1894, Vienna). Croatian teacher, pupil of his father, from 1849 active in Vienna, where in 1855–68 he was founder and editor of the *Blätter für Theater, Musik u. bildende Kunst*, in 1859–66 gave series of historical concerts and from 1868 followed Sechter as professor at the Conservatory and general secretary of the Musikfreunde. He was a harmonium-expert, writing a method and transcriptions. Author of lectures on acoustics (1892, 2 vols) and on organ-making (1893) and editor of violin-sonatas by Nardini and Vivaldi.

Zelter, Karl Friedrich (n. Berlin, 1758–1832, do.). Eminent Prussian conductor, teacher and composer, pupil of Kirnberger and Fasch (also trained in his father's trade as mason), began composing in 1786, was concertmaster in Rellstab's concerts in 1787 and in 1791 joined the new society that later became the famous Singakademie, often assisting Fasch as conductor and in 1800 succeeding him. His genius for educational leadership was shown in his becoming an associate in the Academie from 1806 and professor from 1809, in his starting a school for

orchestral practice in 1807 and also the Liedertafel in 1809 (the forerunner of the great Sängerbund, now of national and international scope) and, finally, in the founding in 1819 of the Institut für Kirchenmusik, of which he continued the director. Besides his intimacy with Fasch, he had peculiarly close relations with Goethe, became the head of the strongly conservative Berlin circle and from about 1817 was Mendelssohn's teacher and friend. He is to be counted as one of the promoters of the rapid growth of interest in the song and especially in choruses for men's voices. Wrote cantatas for Easter and Ascension, a cantata for the funeral of Frederick the Great (1786) and others, church-music, choruses, many songs, a viola-concerto, piano-pieces, etc. Author of an autobiography (edited by Rintel, 1861) and a life of Fasch (1801). His extensive correspondence with Goethe has been variously edited (by Riemer, 1833–34, by Geiger, 1906, and by Hecker, 1913). On his relation to the Liedertafel, see works by Bornemann, 1851, Sieber, 1862, and Kuhlo, 1909. *G.*

Zemânek, Wilhelm (Prague, 1875–1922, do.). Eminent Bohemian conductor, educated first as a physician, in music pupil of Schalk and Ferd. Löwe, in 1900–02 theater-conductor at Elberfeld and Riga, from 1903 prominent as director of the Philharmonie in Prague and also from 1919 engaged in other concert-enterprises. In the summer of 1904 he took his orchestra on a tour to Petrograd and in 1905 and '09 to Warsaw. In 1908 he had charge of the concerts at the Jubilee Exposition.

Zemlinsky, Alexander von (Vienna, 1872). Eminent Polish-Austrian conductor and composer, trained at the Vienna Conservatory, from 1900 conductor at the Karl-Theater there, from 1906 at the Volksoper, in 1908–09 at the Hofoper, from 1909 at the Mannheim Opera and since 1912 at the German Opera in Prague and from 1920 head of the new German Musical Academy. Has written the operas *Sarema*, 1897 (Luitpold prize), *Es war einmal*, 1900, and *Kleider machen Leute*, 1910, the choral works *Frühlings Begräbnis* and Psalm 23, 2 symphonies (the 1st taking the Beethoven prize of the Musikfreunde in 1897), an orchestral suite, a string-quartet, a piano-trio, a violin-suite, piano-pieces and songs. He is brother-in-law of Schönberg.

Zenatello, Giovanni (Verona, 1879). Gifted Italian operatic tenor, trained at the Verona Music School and by Moretti, appearing from 1901 in Italy, from 1905 at Covent Garden, London, in 1907–09 at the Manhattan, New York, and in 1909–14 with the Boston Opera Company, besides engagements with the Chicago Opera Company and tours in South America, Spain and Russia. In 1913 he married the contralto Maria Gay.

Zenger, Max (Munich, 1837–1911, do.). Able Bavarian conductor and composer, pupil of Stark and the Leipzig Conservatory, from 1860 conductor at Ratisbon, from 1869 director at the Munich Opera, in 1872–75 court-director at Karlsruhe and in 1878–85 conductor of the Oratorienverein at Munich and also of the Academic Gesangverein and the choral classes at the Conservatory. Ph.D. of Munich Univ. in 1897. Wrote the operas *Die Foscari*, 1863, *Ruy Blas*, 1868, *Wieland der Schmied*, 1880 (revised 1894), and *Eros und Psyche*, 1901, the notable oratorio *Kain*, 1867, 2 ballets, 2 Gretchen scenes from *Faust*, 1881, the choral idyl *Das Mädchen vom Walde*, the cantata *Die Heinzelmännchen*, an *Altgriechisches Liederspiel* for soprano and chorus, *Die deutsche Flotte* for men's chorus, the melodrama *Die Kraniche von Ibykus*, a symphony, a *Tragische Ouvertüre*, an *Adagio Concertante* for 'cello and orchestra, a piano-trio, a 'cello-sonata, and many lesser works.

Zeno, Apostolo (Venice, 1668–1750, do.). Famous Italian poet, in 1718–29 in court-employ at Vienna, but otherwise associated with Venice. He was the most prolific writer of librettos before Metastasio (over 70 for operas and 17 for oratorios). Among them were the following (with date of earliest musical setting):

Operas—*Gl'Inganni Felici*, 1696, *Eumene*, 1697, *Narciso*, 1697, *I Rivali Generosi*, 1697, *Odoardo*, 1698, *Faramondo*, 1699, *Lucio Vero*, 1700, *Griselda*, 1701, *Venceslao*, 1703, *Pirro*, 1704, *Ambleto*, 1705, *Antioco*, 1705, *Artaserse*, 1705, *Statira*, 1705, *L'Amor Generoso*, 1707, *Teuzzone*, 1707, *Astarto*, 1708, *Engelberta*, 1708, *La Svanvita*, 1708, *Sesostri*, 1709, *Costantino*, 1711, *Merope*, 1711, *Alessandro Severo*, 1717, *Ifigenia in Aulide*, 1718, *Don Chisciotte*, 1719, *Sirita*, 1719, *Lucio Papirio*, 1720, *Alessandro in Sidone*, 1721, *Ormisda*, 1721, *Temistocle*, 1721, *Nitocri*, 1722, *Flavio Anicio Olibrio*, 1723, *Scipione nelle Spagna*, 1724, *Meride e Selinunte*, 1726, *Ornaspade*, 1727, *Mitridate*, 1728, *Gianguir*, 1729, *Andromeda*, 1730, *Euristeo*, 1732, *Cajo Fabricio*, 1734, *Elisa*, *Regina di Tiro*, 1736.

A large number of these were prepared in collaboration with Pietro Pariati. His dramatic works were collected by Gozzi in 1744 (reprinted also in 1785–86). Memoir by Fehr, 1912, and see catalogues by Wotquenne, 1901, '05, and Sonneck, *Opera-Librettos*, 1914.

Zentay, Mary [**Marie Zimmer**] (Pest, 1897). Brilliant Hungarian violinist, pupil of Sabathiel and J. Hubay, first appearing in 1910 at Pest and from 1913 also in Germany, England and America (1915).

Zepler, Bogumil (Breslau, 1858–1918, Krummhübel). Silesian composer of light stage-works, originally trained as both architect and physician, in music pupil of Urban, from 1891 gaining notice by a parody on Mascagni (*Cavalleria Berolina*) and pieces for Wolzogen's 'Ueberbrettl,' but then writing 4 better comedies (1892–1911) and the short *Nacht*, 1901, several operettas and some songs. From 1906 he edited *Musik für Alle* in Berlin.

Zerlett, Johann Baptist (Geislingen, 1859). Würtemberger choral conductor, trained at the Cologne Conservatory, from about 1880 engaged at Saarbrücken and Darmstadt, from 1887 at Wiesbaden (with a sojourn from 1900 at Hanover as leader of the Männergesangverein) and since 1917 in charge of choral classes at the Stern Conservatory in Berlin. Has written 2

operas, orchestral works, piano-concertos, melodramas, choral works, etc.

Zerrahn, Carl (Malchow, 1826–1909, Milton, Mass.). Noted Mecklenburger conductor, coming to America as flutist in the Germania Orchestra in 1848, in 1854–95 gaining great renown as conductor of the Handel and Haydn Society in Boston, as well as many orchestral enterprises, especially the symphony-concerts of the Harvard Musical Association in 1865–82. In 1866–97 he also conducted the Worcester Festivals and at different times led other choral organizations in the vicinity of Boston. Up to his retirement in 1898 he was for many years professor at the New England Conservatory. *G, A.*

Zeugheer, Jacob (Zurich, 1805–1865, Liverpool). Able Swiss violinist and conductor, pupil of Wassermann, Fränzl and Gratz, in 1824–30 head of the ' Gebrüder Hermann ' (a quartet consisting of Zeugheer, Wex, Baader and Lidel), which, starting from Munich, toured through southern Germany, Switzerland, along the Rhine to the Low Countries and to Paris and Great Britain. Settling then in England, he was in 1831–38 conductor of the Gentlemen's Concerts in Manchester and from 1843 of the Liverpool Philharmonic. Wrote 2 symphonies, 2 overtures, 2 sets of entr'actes, a violin-concerto, a string-quartet, etc., besides an opera (text by his pupil Chorley). *G.*

Zeuner, Karl Traugott (Dresden, 1775–1841, Paris). Saxon pianist, pupil of Türk and Clementi, from 1803 active at Paris, Vienna and Petrograd (one of Glinka's teachers), finally settling in Dresden. Wrote 2 piano-concertos, 3 string-quartets, variations on a Russian theme for piano-trio and many popular piano-pieces.

Zeuner, Martin. 17th C.

Ziani, Marc' Antonio (1653–1715). 17th C.

Ziani, Pietro Andrea (?1630–1711). 17th C.

Zich, Otakar (Král Mestec, 1879). Bohemian æsthetician, professor at Brünn University, and also composer of the operas *Malérsky Nápad*, 1910, and *Vina*, 1922, choral ballads and song-cycles with orchestra. Author of *Der Tanz*, 1908, *Aesthetik d. musikal. Wahrnehmung*, 1919, and *Böhmische Volkslieder mit verändertem Takt*, 1919.

Zichy, Géza [Count Vasony-Keö] (Sztára, 1849). Hungarian nobleman and lawyer, who, though losing his right arm by accident when a boy, as pupil of Mayrberger, Volkmann and Liszt became an amazing piano-virtuoso with the left hand, from 1880 often appearing in charitable concerts (sometimes with Liszt). For years he was president of the National Academy at Pest and since 1892 of its successor the National Conservatory. In 1890–94 he was also intendant of the Opera. Has written the operas *Alár*, 1896, *Meister Roland*, 1899, and the trilogy *Rákóczy* (1905), *Nemo* (1909) and *Rodosto* (1912), not yet produced, the ballet *Gemma*, 1903, a melodrama (1889?), the cantata *Dolores*, 1889, part-songs, songs, and piano-pieces and études for the left hand. Author of *Aus meinem Leben*, 2 vols. 1911–20.

Ziegfeld, Florenz (Jever, 1841–1923, Chicago). North German educator, trained at the Leipzig Conservatory, in 1863 migrating to America and in 1867 establishing the Chicago Musical College, of which he remained active president for almost 50 years. In 1903 he was made a member of the Légion d' Honneur for his interest in French music. *A.*

Ziegler, Benno (Munich, 1891). Bavarian librarian, trained at Munich University (Ph.D. 1916), from 1920 employed in the Munich Library and at present in that of Würzburg University. Has written several masses, motets and other church-music, songs, stage-music (1922) and some chamber-pieces.

Ziehn, Bernhard (Erfurt, 1845–1912, Chicago). Eminent Thuringian theorist, at first trained as school-teacher (mathematics), from 1865 at Mühlhausen, in 1868 removing to teach in a school in Chicago. From 1871, however, he devoted himself to extensive and original investigations of the technique both of piano-playing and of composition, resulting in the treatises *System d. Uebungen für Klavierspieler*, 1881, *Lehrgang für d. ersten Klavierunterricht*, 1881, a manual of embellishments (1883), the monumental *Harmonie- u. Modulationslehre*, 1888 (2d ed. 1909), *Five- and Six-Part Harmonies*, 1911, *Canonical Studies*, 1912, and many articles on the old church modes and other subjects. He also taught many distinguished pupils (Mme. Zeisler, Middelschulte, Kaun, etc.). *A.*

Ziehrer, Karl Michael (Vienna, 1843). Austrian dance-musician, originally a bandmaster, from 1863 head of a traveling orchestra and from about 1870 the last of the Viennese ' dance-kings,' writing some 600 dances and over 20 operettas (including *Ein tolles Mädel*, 1907, and *Das dumme Herz*, 1914).

Zientarski, Romuald Grigorievitch (n. Plock, 1831–1874, Warsaw). Polish theorist and composer, pupil of Elsner, from 1852 teaching Gregorian music at the Roman Catholic Academy in Warsaw and from 1865 professor at the Conservatory. Wrote over 600 works, including 4 oratorios, 3 symphonies, organ-pieces, etc., besides a treatise on composition (3 vols.).

Zilcher, Hermann (Frankfort, 1881). Hessian pianist, pupil of his father and the Hoch Conservatory (Frankfort), gaining the Mozart prize in 1901 and making many concert-tours from Berlin (including Scandinavia, Spain and America), from 1905 teaching at the Hoch Conservatory, from 1908 at the Munich Conservatory and since 1920 head of the Würzburg Conservatory. Has written the ' dream-play ' *Fitzebutze*, 1903, the comic *Doktor Eisenbart*, 1922, incidental music to *As You Like It* and *Winter's Tale*, the choral works *Rheinhart* and *Die Liebesmesse*, 1913, many striking lieder-cycles (*Dehmel*, *Hölderlin*, *Kriegslieder*, *Hey-Spekter Fabeln*, *Deutsches Volksliederspiel*, *Aus dem Hohelied Salomonis*, etc., and many other songs, 2 sym-

phonies, an orchestral suite, a *Sinfonietta*, a piano-concerto, 2 violin-concertos (one for two violins), a suite for two violins and orchestra, a *Konzertstück* for 'cello and *Klage* for violin (both with orchestra), *Nacht und Morgen* for two pianos and orchestra, 2 piano-quintets, a violin-sonata, various pieces for violin or for piano, etc. Sketches by Altmann, 1907 (in *Monographien moderner Musiker*), and Oppenheim, 1921.

Zillmann, Eduard (Dresden, 1834–1909, do.). Saxon teacher and composer, pupil of his father, in 1870 founder of a music-school in Dresden-Neustadt, writing an opera, a Christmas oratorio, a symphony, chamber-music, church- and choral works, violin- and piano-pieces, songs, etc.

Ziloti. See Siloti.

Zimbalist, Efrem (Rostov-on-the-Don, 1889). Remarkable Russian violinist, pupil of his father and Auer, creating a sensation in 1907 at Berlin and in many other European cities and from 1911 establishing himself in America as a favorite everywhere. His maturity of execution and conception are phenomenal. In 1914 he married the soprano Alma Gluck. Has written *Slavic Dances* for violin and orchestra, a *Suite in the Old Style* for violin and piano and some songs. *G, A.*

Zimmer, Friedrich (Gardelegen, 1855). Saxon theologian and educator, now emeritus professor at Berlin, author of *Sang u. Klang*, 1878, *Die deutsch-evangel. Gesangvereine d. Gegenwart*, 1885, *Der Verfall d. Kantoren- u. Organistenamtes*, 1885, *Sammlung von Kirchenoratorien u. Kantaten*, 1888, and other musical books.

Zimmerman, Pierre Joseph Guillaume (Paris, 1785–1853, do.). Noted French piano-teacher, trained at the Paris Conservatory and in 1811–48 professor there (Alkan, Marmontel, Prudent, Ravina, Lacombe, Lefebvre, A. Thomas, etc., among his pupils). From 1848 he was member of the Légion d'Honneur. Wrote the operas *L'Enlèvement*, 1830, and *Nausicaa* (not given), 2 piano-concertos, *Les Délices de Paris* (contre-danses with variations), rondos, fantasias and études, many songs and a notable *Encyclopédie du Pianiste* (including a treatise on harmony and counterpoint). Memoir by Labat, 1865. *G.*

Zimmermann, Agnes (Cologne, 1847). Excellent Rhenish pianist, brought up in England, trained at the Royal Academy (London), twice winning the King's Scholarship, making her début in 1863 in London and in 1864 at the Gewandhaus in Leipzig, becoming recognized, especially in England, as a finished interpreter of the classical school. Has written a piano-trio, 3 violin-sonatas, a 'cello-sonata, a piano-suite and other pieces, besides editing the sonatas of Mozart and Beethoven and the piano-works of Schumann. *G.*

Zimmermann, Anton (Presburg, 1741–1781, do.). Hungarian organist, from about 1765 at the Presburg Cathedral and also in service to Prince Batthyány, writing the singspiel *Andromeda und Perseus*, 1781, a piano-concerto, string-quartets, violin-duos and sonatas, etc.

Zimmermann, Balduin. Saxon composer of the operas *Das Wintermärchen*, 1900, *Maja*, 1902, and *Sakuntala*, 1905.

Zimmermann, Louis (Groningen, 1873). Dutch violinist, pupil of the Leipzig Conservatory and of Ysaÿe, from about 1895 concert-master in turn at Hamburg, Darmstadt, Amsterdam and London, settling at Amsterdam as concertmaster of the Concertgebouw-Orkest. Has written a violin-concerto and a string-quartet.

Zingarelli, Nicola Antonio (Naples, 1752–1837, n. do.). Eminent Italian composer, pupil of Feneroli and Speranza at the Conservatorio di Loreto at Naples, becoming a good violinist and writing his first stage-work in 1768. After teaching in or near Naples, in 1781 and '85 successful works at Naples and Milan opened the way for a long series of operas at various places, of which the chief was *Giulietta e Romeo* in 1796. His official positions were as maestro at Milan Cathedral from 1792, at the Santa Casa in Loreto from 1794 and at St. Peter's in Rome in 1804–11, losing the last because he declined to take part in the birthday celebration for Napoleon's child, the so-called 'King of Rome.' After a brief imprisonment, from 1813 he was director of the consolidated Naples Conservatory and from 1816 also maestro at the Cathedral. As composer he was noted for clarity and suavity, especially in his innumerable sacred works, but his dramatic gifts were also sufficient to make him one of the most popular composers of the day. He was also an excellent teacher (Bellini, Mercadante, Lauro Rossi, etc., among his pupils). With him the so-called Neapolitan school of opera came to an end. His operas number over 30 (mostly 1781–1803 and at Milan). Wrote also about a dozen secular cantatas, several oratorios, about 540 church-works specially written for Loreto (including a vast number of masses, canticles, motets, hymns, etc.), also organ-sonatas, a string-quartet, etc. Memoir by Liberatore, 1837. *G.*

Zingel, Rudolf Ewald (Liegnitz, 1876). Silesian organist and conductor, pupil of the Berlin Hochschule, from 1899 organist at the Marienkirche in Frankfort-an-der-Oder and director of the Singakademie and Philharmonic, and since 1907 music-director at Greifswald University and organist at the Nikolaikirche, besides conducting the academic chorus Guilelmia. Has written the operas *Margot*, 1902, and *Persepolis*, 1909, the operetta *Liebeszauber*, the cantata *Der wilde Jäger*, 6 church-cantatas, the symphonic poem *Freudvoll und leidvoll*, the overture *Der zerbrochene Krug*, organ- and piano-pieces, choruses and songs.

Zinkeisen, Konrad Ludwig Dietrich (Hanover, 1779–1838, Brunswick). Hanoverian violinist, pupil of his father, Rode and Forkel, from 1801 oboist in a military band at Lüneburg, from 1803 concertmaster under Forkel at the Academical Concerts in Göttingen, and from 1819 court-musician at Brunswick. Wrote 4

overtures, 6 violin-concertos, a *Duo Concertante* for violin and viola, 3 string-quartets, flute-variations with quartet, concertos for oboe, clarinet, basset-horn and bassoon, ensemble-pieces for oboe, for clarinet and for horns, etc.

Zöhrer, Josef (Vienna, 1842). Austrian pianist and teacher, pupil of Pinkhert, Jul. Epstein and Sechter, from about 1865 theater-conductor at various places and since 1882 director of the Music School at Laibach and conductor of the symphony- and oratorio-concerts of the Philharmonic Society there. Has written orchestral, chamber- and choral music, as well as excellent piano-pieces in the Schumann-Jensen style.

Zoeller, Karl (Berlin, 1840–1889, London). Prussian violinist, pupil of the Berlin Akademie, from about 1860 leader of a traveling opera-troupe in Germany, but from 1873 settled in London, where from 1879 he was bandmaster in the Hussars. He was an expert on the viola d'amore and his researches regarding it led to his becoming a member of learned societies in London, Rome and Florence. Author of a notable method, containing a historical essay. Also wrote 4 overtures, a violin-concerto, a quintet for piano and wind, a string-quartet, church-music, some stage-pieces, songs, etc. *G.*

Zoellner, Joseph (Brooklyn, 1862). American violinist, pupil of Lorenzen, Th. Jacoby and Petri, from 1882 directing his own schools in Brooklyn and Stockton, Cal. (from 1903), from 1907 teacher at Etterbeek (near Brussels) and in 1910–12 playing in the Orchestre Durand, and then returning to New York. While in Belgium he formed a Quartet with his two sons and daughter (he himself taking the viola), with which he has toured throughout the United States. *A.*

Zois, Hans [Freiherr von Zois-Edelstein] (Gratz, 1861). Styrian composer of the operas *Dankos Glück*, 1897, *Frau Marzine*, 1910, *Cleopatra*, 1911, etc, 4 operettas, a ballet, effective songs and piano-pieces.

Zoilo, Annibale. 16th C.

Zöllner, Heinrich (Leipzig, 1854), son of the following. Eminent Saxon choral conductor and composer, trained at the Leipzig Conservatory, from 1878 music-director at Dorpat University, in 1885–90 conductor of the Männergesangverein at Cologne and several other choral societies, besides teaching at the Conservatory and in 1890 taking a picked chorus of men on a notable tour in Italy. In 1890–98 he went to New York to direct the Leiderkranz, but was then called back to Leipzig to succeed Kretzschmar as director at the University and of the academic chorus Paulus, from 1902 following Reinecke as teacher at the Conservatory and from 1903 being also critic for the *Tageblatt*. Resigning in 1906, he taught for a year at the Stern Conservatory in Berlin and since 1908 has been conductor at the Flemish Opera in Antwerp. Has written the operas *Frithjof*, 1884, *Die lustigen Chinesinnen*, 1886, *Faust*, 1887, *Matteo Falcone*, 1894, *Im Jahre 1870*, 1895 (including *Bei Sedan* and *Der Ueberfall*), *Das hölzerne Schwert*, 1897 (comic), *Die versunkene Glocke*, 1899, *Der Schützenkönig*, 1903, and *Zigeuner*, 1912 [all but one to original texts], a long line of able choral works, mostly for men's voices, some with military band, the cantata *Die neue Welt*, 1892 (prize at Cleveland), 3 symphonies, the overture *Unter dem Sternenbanner*, a *Waldfantasie*, *Sommerfahrt* and *Serenade* for strings (the latter with flute) and a string-quartet. Author of the poem *Beethoven in Bonn*, 1898. In 1905 he gained the title of royal professor. Sketch by Segnitz, 1907 (in *Monographien moderner Musiker*).

Zöllner, Karl Friedrich (Mittelhausen, 1800–1860, Leipzig). Noted Thuringian choral conductor, pupil of Schicht at the Thomasschule in Leipzig, from 1820 teaching at the Freischule there and soon beginning to organize men's clubs for singing and to write choruses. In 1833 he founded the Zöllner-Verein, which became the type for many societies elsewhere (30 such united in a festival at Leipzig in 1859 and all were associated later as the Zöllner-Bund). Wrote many famous part-songs and choruses, motets and songs.

Zöllner, Karl Heinrich (Oels, 1792–1836, n. Hamburg). Able Silesian organist, from about 1812 living a wandering life as virtuoso and from 1833 settled at Hamburg. Wrote masses, motets, Psalms, organ-pieces, sonatas for violin and for piano, an opera, a melodrama, etc.

Zöllner, Richard (Metz, 1896), son of Heinrich above. Gifted Rhenish composer, pupil of Rau and Gräner, writing orchestral variations and 2 *Musiken*, a *Kammersinfonie*, a *Liebesode* for small orchestra, a quintet for clarinet and strings, a string-quartet, 2 *Religiöse Sätze* for quartet, etc.

Zolotariev, Vassily Andreievitch (Taganrog, 1879). Russian composer, pupil of Krasnokutsky, Liadov, Balakirev and Rimsky-Korsakov, from 1900 teaching at the Moscow Conservatory. Has written a symphony, the overtures *Fête Villageoise* and *Fantasie*, an orchestral *Rapsodie Hébraïque*, a string-quintet, 4 string-quartets, a piano-quartet, a piano-trio, a violin-suite, a piano-sonata and various songs.

Zopff, Hermann (Glogau, 1826–1883, Leipzig). Silesian editor, studying from 1850 at the Stern Conservatory in Berlin and for some years active there in starting musical clubs and institutions, but in 1864 moving to Leipzig to assist Brendel as editor of the *Neue Zeitschrift* and in 1868 to succeed him. Wrote the operas *Makkabäus* and *Mohammed*, the choral works *Brauthymne*, *Deutscher Triumphgesang*, *Anbetung Gottes* and *Asträa*, the overture or symphonic poem *Wilhelm Tell*, a *Deutsche Festouvertüre*, 3 *Idyllen* for small orchestra, a *Gesangsstück* for 'cello and orchestra, 3 chorale-preludes for organ, men's choruses and songs. Author of *Ratschläge für angehende Dirigenten*, 1861, and *Grundzüge einer Theorie d. Oper*, 1868 (vol. i only), besides

manuals of singing. As editor he successfully maintained the progressive and constructive policy of the *Zeitschrift*. *G.*

Zschiesche, August (Berlin, 1800–1876, do.). Prussian operatic bass, trained in a theater-chorus in Berlin (first as soprano, then as tenor and finally as bass), from 1820 employed on minor parts at Pest and Temesvar, in 1826 returning to Berlin and in 1829–61 a favorite at the Opera, besides from 1833 singing with the Singakademie.

Zschocher, Johann (Leipzig, 1821–1897, do.). Saxon pianist, pupil of Knorr, Kullak, Henselt and Liszt, from 1846 founder and director of his own Musik-Institut in Leipzig, which still flourishes under Th. Raillard.

Zuber, Gregor. 17th C.

Zuelli, Guglielmo (Reggio Emilia, 1859). Italian teacher and composer, pupil of the Bologna Liceo, from 1894 director of the Palermo Conservatory and since 1911 of the Parma Conservatory. Has written the opera *La Fata del Nord*, 1884 (Sonzogno prize), the opera-ballet *Il Profeta di Korassan*, 1886, the choral work *Inno alla Notte*, 2 symphonies, the symphonic poem *Un Saluto al Mare*, the symphonic favoletta *Bertoldo*, 1918, the symphony-overture *Il Canto del Coaro Romagnuolo*, 1913, a string-quartet, organ-fugues, cantatas, motets and songs.

Zulauf, Ernst (Kassel, 1878). Hessian conductor, trained at the Leipzig Conservatory and University (Ph.D. 1902), for a time touring as pianist, from 1901 coach at the Frankfort Opera and since 1903 second conductor at the Kassel Opera. Has written music for Zobeltitz' *Lied von Meth*.

Zumpe, Hermann (Taubenheim, 1850–1903, Munich). Eminent Saxon conductor, educated as a school-teacher, in music pupil of Tottmann, in 1873–76 employed at Bayreuth on the completion of the scores of the *Ring* cycle, then successively theater-conductor at Salzburg, Würzburg, Magdeburg, Frankfort and Hamburg, from 1886 variously occupied as teacher or coach, from 1891 court-director at Stuttgart and from 1893 also Faiszt's successor as head of the Kirchenmusik-Verein, from 1895 court-director at Munich, from 1897 court-director at Schwerin and from 1900 again at Munich (with plenary authority as Generaldirektor). Wrote the operas *Anahra*, 1881, *Die verwunschene Prinzessin* (not given), *Sawriti*, 1907 (completed by Rössler), and *Das Gespenst von Herodin*, 1910, the operettas *Farinelli*, 1886, *Karin*, 1888, and *Polnische Wirtschaft*, 1889, the overture *Wallensteins Tod* and various songs. Anonymous memoir, 1905. *G.*

Zumsteeg, Johann Rudolf (n. Mosbach, 1760–1802, Stuttgart). Noted Badenese 'cellist and composer, pupil of Poli (and school-friend of Schiller), from about 1785 in the court-band at Stuttgart and from 1793 Poli's successor as court-director. Wrote the operas *Lottchen am Hofe*, 1779, *Das tatarische Gesetz*, 1780, *Schuss von Gänsewiz*, 1781, *Armida*, 1785, *Tamira*, 1788, *Ippolito ed Aricia*, 1782, *Elbondokani*, *Die Geisterinsel*, *Zalaor*, and *Das Pfauenfest* (the last four published posthumously), incidental music for *Lanassa* (1784), *Hamlet*, *Macbeth* and Schiller's *Räuber*, about 20 church-cantatas, 2 'cello-concertos, 'cello-sonatas and duos, and, most important of all, numerous songs and ballads (the latter including Schiller's *Maria Stuart* and *Ritter Toggenburg*, Bürger's *Lenore*, Goethe's *Colma*, *Des Pfarrers Tochter*, etc.) which place him as the forerunner of Reichardt, Zelter, Schubert and Loewe. Memoirs or studies by Landshoff, 1902, and Sandberger, 1906 (in *Münchner Allgem. Zeitung*). *G.*

Zundel, John (n. Stuttgart, 1815–1882, Cannstatt). Würtemberger organist, pupil of Molique (violin) and Rinck, from 1840 in Petrograd, removing in 1847 to New York, where he became prominent as teacher and player, in 1850–55, '58–65 and '67–78 at Plymouth Church (Brooklyn). *A.*

Zur Mühlen, Raimund von (in Livonia, 1854). Excellent German-Russian lieder-singer and highly valued teacher, pupil of the Berlin Hochschule and of Stockhausen and Bussine, besides further study with Mme. Schumann, from 1882 eminently successful in London, where he was one of the first to give programs made up wholly of songs. *G.*

Zur Nieden, Albrecht (Emmerich, 1819–1873, Duisburg). Rhenish choral conductor, originally a student in theology, in music pupil of Fr. Schneider, from about 1840 teacher at Bonn and from 1850 director at Duisburg. Wrote the choral works *Die Sage von der Martinswand*, *Der blinde König*, *Das Grab im Busento*, *Königin Esther*, *Die schöne Magelone*, etc.

Zuschneid, Karl (Oberglogau, 1854). Silesian choral conductor, trained at the Stuttgart Conservatory, from 1879 teaching and leading choral societies at Göttingen, from 1889 at Minden and from 1897 at Erfurt, becoming in 1907–17 director of the Hochschule für Musik in Mannheim. In 1914 he gained the title of royal professor. Has written the choral works *Hermann der Befreier*, *Lenzfahrt*, *Sängergebet*, *Deutschlands Erwachen*, *Die Zollern und das Reich* (cantata), *Unter den Sternen*, Psalm 49, motets, choruses, songs, a *Konzertstück* for violin and orchestra, etc., besides text-books in piano-playing.

Zuth, Josef (n. Karlsbad, 1879). Bohemian guitarist and specialist in lute-music, studying at Karlsbad, Leitmeritz and later (after work as government-employé) at Vienna, where in 1919 he took a Ph.D. at the University. Since 1918 he has taught at the Urania High School, from 1921 editing the *Zeitschrift für Gitarristik* and from 1922 writing for the *Tageszeitung*. Author of a thesis on Molitor (1919) and a series of historical studies upon the guitar and its music as illustrative of the lute-family.

Zvonař, Joseph Leopold (n. Prague, 1824–1865, do.). Bohemian teacher, trained at the

Prague Organ School, where he also taught and served as director, from 1859 head of the Sophienakademie, and from 1863 choirmaster at the Trinitatiskirche. Wrote an opera, the choral work *Der Ritt zum Elfenstein*, a Requiem, a piano-sonata and pieces, choruses and songs, besides the first Bohemian text-book in harmony (1861).

Zwart, James (n. Haarlem, 1892). Dutch 'cellist and composer, pupil of the Hague Conservatory, in 1913–14 teacher at the Saarbrücken Music School, then at the Musica Institute at The Hague and since 1918 director of De Toonkunst Institute there. Has written the ballet *Die wilden Schwäne*, a 'cello-concerto, a piano-septet, a string-quintet, a string-quartet, a piano-trio, sonatas for viola, for 'cello and for piano, etc.

Zweers, Bernard (Amsterdam, 1854). Dutch theorist and composer, pupil of the Amsterdam Conservatory and of Jadassohn, since 1895 professor at the Amsterdam Conservatory. Has written 3 symphonies, incidental music for *Gijsbrecht van Amstel*, a coronation-cantata, *St. Nicolaasfeest* (children's cantata), the choral works *Kosmos* (Psalm 104) and *Ons Hollandsch*, masses, choruses and songs.

Zwintscher, Bruno (Ziegenhain, 1838–1905, n. Dresden). Saxon piano-teacher, trained by Julius Otto and at the Leipzig Conservatory, where in 1875–96 he was a favorite teacher, then removing to Dresden. Published *Studien* supplemental to those of Plaidy and a *Schule d. Ornamentik*.

Zwyssig, Alberich (Bauen, 1808–1854, Mehrerau). Swiss priest and church-musician, choirmaster from 1826 in various convents of the Cistercians, writing church-music and *a cappella* sacred and secular choruses, including the famous *Schweizer Psalm*, 1841, which has become a sort of national hymn. Sketch by Widmann, 1905.

APPENDIX B

CONDENSED LIST OF PERSONS BEFORE 1700

For convenience of reference, the more than 1000 names prior to the 18th century are here brought together, arranged roughly in the general periods to which they belong and with brief notes as to their origin and chief location as workers. Unless otherwise specified, all after 1400 have more or less importance as composers. About nine-tenths of the number belong to the 16th and 17th centuries, to the time, that is, when music as a productive art first attained importance. As a rule, names are assigned by centuries according to the date at which official activity began, even though this activity extends into a later century.

BEFORE 1400

Hucbald (?840–930). French monk at St. Amand (n. Tournai). *G.*

Notker Balbulus (830–912). Monk at St. Gall (Switzerland). *G.*

Odo (d. 942). French monk at Tours, Baume, Aurillac and Cluny (from 927). *G.*

Alfarabi (?900–950). Arab theorist at Damascus.

Aron (d. 1052). Abbot at Cologne.

Aribo Scholasticus (d. 1078?). Monk at Freising (Bavaria).

Berno Augiensis (d. 1048). Abbot at Reichenau (Baden).

Guido d'Arezzo (?995–1050?). French (?) monk at Pomposa (n. Ferrara), Arezzo and Avellano (from 1029); famous teacher. *G.*

Hermannus Contractus (1013–54). Swabian monk at Reichenau (Baden).

Cotton, John (about 1100). English (?) monk. *G.*

Perotinus Magnus (12th C.). French choirmaster at Notre-Dame, Paris.

Adam de la Halle (?1240–87). French Trouvère. *G* (Hale).

Casella, Pietro (13th C.). Italian friend of Dante; first known madrigalist.

Elias Salomonis (13th C.). French monk at St. Astère; first to give rules for improvised counterpoint.

Franco of Cologne (about 1200). Prior at Cologne. *G.*

Franco of Paris (13th C.). French choirmaster at Notre Dame, Paris. *G.* [The two Francos are somewhat confused.]

Frauenlob [Heinrich von Meissen] (d. 1318). The last Minnesinger.

Garlandia, Johannes de (13th C.). English teacher, mostly at Paris. There may have been another of the same name later. *G.*

Marchettus of Padua (13–14th C.). Important theorist in northern Italy. *G.*

Odington, Walter (d. after 1330). English monk at Evesham. *G.*

Pachymeres, Georgios (1242–1310?). Byzantine writer.

Thibaut IV (1201–53). King of Navarre; famous Trouvère.

Abd-el-Kadir ben Isa (14th C.). Arab theorist.

Bryennios, Manuel (14th C.). The last Byzantine writer on music.

Faber, Nikolaus (14th C.). German priest at Halberstadt, where he built the first German organ.

Gherardello (14th C.). Early Florentine madrigalist.

Giovanni da Cascia (14th C.). Reputed founder of the Ars Nova at Florence.

Handlo, Robert de (14th C.). English writer. *G.*

Hugo von Reutlingen (1285–1359). Swabian priest and writer.

Landino, Francesco (?1325–97). Florentine organist and madrigalist.

Machault, Guillaume (1300–72). French Trouvère and imitator of the Florentine Ars Nova.

Muris, Johannes de (14th C.). French mathematician at Oxford. *G.*

Paulus de Florentia (14th C.). Florentine madrigalist.

Piero di Firenze (14th C.). Florentine madrigalist.

Tunsted, Simon (14th C.). English monk at Oxford. *G.*

Vitry, Philippe de (?1290–1361). French bishop, composer and theorist.

FIFTEENTH CENTURY

Abyndon, Henry (d. 1497). English church-musician, from 1447 at Wells Cathedral, in 1463 first Mus-B. at Cambridge and in 1465-83 master at the Chapel Royal. *G.*

Adam von Fulda. German composer and theorist, about 1490 active in Bavaria (Würzburg?). *G* (Fulda).

Ægidius de Murano. Author of a tractate on mensural music.

Agricola [Ackermann], *Alexander* (1446–1506). Able German singer and composer, long in choirs at Milan and Mantua and from 1491 chaplain at the Burgundian court. *G.*

Banister, Gilbert. English church-musician, from 1483 master at the Chapel Royal. *G.*

Barbireau, Jacques (d. 1491). Belgian church-musician, from 1448 choirmaster at Antwerp Cathedral. *G.*

Bassiron [Basiron], *Philippe.* Belgian church-musician. *G.*

Behaim, Michel (1416–74). Würtemberger Meistersinger and soldier in German, Danish and Hungarian service. See monograph by Kühn, 1907.

Beldemandis, Prosdocimus de (b. ?1375). Italian professor of philosophy at Padua; writer on mensural music (noting a 17-tone enharmonic scale).

Benet, Johannes. English church-composer who used features from the Florentine Ars Nova.

Bernhard der Deutsche (d. 1459). German organist at St. Mark's in Venice from 1445; said to have introduced the pedal-keyboard.

Binchois, Gilles (?1400–60). Eminent Belgian singer and composer at the Burgundian court, writing both sacred and secular works. *G.*

Brasart, Johannes. Belgian singer in the Papal Chapel about 1430. *G.*

Burtius, Nicolaus (1450–1518). Italian author of a work (1487) containing early examples of mensural music.

Busnois, Antoine (d. 1492). Belgian singer at the Burgundian court in 1467-81 and then choirmaster at Bruges. *G.*

Caron, Philippe. Belgian composer, probably pupil of Dufay. *G.*

Caserta, Philippus de. Neapolitan writer on mensural music.

Cesaris, Johannes. Belgian contemporary of Dufay. *G.*

Ciconia, Johannes. Belgian composer and theorist, about 1400 canon at Padua.

Compère, Loyset (d. 1518). Noted Belgian singer and composer at St. Quentin Cathedral, becoming canon and chancellor; pupil of Okeghem. *G.*

Davy [Davys], *Richard.* English singer and organist at Magdalen College, Oxford, about 1490. *G.*

Després, Josquin (?1450–1521). The most gifted Belgian composer at the opening of the 16th century, pupil of Okeghem; from 1474 singer at Milan, from 1484 in the Papal Chapel, from 1495 choirmaster at Cambrai, in 1499-1503 at Modena, Paris and Ferrara

in turn and finally prebendary at Condé. Complete edition of works begun in 1921 by Smijers. *G* (Josquin).

Domarto, Petrus de. Italian composer, probably in the Papal Chapel.

Donatus de Florentia. Italian composer after the style of the Ars Nova.

Dufay, Guillaume (?1400–74). The last of the strong Belgian composers before Okeghem and Després, following Dunstable and Binchois; in 1428–37 singer in the Papal Chapel, in 1442–49 employed by Felix V of Savoy (antipope) besides in 1436–37 becoming canon at both Cambrai and Mons. See monographs by Haberl, 1885, and J. Stainer, 1898. *G.*

Dunstable, John (?1370–1453). Able English composer, details of life unknown; one of the first to use the accompanied melody and detached phrase-form of the Florentines. See article by Cecie Stainer, 1900 (in *I. M. G. Sammelbde.*), and notices in H. Riemann's *Musikgesch.* 1907, and Lederer's *Heimat u. Ursprung d. mehrstimmigen Tonkunst*, 1906. *G.*

Duran, Domingo Marcos. Spanish writer on plainsong (1492-98).

Éloy d'Amerval. French choirmaster at Ste.-Croix in Orleans about 1480.

Estéban, Fernando. Spanish writer (1410), sacristan at S. Clemente in Seville.

Faugues, Vincent. Belgian composer, probably of Dufay's school.

Finck, Heinrich (1445–1527). German musician, educated in Poland and from 1492 in court-service there, from 1510 at Stuttgart and later at Salzburg. *G.*

Gafori, Franchino (1451–1522). Able Italian theorist, from 1484 choirmaster at Milan Cathedral and also from 1498 lecturer at Pavia (works 1480-1518). See monograph by E. Prätorius, 1905, and article by Cesari, 1922 (in *Rivista Musicale*). *G.*

Gaspar van Werbecke (b. 1440?). Belgian church-musician, from 1472 at the Milanese court, from 1481 in the Papal Chapel and from 1489 at Oudenarde (his birthplace).

Hanboys [Hamboys], *John.* English writer on mensural music. *G.*

Heyne van Ghizeghem. Belgian church-musician, from 1453 at Cambrai Cathedral and from 1468 at the Burgundian court; one of the earliest to use instruments for accompaniment.

Hofhaimer, Paulus von (1459–1537). Eminent Austrian organist and composer, in 1480–1519 at the Innsbruck court and from 1528 at Salzburg Cathedral. *G.*

Hothby, Johannes (d. 1487). English theorist (Carmelite monk), in 1435 lecturer at Oxford and in 1467–86 at S. Martino at Lucca. See monograph by A. W. Schmidt, 1897. *G.*

Isaac, Heinrich (?1450-1517). Belgian by descent, though perhaps born in Prague, early employed at Ferrara, in 1477–93 at the Florentine court and in 1497–1515 imperial composer at Innsbruck; the most gifted of the German circle. See monographs by Waldner, 1895, (in *Ferdinandeum*), Thürlings (in *Denkmäler d. Tonkunst in Bayern*, iii. 2) and Rietsch, 1917 (in Peters *Jahrbuch*). *G.*

Jacotin [Jacques Godebrye] (?1445–1529). Belgian composer, from 1479 choirmaster at Antwerp Cathedral. *G.*

Japart, Jean. Belgian contemporary of Després, probably in court-service at Ferrara. *G.*

Josquin. See Després.

Lapicida, Erasmus. Biography unknown, except that in 1519 he was in Vienna, dying there in the Schottenkloster (nearly 100 years old). *G.*

La Rue, Pierre de (d. 1518). Eminent Belgian composer, in 1477–1502 (or later) at the Burgundian court, then at Brussels under Charles V and Margaret of Austria. Follow-student with Després and almost as famous. *G.*

Obrecht, Jacob (?1430–1505). Eminent Dutch church-composer, from 1456 choirmaster at Utrecht, in 1483-85 at Cambrai, in 1489–92 and 1498–1500 at St. Donat's in Bruges, in 1492–98 and 1501–04 at Antwerp, dying at Ferrara; see note under Okeghem. Complete edition of works by Johannes Wolf, 1908–20. *G.*

Okeghem, Jean de [Joannes] (?1430-95). Eminent Dutch composer, trained at Antwerp and by Dufay, from 1453 in service at the French court, becoming royal choirmaster in 1465, with travels in Spain and Flanders. With Obrecht, the first strong exponent of elaborate contrapuntal imitation. See monographs by Burbure, 1856, Thoinan, 1864, Brenet, 1893, and De Marcy, 1895. *G.*

Orto, Marbriano de. Belgian singer in the Papal Chapel in 1484–94 and at the Burgundian court in 1505–16. *G.*

Paumann, Conrad (?1410–73). Noted Bavarian organist (blind), in 1446–67 at St. Sebald's in Nuremberg and then court-organist at Munich. *G.*

Power, Lionel. English contemporary of Dunstable. *G.*

Prioris, Johannes. Belgian church-musician, from about 1490 organist at St. Peter's in Rome and from 1507 royal choirmaster at Paris. *G.*

Ramis de Pareja, Bartolomeo (?1440–95?). Spanish theorist, from about 1470 active at Salamanca, in 1480–82 at Bologna and later at Rome; the first to urge the modern values for major and minor thirds (c. 1480).

Regis, Johannes. Belgian church-musician, from 1463 choir-trainer at Antwerp Cathedral and later Dufay's secretary and canon at Soignies. *G.*

Scotto family. Venetian music-printers; see 16th C.

Spataro, Giovanni (?1458–1541). Italian theorist, from 1512 choirmaster at S. Petronio in Bologna.

Stoltzer, Thomas (?1450–1526?). Bohemian church-musician, for a time royal choirmaster in Hungary. *G.*

Tinctoris, Johannes (?1446–1511). Able Belgian theorist, in 1475–87 royal choirmaster at Naples, founding a music-school and issuing the first dictionary of terms (1474). See monograph by Pannain, 1913. *G.*

Tromboncino, Bartolomeo. Italian secular composer, in 1487–95 and 1501–13 at the Mantuan court. *G.*

Vacqueras, Belrame. In 1483–1507 singer in the Papal Chapel.

Wolkenstein, Oswald von (1377–1445). A late poet-musician like the Minnesinger. See monograph by Villari, 1901. *G.*

SIXTEENTH CENTURY

(a) BELGIAN OR DUTCH

Adriansen, Emanuel. Lute-works, 1584, '92.

Arcadelt, Jacob (?1514–57?). In the Papal Chapel in 1540–49, going to Paris with the Duke of Guise about 1555; works from 1539, especially madrigals. *G.*

Baston, Josquin. Motets and chansons, 1542–49.

Baulduin, Noël (d. 1529). In 1513-18 choirmaster at Antwerp; works from 1519. *G.*

Bellère, Jean (d. 1595). Antwerp printer, from 1572 partner of the younger Phalèse, followed by his son *Balthasar.*

Berchem, Jachet de. From 1555 court-organist at Ferrara; works 1544–61 (others signed 'Jachet' may be J. de Buus, J. de Mantua, etc.). See *Monatshefte*, 1889, and Haberl's *Jahrbuch*, 1891. *G.*

Berg, Johann von [Johannes Montanus] (d. 1563). From 1550 or before printer at Nuremberg with Neuber, succeeded by Gerlach. *G.*

Brumel, Anton. In 1505 called from Lyons to the Ferrara court; works from 1503. *G.*

Buus, Jachet de. From 1541 second organist at St. Mark's in Venice and in 1551–64 court-organist at Vienna; works from 1543 (see under Berchem); one of the earliest instrumental writers. *G* (Jachet).

Clément, Jacques [Clemens non Papa] (?1500–57?). Perhaps choirmaster at Antwerp; one of the most fertile and melodious composers of his time; works from 1539. *G.*

Coclicus, Adrian Petit (?1500–63?). After a restless career in Italy and Germany, in the royal chapel at Copenhagen; Psalms and text-book, 1552.

Courtois, Jean. About 1540 choirmaster at Cambrai; works from 1532. *G.*

Crecquillon, Thomas (d. 1557). About 1544 choirmaster to Charles V at Brussels, later prebendary at Louvain, Namur, Termonde and Béthune; able works from 1543. *G.*

Dankers [Dankerts], *Ghiselin.* Dutch singer in the Papal Chapel in 1538-65; works from 1540. About 1550 he (with Escobedo) was umpire in the famous dispute between Vicentino and Lusitano. *G.*

Delâtre, Olivier and *Claude Petit-Jan.* Works 1539–55 and 1546–74 respectively. The latter was choirmaster at Liège about 1555.

Faignient, Noë. About 1570 at Antwerp; works 1567–95. *G.*

Fruytiers, Jan. About 1560 at Antwerp; metrical settings from Ecclesiasticus, 1565. *G.*

Gallus, Johannes [Jean le Cocq, Johannes de Ferrara, Mestre Jan]. In 1534-43 choirmaster at Ferrara; works from 1541. (Not the same as the next). *G.*

Gero, Jhan. Choirmaster at Orvieto; noted for secular works from 1541. *G.*

Ghiselin, Jean. At Ferrara in 1491-1535; works from 1501. (Probably the same as Jean Verbonnet.) *G.*

Gogavinus, Anton Hermann. Dutch physician in Venice, in 1552 issuing the first Greek works on music (in Latin translation).

Gombert, Nicolas. In Charles V's chapel at Brussels from 1520 (choirmaster in 1530–34) and in 1537 going with 20 singers to Madrid, besides being prebendary at Tournai in 1532–52; many fine works from 1532. *G.*

Gosswin, Anton (?1540–94). From 1562 at Munich, becoming organist at the Peterskirche in 1577, and in the court-chapel in 1569–79, but from 1581 choirmaster at Liège; works from 1581. See monograph by Hirzel, 1909.

Guyot, Jean (1512–88). From 1546 precentor at Liège, from 1563 imperial choirmaster at Vienna, later returning to Liège; works from 1546. See monograph by C. Lyon, 1876.

Hellinck, Johannes Lupus. Biography uncertain; perhaps two named Lupus, the one dying at Bruges in 1541, the other till 1562 choirmaster at Cambrai; fine works from 1530. *G.*

Hollander, Christian Janszoon (d. 1570). In 1549-57 choirmaster at Oudenarde, then at Munich, from 1564 choirmaster at Heidelberg and from 1568 at Innsbruck. *G.*

Kerle, Jacobus de (1532–91). From 1555 choirmaster at Orvieto, then in courtly posts at Augsburg, Rome, Ypres, Cambrai, Cologne and Prague, most influential while choirmaster and organist at Augsburg in 1562–75; works 1558-75. See monograph by Ursprung, 1913. *G.*

La Hèle [Helle], *George de* (d. 1589). From 1578 choirmaster at Tournai and from 1580 at Madrid; works from 1576. *G.*

Lassus, Orlandus [Orlando di Lasso] (1530–94). Highly trained under noble patrons in Italy, in 1553–55 serving as choirmaster at the Lateran in Rome, then at Antwerp and after 1556 at the Munich court, in 1559 becoming choirmaster; over 2000 rich and original works in 1555-89, linking him with Palestrina as one of the chief composers of the age (complete edition by Haberl and Sandberger begun in 1894). See memoirs by Delmotte, 1836, Mathieu, 1838, Kist, 1841, Bäumker, 1878, Declève, 1894, Sandberger, 1894, Mantovani, 1895, Closson, 1919, and Van den Borren, 1920. His sons *Ferdinand* (d. 1609) and *Rudolf* (d. 1625), with his grandson *Ferdinand* (d. 1636), followed him at Munich. *G.*

Le Jeune, Claudin (1528–1602). One of the earliest to set Psalms for Huguenot use (from 1564), besides descriptive chansons. *G.*

Le Maistre, Matheus (d. 1557). In 1554–67 court-choirmaster at Dresden; works from 1563. See monograph by Kade, 1862. *G.*

Luython, Charles (d. 1620). From 1576 court-organist at Prague; notable use of chromatics and free modulation. See essays by Koczirz, 1908 (in *I. M. G. Sammelbde.*). and Smijers, 1917. *G.*

Macque, Jean de. From 1576 at Rome and from 1582 at Naples (in about 1592–1613 court-choirmaster), where another Macque (his father?) was court-organist from 1540; works from 1576 (mostly madrigals). *G.*

Michael, Rogier (?1550–1618). From 1575 at the Dresden court (choirmaster from 1587); works from 1593. *G.*

Monte, Filippo de (1521–1603). From 1568 court-choirmaster at Vienna and Prague; many fine works from 1557. See monographs by Doorslaer, 1895, 1921, and Bergmans, 1921. *G.*

Naich, Hubert. From about 1535 at Rome; madrigals from 1537. *G.*

Pevernage, Andreas (1543–91). Choirmaster at Courtrai and from 1577 at Antwerp; works from 1574. *G.*

Phalèse, Pierre (?1510–73). Founder of a noted printing business at Louvain about 1545, where his son *Pierre* (d. 1629) succeeded, moving to Antwerp in 1581 (with Bellère) and there followed by his daughters (till 1673–74). *G.*

Pipelare, Matthäus. Works from 1505.

Quercu, Simon de. In court-service at Milan and from 1515 with the Sforza princes at Vienna; works 1509–18.

Regnart, Jacob (1540–1600). Early in the Imperial chapel at Vienna and Prague, being second choirmaster in 1579–82 and from 1595, in the interval being choirmaster at Innsbruck; many works, largely secular, from 1574. See essays by A. Wassermann, 1919, and Grete Reichmann, 1921. *G.*

Rener, Adam. In 1507–17 at the Weimar court; works from 1512.

Richafort, Jean. In 1543–47 choirmaster at St.-Gilles in Bruges; works from 1519. *G.*

Rore, Cipriano de [name perhaps Van Roor] (1516–65). Born at Antwerp or Mechlin, pupil of Willaert at Venice, in ?1550–58 court-director at Ferrara, in 1561–63 at Parma, then Willaert's successor at St. Mark's, but in 1564 at Parma again; very notable and influential works from 1542. *G.*

Sale, François. From 1589 at Hall (Tyrol) and from 1593 in the imperial chapel at Prague; works from 1589.

Sweelinck, Jan Pieterszoon (1562–1621). Famous Dutch organist, from about 1577 at the Oude Kerk in Amsterdam; important as player, composer and teacher; the first to write freely for the pedals and in fugue-form; complete edition of works by Seiffert, 1895–1903. See monographs by Tiedemann, 1869–76, and Seiffert, 1891, 1901. *G.*

Tollins, Jan (?1550–1603). Dutch musician at Assisi, Rome and Padua, from 1601 court-choirmaster at Copenhagen; works from 1590.

Turnhout, Gérard de (?1520–80). From 1545 at Antwerp Cathedral (choirmaster in 1536–72), then going to Madrid as court-choirmaster; works from 1568. His son *Jean* was at the Brussels court from 1586 (second choirmaster in 1611 and first in 1618); works from 1589.

Utendal, Alexander (d. 1581). In the archducal chapel at Innsbruck; works from 1570. See essay by Lechthaler, 1919. *G.*

Vaet, Jacob (d. 1567). Long at the Vienna court (choirmaster from 1564); works from 1553. *G.*

Vento, Ivo de (?1540–75). In 1564–68 and from 1570 organist at Munich. See essay by K. Huber, 1917. *G.*

Verbonnet. See Ghiselin.

Verdelot, Philippe. Probably from about 1525 in Venice, Rome and Florence; works from 1526; perhaps the first to write true madrigals. *G.*

Verdonck, Cornelius (1563–1625). In 1584–99 in the royal chapel at Madrid; works from 1585. *G.*

Waelrant, Hubert (?1517–95). In 1547–58 head of a music-school at Antwerp (see under Solmization) and also engaged in music-publishing; works from 1553. *G.*

Werrecoren [Verecoren], *Hermann Matthias.* In 1538–55 choirmaster at Milan Cathedral; motets and chansons from 1544 (one descriptive of the Battle of Pavia). *G.*

Wert, Jacob van [Giaches or Jachet de] (1536–96). Long at the Mantua court (choirmaster from 1565); many able madrigals and motets from 1558. *G.*

Willaert, Adrian (?1480–1562). From 1516 at Rome, Ferrara and in Hungary and from 1527 choirmaster at St. Mark's in Venice, establishing a notable line of successors; many fine works from 1536 (some for double choir). See monographs by Gregoir, 1869, and Eitner, 1887 (in *Monatshefte*). *G.*

(*b*) FRENCH, SPANISH OR PORTUGUESE

Arbeau, Toinot [Jean Tabourot] (1519–95?). Author at Langres of a book on dances and dance-tunes (1588–96). *G.*

Attaignant, Pierre (d. 1552?). Important Parisian printer in 1527–49, using types by Haultin. *G.*

Baïf, Jean Antoine de (Venice, 1532–89). Court-official at Paris, about 1570 forming a literary and musical club and (like Ronsard) seeking to revive the ancient quantitative verse (*Vers mesurés*), musically illustrated by Mauduit (1586) and Le Jeune (1603).

Ballard. Noted Parisian printing-firm, founded in 1552 by Robert Ballard (with Le Roy) and long holding a royal monopoly, dissolved in 1776. They used till 1750 types by Le Bé. *G.*

Barré, Antonio. From 1555 printer at Rome and in 1564–88 at Milan. His relative *Leonardo* sang in the

Papal Chapel in 1537–55. Both were good madrigalists. *G.*

Belin, Guillaume. From 1546 in the royal chapel at Paris (choirmaster from 1565); works from 1539.

Belin, Julien (b. 1530?). Noted lutist at Paris; book in 1556.

Bermudo, Juan (b. 1510?). Spanish Minorite at Écija, author of a large work on composition and instruments (1549–55). *G.*

Bilhon, Jean de. Works in 1534–44. *G.*

Bourgeois, Loys. In 1541–57 at Geneva, then at Paris, editing or setting tunes for Marot and Beza's metrical Psalms in 1542–61, besides a book on singing (1550). See Douen's monograph on Marot and the Huguenot Psalter, 1878–79. *G.*

Briard, Étienne. An Avignon engraver and typemaker who about 1530 introduced rounded note-heads and other modern shapes in place of the old ligatures (cf. Grandjon). *G.*

Cabezon, Antonio de (1510–66). Able Spanish organist (blind), long musician to Philip II at Madrid; works edited in 1578 by his son *Hernando* (d. 1602), who succeeded him. *G.*

Cadeac, Pierre. In 1556 choirmaster at Auch; works from 1543. *G.*

Carpentras [Eleazar Genet] (?1475–1532?). In the Papal Chapel in 1508–18; works from 1514 (collection in 1532 the first example of Briard's new notes). *G.*

Castro, Jean de. In 1571 at Antwerp, in 1582–84 assistant-choirmaster at Vienna, then at Cleves and Cologne; works from 1569. *G.*

Caurroy, François Eustache du (1549–1609). In the royal chapel at Paris from 1569, becoming choirmaster and in 1598 designated 'surintendant'; works include a Requiem used for all kings till the 18th century. *G.*

Certon, Pierre (d. 1572). From 1532 in the royal chapel at Paris (choirmaster from 1542); fine works from 1540. *G.*

Clavijo del Castillo, Bernardo (d. 1626) [Spanish]. About 1588 court-organist at Naples, in 1594–1602 professor at Salamanca, then assistant-choirmaster at Madrid; motets in 1588.

Colin, Pierre Gilbert. In 1532–36 in the royal chapel at Paris, later choirmaster at Autun; works in 1541–67.

Cotes, Ambrosio de (d. 1603) [Spanish]. Court-composer at Granada, from 1596 at Valencia and from 1600 at Seville.

Divitis, Antonius [Antoine le Riche]. From 1505 in the royal chapel at Brussels, later in that at Paris; works from 1514. *G.*

Duchemin, Nicolas. Parisian printer in 1549–71, using types by Le Bé.

Dutertre, Étienne. Chansons, 1543–55.

Encina, Juan del (1469–1537). Spanish poet-musician, the founder of Spanish drama, one of the earliest to write Christmas and Passion plays and author of about 70 part-songs in the *Cancionero Musical* (c. 1500). See monograph by Mitjana, 1895.

Escobedo, Bartolomeo (d. 1563). Spanish singer in the Papal Chapel in 1536–54; works from about 1540 (See under Dankers.)

Fevin, Antoine de. Fine works from 1514. Perhaps a Spaniard. *Robert de Fevin,* choirmaster to the Duke of Savoy about 1500, may have been his brother. *G.*

Flecha, Matheo (1520–1604). Catalonian Franciscan, choirmaster for Charles V at Prague, returning to Spain in 1589; works from 1554.

Franc, Guillaume le (d. 1570). From 1541 at Geneva and from 1545 choirmaster at Lausanne, where he edited a Psalter (1565). *G.*

Fuenllana, Miguel de. Noted Spanish lutenist (blind) for the Marquis of Tarifa; able fantasias and arrangements, 1554.

Gallus, Johannes [Jean le Cocq]. Court-director at Ferrara in 1534–43; works from 1534. *G.*

Gaucquier [Dunoyer], *Alard du.* In 1564–76 in the imperial chapel at Vienna and about 1589 choirmaster to the Archduke Matthias; works from 1574.

Gervaise, Claude. Violinist in the royal chapel at Paris; chansons and dances from 1550.

Goës, Damião de (1500–72). Portuguese diplomatic agent at many places; works from 1545.

Gorlier, Simon. Printer at Lyons, issuing five collections in 1558–60.

Goudimel, Claude (?1505–72). Huguenot composer at Metz, Besançon and Lyons (killed in the St. Bartholomew massacre); works from 1549, including Psalm-settings. Long supposed to have lived in Italy and to have taught Palestrina (see Gaudio Mell). *G.*

Grandjon, Robert. Type-maker and printer at Lyons, perhaps Briard's predecessor in improved characters, but most active in 1559–82. *G.*

Guerrero, Francisco (1528–99) [Spanish]. From 1550 singer at Seville Cathedral, in 1554 choirmaster at Malaga and from 1555 at Seville; many superior works from 1555. See monograph by Mitjana, 1922. *G.*

Haultin, Pierre (d. 1580). Parisian type-maker, the inventor (1525) of music-type in which notes and staffs were produced together, first used by Attaignant.

Hesdin, Pierre. From about 1522 in the royal chapel at Paris and in 1547–59 in the Papal Chapel; works, 1529–55.

Infantas, Fernando de las. Spanish priest; works from 1570. In 1577 he objected successfully to the edition of service-books as then projected under Gregory XIII.

Jambe de Fer, Philibert (d. 1572). Author of one of the first text-books in singing, flute- and violin-playing, etc. (1556) and of a Huguenot Psalter (1561). He fell in the St. Bartholomew massacre.

Jannequin, Clément. Life unknown (possibly the same as some other Clement). Founder of a new descriptive style in chanson-writing; about 200 secular works from 1529, besides settings from Proverbs and the Psalms (1558–59). *G.*

Layolle, François. In service to Cardinal Farnese at Florence and music-teacher to Benvenuto Cellini; works, 1532–60. Probably from Lyons. *G.*

Le Bé [Le Bec], *Guillaume.* Parisian type-maker, from 1540 using forms like those of Haultin, in 1555 also reverting for a time to the two-impression style. His characters were used by Ballard for full two centuries.

Le Heurteur, Guillaume. Canon at Tours; works, 1530–43. *G.*

Le Roy, Adrien (d. 1599?). Brother-in-law of Ballard and from 1552 his partner; also from 1551 composer and editor of chansons, lute-pieces and a lute-method (1557). *G.*

L'Héritier, Jean. About 1520 choirmaster in Rome; refined works, 1519–55. *G.*

Lobo, Alonso (b. 1555?) [Spanish]. From 1593 choirmaster at Toledo and in 1604-10 second choirmaster at Seville; works, 1598–1602.

Lobo [Lopez], *Duarte* (1540-1643) [Portuguese]. From about 1580 at the chapel of the Hospital S. José in Lisbon and from 1594 choirmaster at the Cathedral and also rector at the Seminario; works from 1602.

Lusitano, Vicente. Portuguese theorist, in 1551 winning a noted dispute with Vicentino at Rome (see under Dankers); text-book, 1553.

Maillard, Jean. Works from 1557. *G.*

Manchicourt, Pierre de. From 1539 choirmaster at Tournai and from about 1555 canon at Arras; works from 1539. *G.*

Mauduit, Jacques (1557–1627). Noted Parisian lutenist, associated with Ronsard and Baïf, writing a Requiem for the former and chansons by the latter. In 1581 he took a prize at Evreux. *G.*

Milan, Luis. Able Spanish lutenist at the Valencia court; works 1535-61.

Modernus, Jacobus. Choirmaster at Lyons and in 1532–67 also important printer.

Morales, Cristobal [Cristofero] (?1500–53). Eminent Spanish composer, in 1526–30 choirmaster at Avila, in 1535–40 in the Papal Chapel, in 1544–45 probably choirmaster at Toledo and from 1551 at Malaga; works from 1539. See monograph by Mitjana, 1920. *G.*

Mouton, Jean (?1475–1522). Pupil of Després and teacher of Willaert, long in the royal chapel at Paris, finally canon at Thérouanne and St. Quentin; many fine works from 1508. *G.*

Narbaez, Luis de. Spanish lutenist; fantasias and arrangements, 1538.

Ortiz, Diego [Spanish]. About 1553 viceregal choirmaster at Naples to the Duke of Alva; works, 1547–65 and a treatise on instrumental music (1553). *G.*

Peñalosa, Francisco (?1470–1535?) [Spanish]. Long royal choirmaster at Madrid and from 1516 in the Papal Chapel.

Perez, Juan Ginez (1548–1612) [Spanish]. Choirmaster at Orihuela, in 1581–95 at Valencia and then again probably at Orihuela. *G.*

Phinot, Dominicus. Probably of Lyons; works from 1547. *G.*

Piéton, Loyset. Works, 1531–45.

Ronsard, Pierre de (1524–85). Poet-musician in Paris, like Baïf eager for a fresh development of French song. From about 1552 his verses were extensively set by many composers. See monograph by Tiersot, 1993 (in *I. M. G. Sammelbde.*).

Salinas, Francisco (1513–90). Spanish theorist (blind), for a time viceregal organist at Naples, later professor at Salamanca; important treatise (1577) after Zarlino.

Sermisy, Claude de (?1490–1562). All his life in the royal chapel at Paris, from 1532 second and from 1547 first choirmaster (in 1515 visiting Italy and in 1520 England); many works from 1529, especially chansons. *G.*

Titelouze, Jean (1563–1633). From 1585 organist at Rouen (after 1588 at the Cathedral) and canon from 1610; the founder of French organ-playing; works from 1623 (complete edition by Guilmant). See monograph by Von Werra, 1910 (in *Kirchenmusikal. Jahrbuch*).

Victoria [Vittoria], *Tomas Luiz de* (?1540–1613?). Eminent Spanish composer, educated at Rome, becoming in 1573 choirmaster at the German College and in 1575 at S. Apollinare, but in 1589–1602 Rogier's assistant at Madrid; many noble works from 1576 (complete edition by Pedrell, 1902–13). See memoir by Collet, 1913. *G.*

Vila, Pedro Alberto (1517–82) and his nephew *Luis Ferrán.* Spanish church-musicians, the one choirmaster at Barcelona Cathedral, followed by the other.

Wollick, Nicolas. Teacher at Metz; text-books, 1501, '09.

(*c*) ITALIAN

Afranio. Canon at Ferrara about 1525; often called the inventor of the bassoon (from the notice of his 'phagotum' by Albanesi in 1539). *G.*

Agostini, Lodovico (1534–90). Ducal chaplain and choirmaster at Ferrara; works from 1567. *G.*

Alcarotti, Giovanni Francesco. Organist at Como; madrigals in 1567–69.

Alessandro Romano. See Merlo.

Amati, Andrea (?1530–1611). First of a line of famous viol- and violin-makers at Cremona, perhaps pupil of Da Salò, associated with his brother *Niccolò* and followed by his sons *Antonio* (1555–1638) and *Geronimo* (1556–1630). See 17th C. *G.*

Anerio, Felice (1560–1614) and *Giovanni Francesco* (?1567–1620?), brothers. The former in 1575–79 singer in the Papal Chapel and in 1594–1601 Palestrina's successor as composer there; works from 1585. The latter also early in the Papal Chapel and finally maestro at S. Maria di Monti; works from 1599, some important in the early history of the oratorio. *G.*

Animuccia, Giovanni (?1500–71) and *Paolo* (d. 1563) brothers. The former Palestrina's successor as maestro at St. Peter's in 1555–71 and a collaborator with Neri in introducing the *laudi spirituali* in 1563–70; works from 1547. The latter maestro at the Lateran in 1550–62; works from c. 1560. *G.*

Annibale, Il Padovano (1527–75). From 1552 second organist at St. Mark's, Venice, and from 1566 at the grand-ducal court at Gratz (Styria); works from 1556. *G.*

Antegnati, Costanzo (1557–1620?). Most noted of a family of organ-makers in Brescia, long organist at Milan Cathedral; works from 1571. *G.*

Aron, Pietro (?1490–1545). Florentine monk and theorist, from 1536 at Bergamo, Padua and Venice; works from 1516. Memoir by Catelani, 1851. *G.*

Artusi, Giovanni Maria (?1545–1613). From 1562 canon at Bologna; a strongly conservative theorist (treatises from 1581). See Vogel in *Vierteljahrschr.* iii, and Gaspari's *Atti e Memorie*, 1876. *G.*

Asola, Giovanni Matteo (?1560–1609). From 1578 maestro at Treviso and from 1581 at Vicenza; many works from 1584. One of the first to use the figured bass. *G.*

Baccusi, Ippolito (d. 1609). From 1572 maestro at S. Eufemia, Verona, from 1584 at Mantua and from 1592 at Verona Cathedral; works from 1570. A pioneer in using instruments in unison with the voices. *G.*

Balbi, Ludovico (d. 1604). From 1578 maestro at the Frari in Venice, in 1585–91 at S. Antonio, Padua, and then again at Venice; works from 1570. *G.*

Baltarazini. Piedmontese violist, from about 1560 in court-service at Paris, introducing Italian dances and collaborating on the *Ballet de la Royne* (1582). *G.*

Bardi, Giovanni, Conte del Vernio (1534–1612). Cultivated art-patron at Florence, at whose house gathered the 'dilettanti' engaged in applying 'monodies' to dramatic purposes. The circle included Caccini, Corsi, Galilei, Peri, Rinuccini, Strozzi and others. *G.*

Bassani, Giovanni. In 1585–1615 variously employed at St. Mark's, Venice; notable instrumental works from 1585.

Bellanda, Ludovico. An early experimenter with the monodic style, probably at Venice; works (mostly secular) from 1593.

Bellasio, Paolo. Madrigalist at Rome in 1578–92 and member of the Verona Accademia.

Bell' Haver [Bell' Avere], *Vincenzo* (?1530–88?). Venetian madrigalist, in 1586–88 second organist at St. Mark's; works from before 1575. *G.*

Belli, Girolamo (b. 1552). Court-singer at Mantua and after 1582 at Rome; madrigals and other works, 1583–1617. *G.*

Belli, Giulio (b. 1560?). From 1582 maestro at various places, including the Frari, Venice, S. Antonio, Padua, etc.; many works (mostly secular) in 1584–1621. *G.*

Bertoldo, Sper' in Dio (?1530–90?). Organist at Padua Cathedral; madrigals and organ-pieces, 1561–91.

Bona, Valerio (b. 1560?). Maestro at Vercelli, Mondovi, Milan, etc.; works from 1591 and books on theory, 1595–96.

Bottrigari, Ercole (1531–1612). Wealthy and cultivated Bolognese writer on theoretical questions in 1593–1609.

Caccini, Giulio (?1546–1618). Roman singer and composer, from 1564 in Florence and a leader in the circle of Bardi and Corsi. In 1605 he visited Paris with his daughter. A pioneer in artistic solo-writing, not only in his *Euridice*, 1600, but in *Nuove Musiche*, 1601, etc. See *Rivista Musicale*, 1896, A. Ehrichs' memoir (1908) and various histories. *G.*

Caimo, Joseffo. In 1580–88 organist at Milan Cathedral; secular works from 1564.

Canali, Floriano. In 1581–1603 organist at Brescia; works from 1575. *G.*

Caroso, Fabritio. Author of a valuable treatise on dancing, with dance-tunes (1581). *G.*

Cavaccio, Giovanni (1556–1626). From 1581 maestro at S. Maria Maggiore, Bergamo; works from 1583. *G* (both Caraccio and Cavaccio!).

Cavalieri, Emilio de' (?1550–1602). Roman noble, long in court-service at Florence and associated with Bardi and his circle. One of the first to use the figured bass and composer of the *Rappresentazione di Anima e di Corpo*, 1600 (Rome), 'the first oratorio'. See works by Gandolfi, 1893, Aleleona, 1905 (in *Nuova Musica*), Guidiccioni-Nicastro, 1911, etc. *G.*

Cavazzoni, Girolamo. Organist at Urbino (?), important as the first to publish organ-canzone (1543).

Cerone, Pietro (1566–1613?). Bergamese singer, from 1592 in Spanish court-service at Madrid and from 1608 at Naples; treatises, 1609–13. *G.*

Cerreto, Scipione (1551–1632?). Neapolitan theorist; books from 1601.

Colombani. Orazio. Church-musician at Vercelli, Milan, Venice, Padua (S. Antonio) and Urbino; works from 1579. *G.*

Contino, Giovanni (d. 1565?). Maestro at Brescia and the Mantuan court; works, 1560–61. Teacher of Marenzio and predecessor of Jachet de Wert.

Conversi, Girolamo. Madrigals and canzone from 1572. *G.*

Corsi, Jacopo (?1560–1604). Florentine noble, with Bardi interested in the new monodic style. Peri's *Dafne* and *Euridice* (1597, 1600) were given at his house. *G.*

Corteccia, Francesco Bernardo di (d. 1571). From 1531 organist at S. Lorenzo, Florence, and from 1539 court-director; works from 1544. *G.*

Cortellini, Camillo. Bolognese violinist and church-musician; works, 1583–1626. *G.*

Crivelli, Arcangelo (1546–1617). Bergamese singer, from 1578 in the Papal Choir; works from 1582.

Croce, Giovanni dalla (?1557–1609). A lifelong member of the choir at St. Mark's, Venice; many and varied works from 1588. *G.*

Dentice, Scipione (1560–1633). Neapolitan madrigalist; works from 1591.

Diruta, Girolamo (b. 1560?). Noted organist, from 1597 at Chioggia and from 1609 at Gubbio; author of *Il Transilvano*, 1593–1609, the earliest treatise on organ-playing. *G.*

Donati, Baldassare (d. 1603). All his life in the choir of St. Mark's, Venice, being in 1562–65 head of the 'cappella piccola' and after 1590 choirmaster; fine madrigals from 1548, motets from 1599, etc. *G.*

Doni, Antonio Francesco (1519–74). Florentine friar; author of a *Dialogus Musices*, 1534, and a useful catalogue of his library (1550–51).

Dorati, Nicola (?1513–93). From 1557 town-director at Lucca; madrigals from 1549.

Dragoni, Giovanni Andrea (?1540–98). From 1576 maestro at the Lateran, Rome; madrigals from 1571 and motets, 1600.

Dueto, Antonio. Maestro at Genoa; works, 1583–94.

Effrem, Muzio (b. 1555?). From about 1590 in service of Prince Gesualdo of Venosa at Naples, then at Mantua, Florence and Naples again; works from 1574 and edition of Gesualdo's madrigals in 1626, besides collaborating with Monteverdi and others on *Maddalena*, 1617.

Ferrabosco, Domenico Maria (1513–74). Bolognese church-musician, from about 1535 at S. Petronio there; from 1546 at St. Peter's or the Papal Chapel in Rome. His son *Alfonso* (1543–88) early went to England, being attached to the court in 1562–78, as were his sons (see 17th C.). The father's madrigals date from 1542 and the son's from 1583. *G.*

Ferretti, Giovanni. Venetian composer, from 1575 maestro at Ancona; many canzone from 1573.

Festa, Costanzo (?1490–1545). From 1517 in the Papal Choir; one of the earlier writers of ingenious motets and madrigals in the best 16th-century manner; works from 1519. His Te Deum has been regularly sung at the election of a new Pope. *G.*

Fogliano, Giacomo (1473–1548) and *Ludovico* (d. 1539). Modenese musicians, probably brothers, the former long organist at S. Francesco, Modena (works from 1507), the latter from 1513 singer at St. Peter's, Rome, in 1529 issuing a treatise following Odington and Ramis in emphasizing tone-relations by thirds as well as fifths.

Francesco da Milano. Milanese lutenist, in court-service at Mantua from about 1510 and at Florence from about 1530; works from 1536.

Gabrieli, Andrea (?1510–86). Noted Venetian organist, pupil of Willaert, from 1536 in the choir of St. Mark's, from 1566 second organist and teacher of his nephew (see below), Hasler and Sweelinck; works from 1554. *G.*

Gabrieli, Giovanni (1557–1612), nephew of the above. In 1575–79 apparently at Munich and from 1586 Merulo's successor as first organist at St. Mark's, Venice, where he developed polychoric writing on a grand scale, as well as the union of voices with instruments; works from 1587. *G.*

Gabussi, Giulio Cesare. From about 1580 maestro in Rome and in 1582–1611 at Milan Cathedral; works from 1580. *G.*

Galilei, Vincenzo (?1533–91), father of the noted astronomer. Prominent member of Bardi's circle at Florence and said to have been the first to make a dramatic monody (story of Ugolino); author of *Il Fronimo*, 1568–69 (on lute-music). *G.*

Ganassi, Silvestro. Author of works on playing the direct flute (1535) and the viol and bass-viol (1542–43).

Gardano, Antonio. An important Venetian music-printer from 1537, succeeded in 1571 by his sons *Angelo* and *Alessandro*, the firm using his name till 1650. *G.*

Gasparo da Salò (?1542–1609). Famous maker of viols and some violins at Brescia. The family name was Bertalotti. See works by Livi, 1891, Hill, 1896, and Berenzi, 1906. *G* (Salò).

Gastoldi, Giovanni Giacomo (?1556–1622). In 1582–1609 maestro at S. Barbara, Mantua; many works from 1581. *G.*

Gaudio Mell. Said to have started a school in Rome where Palestrina studied, later to have been court-director in Portugal and from 1580 to have lived in Rome again. Often confused with Goudimel.

Gesualdo, Carlo (?1560–1614), Prince of Venosa. Prominent Neapolitan noble, pupil of Nenna; many madrigals from 1594. See works by Arienzo, 1892, and Keiner, 1914. *G* (Venosa).

Ghibellini, Eliseo. Church-musician at Naples, Messina and Ancona; works from 1546.

Giovanelli, Ruggiero (?1560–1625). Able Roman church-musician, from 1585 maestro at S. Luigi and in 1594–99 at St. Peter's, then entering the Papal Chapel; works from 1585. *G.*

Graziani, Tommaso. From 1587 maestro at various churches, mostly in Milan; works from 1587.

Guami, Joseffo (?1540–1611) and *Francesco* (?1544–1601), brothers. The elder was court-organist at Munich in 1568–79, second organist at St. Mark's, Venice, in 1588–91 and then at S. Martino, Lucca. The younger was also active at the same places. Works from 1565 and '69 respectively.

Guidetti, Giovanni (1530–92). Pupil of Palestrina and his helper in editing service-books in 1582–88. *G.*

Ingegneri, Marco Antonio (?1545–92). From 1576 maestro at Cremona; important works from 1573. Teacher of Monteverdi. *G.*

Jachet de Mantua. Noted musician in various posts at Mantua; works from 1532. Often confused with Berchem. *G.*

Leoni, Leone. Maestro at Vicenza Cathedral; works from 1588. *G.*

Luzzaschi, Luzzasco (d. 1607). Court-organist at Ferrara; works from 1576. See Kinkeldey in *I. M. G. Sammelbde.* 1908. *G.*

Malvezzi, Cristofano (1547–97). From 1571 court-director at Florence; works from 1577, including interesting *Intermedi* for the marriage of Grand-duke Ferdinand (1589). Teacher of Peri. *G.*

Marenzio, Luca (?1550–99). For a short time court-director in Poland, but mainly associated with noble patrons in Rome; fine madrigals from 1580. *G.*

Maschera, Florentio. Organist at Brescia, one of the pioneers in purely instrumental canzone; works from 1584.

Massaini, Tiburtio. Maestro from 1587 at Salò, Prague, Salzburg, Cremona, Piacenza and Lodi in turn; works from 1569.

Merlo, Alessandro [also called Romano]. Roman singer and violist; works from 1554. *G* (Alessandro).

Merulo [Merlotti], *Claudio* (1533–1604). From 1557 second and from '66 first organist at St. Mark's, Venice, after 1586 court-organist at Parma; important works from 1561, including early examples of independent organ-writing. *G.*

Monteverdi, Claudio (1567–1643). Famous Cremonese violist and composer, pupil of Ingegneri, but largely self-directed, especially in secular works from 1583. From 1590 he was in court-service at Mantua and from 1613 maestro at St. Mark's, Venice. From 1607 the foremost exponent of the new operatic development, not only unfolding the possibilities of the monodic vocal style, but laying foundations for the later orchestral style. His epochmaking influence belongs wholly to the 17th century. *G.*

Mortaro, Antonio. A Franciscan, mostly associated with Brescia; works from 1590.

Nanino, Giovanni Maria (?1545–1607) and *Giovanni Bernardino* (?1550–1623?), brothers. Eminent Roman composers, the elder a pupil of Palestrina and in 1571 his successor at S. Maria Maggiore, in 1575–77 at S. Luigi and then in the Papal Chapel, becoming maestro in 1604, and the younger maestro at several churches. The former started a school to promulgate the Palestrina style (numerous strong pupils). Works from about 1570 and '88 respectively. *G.*

Nenna, Pomponio. Neapolitan madrigalist; works from 1582. *G.*

Neri, Filippo (1515–95). Florentine priest, from about 1533 in Rome, where from 1551 he conducted special services in the oratory of S. Girolamo and of S. Maria in Vallicella in which *laudi spirituali* came soon to be much used, the place giving the name to the new Brotherhood of the Oratory or Oratorians (1575) and later to the sacred drama or 'oratorio'. See memoirs by Capecelatro, 1884, Bazet, 1902, Bacci, 1903, and Gallucci, 1907, and works on the oratorio. *G* (Oratorio).

Nola, Giovanni Domenico da. Long maestro at S. Annunziata in Naples; works from 1541. *G.*

Orologio, Alessandro, probably two persons of the same name. One was in court-service at Prague, the other at Dresden, both becoming assistant-directors. Works under this name from 1586. *G.*

Palestrina, Giovanni Pierluigi da (1525–94). The most distinguished Italian composer in the *a cappella*

style, from perhaps 1537 a choirboy in Rome, in 1544–51 organist at Palestrina, then trainer at the Cappella Julia in St. Peter's, in 1555 in the Papal Chapel for a short time and then maestro at the Lateran and from 1561 at S. Maria Maggiore, returning in 1571 to St. Peter's. Extensive sacred and secular works from 1554 that still arouse high admiration. Memoirs by Baini, 1828, Winterfeld, 1832, Bäumker, 1877, Haberl, 1892–94, P. Wagner, 1890–92, Gallotti and Nasoni, G. Félix, Cametti, all 1895, Brenet, 1905, Casimiri, 1918, Z. K. Pyne, 1922, etc. *G.*

Pallavicino, Benedetto. Cremonese singer, from 1582 in court-service at Mantua, becoming director in 1596; works from 1579 (some for 12 or 16 voices). *G.*

Peri, Jacopo (1561–1633). In high favor at the Florentine court and active in the Bardi circle; many works from 1597 (*Dafne*) in the new monodic style, including a setting of *Euridice*, 1600, that were the beginning of the opera. See Corazzini, 1895 (in *Atti* of the Florence Academy), Solerti's *Origini* and *Albori*, 1903–05, Sonneck, 1913 (in *I. M. G. Sammelbde.*), etc. *G.*

Petrucci, Ottaviano dei (1466–1539). Famous music-printer at Venice in 1501–11 and at Fossombrone (his birthplace) in 1513–23, bringing the new process of typography to successful commercial application and issuing many invaluable collections, both sacred and secular. See monographs by A. Schmid, 1845, Vernarecci, 1882, and Weckerlin, 1885. *G.*

Piccinini, Alessandro. Bolognese lutenist at the courts of Modena and Ferrara, said to have invented the large bass-lute or theorbo in 1594.

Pinello de Gerardis, Giovanni Battista (1544–87). Genoese composer, from 1571 maestro at Vicenza, then in court-service at Prague and in 1580–86 Scandelli's successor at Dresden; works from 1571. *G.*

Porta, Costanzo (?1530–1601). Famous Cremonese composer in the best *a cappella* style, pupil of Willaert, from 1552 maestro at Osimo, from 1565 at S. Antonio, Padua, in 1567–75 at Ravenna, then at Loreto and from 1595 again at Padua; works from 1555. At Ravenna he taught several fine pupils. *G.*

Primavera, Giovanni Leonardo. From 1573 court-director at Milan; works from 1565.

Riccio, Antonio Teodoro (?1540–1603?). From 1567 maestro at Brescia (his birthplace) and from 1574 in service to Duke Georg Friedrich at Ansbach or Königsberg; works from 1567. *G.*

Rinuccini, Ottavio (1562–1621). Florentine poet and librettist for the plays set by the Bardi circle. See works by Meda, 1894, Raccamadoro-Romelli, 1900, Civita, 1900, and reprint of texts in Solerti's *Albori*, 1905. *G* (under Opera).

Ripa, Alberto de (d. 1551). Famous Mantuan lutenist, from 1529 in court-service at Paris; works published in 1553–58.

Rodio, Rocco. Calabrian madrigalist (from 1570) and author of a treatise on counterpoint (1600?).

Roselli, Francesco. In 1548–50 maestro at St. Peter's, Rome, and cantor in the Cappella Julia; works from 1562.

Rosetti, Stefano. From 1565 active at Florence and in 1579–80 court-organist at Munich; works from 1560.

Rossi, Salomone. Jewish composer, in 1587–1628 in court-service at Mantua; works from 1589. *G.*

Rota, Andrea (?1553–97). From 1583 maestro at S. Petronio, Bologna; works from 1579. *G.*

Ruffo, Vincenzo. From 1554 maestro at Verona, from 1563 at Milan, from 1574 at Pistoia and after 1580 again at Milan; works from 1542. See monographs by Torri, 1896 (in *Rivista Musicale*) and Chiappelli, 1899. *G.*

Sabino, Ippolito. South Italian composer of works in 1570–90 (at Venice).

Salò. See Gasparo.

Scaletta, Orazio (d. 1630). Cremonese church-musician at Salò, Cremona, Bergamo and Padua (S. Antonio), with works from 1590 and a small theoretical handbook (1598, many editions).

Scandello, Antonio (1517–80). Brescian trumpeter, from 1553 in the court-band at Dresden and after 1568 director; works from 1566. See monographs by Fürstenau, 1864, and Kade, 1914 (in *I. M. G. Sammelbde.*). *G.*

Scotto family. Noted music-printers at Venice from 1480, including especially *Girolamo* (at work in 1539–73). See histories by Riemann, 1896, and Molitor, 1904 (both on music-printing).

Spontone, Bartolommeo. Maestro at Verona Cathedral; works from 1558 (mostly madrigals). *G.*

Stabile, Annibale. Pupil of Palestrina, from 1575 maestro at the Lateran, from 1576 at S. Apollinare and from 1592 at S. Maria Maggiore; works from 1572.

Stivori, Francesco. Pupil of Merulo, from 1575 organist at Montagnana and after 1602 organist to the Archduke Ferdinand of Austria; works from 1579.

Striggio, Alessandro (?1535–87). Able lutenist and organist at the Florentine court and from 1574 at that of Mantua; works from 1560, including early *intermedi* (from 1566). *G.*

Strozzi, Pietro. One of Bardi's circle at Florence, joining Striggio, Caccini and Merulo in music for a court marriage in 1579 and setting Rinuccini's *Mascarata* in 1595.

Suriano (Soriano), *Francesco* (1549–1620). Important Roman composer, pupil of Zoilo, G. M. Nanini and Palestrina, in 1580–87 and '88–95 maestro at S. Luigi, in 1587–88, '95–99 and from 1600 at S. Maria Maggiore and in 1599–1600 at the Lateran; works from 1581. He was engaged with Palestrina in the *Editio Medicæa.* *G* (Soriano).

Tiburtino da Tivoli, Giuliano. Works from 1539 and a collection in 1549. Said to have been a noted player on the large viol.

Torelli, Gasparo. Composer at Lucca of secular pieces from 1593, including a pastorale in madrigal-form (1600).

Trasuntino, Vito. Venetian harpsichord-maker, apparently one of a family of such makers, at work through the century. *G.*

Trombetti, Ascanio. Musician at the Bolognese court; works from 1573. *G.*

Turini, Gregorio (?1560–1600?). Brescian singer and hornist in court-service at Prague; works from 1589.

Vanneo, Stefano (b. 1493). Augustinian monk at Ascoli, author of an able theoretical treatise (1553).

Vecchi, Orazio (?1550–1605). Erratic Modenese priest who wrote the comedy *Amfiparnasso*, 1594 (in madrigal-form), besides other works (from 1566). See studies by Catelani, 1858, and Renier, 1884. *G.*

Vecchi, Orfeo (1540–1604?). From before 1590 maestro at S. Maria della Scala, Milan; works from 1590 (mostly sacred). See study by Haberl, 1907 (in *Kirchenmusikal. Jahrbuch*).

Venturi, Stefano. Venetian madrigalist in 1592–98. *G.*

Viadana, Ludovico [Grossi] *da* (1564–1645). Pupil of Porta, in 1594–1609 and also later maestro at Mantua; many works from 1590. Often called the inventor of the *basso continuo*, really the first to use the term and to apply the principle on a broad scale and for the organ. See works by Parazzi, 1877, Haberl, 1889–97, and M. Schneider, 1918. *G.*

Vicentino, Nicola (1511–72). Vicenzan musician, pupil of Willaert, long in court-service at Ferrara (many years with Cardinal d'Este at Rome); noted for his effort to restore the use of the Greek modes, for his contest with Lusitano (1551) and for the design of an enharmonic organ (about 1561); theoretic work in 1555. His able followers in the use of chromatic harmony were De Rore and Gesualdo. *G.*

Vinci, Pietro (b, 1540). Sicilian maestro at S. Maria Maggiore, Bergamo, in 1571–81; works from 1563.

Viola, Alfonso della (d. 1567?). Court-musician at Ferrara; works from 1539.

Zacconi, Ludovico (1555–1627). Augustinian monk at Venice, from 1585 singer at the court of Gratz and in 1591–95 at that of Munich; author of a highly important treatise on counterpoint and on concerted composition (1592–1622). See studies by Chrysander, 1891 (in *Vierteljahrschr.*), Vatielli, 1905–12, and Kretzschmar, 1910 (Peters *Jahrbuch*). *G.*

Zachariis, Cesare de. Cremonese musician, from about 1585 in court-service at Munich; works from 1590.

Zarlino, Gioseffo (1517–90). Eminent theorist at Venice (born at Chioggia), pupil of Willaert, from 1565 maestro at St. Mark's; author of important treatises from 1558, including a large unpublished work that is lost. Besides being an authority on counterpoint, he was the first to foreshadow equal temperament and harmonic dualism. See works by Ravagnan, 1819, Caffi, 1836, Bellemo, 1884, and Riemann, 1898–1921 (*Gesch. d. Musiktheorie*). *G.*

Zoilo, Annibale. In 1563–70 maestro at S. Luigi in Rome and then singer in the Papal Chapel; works from 1563.

(*d*) GERMAN, AUSTRIAN, ETC.

Agricola, Martin (1486–1556). Important Silesian composer and writer, from 1527 cantor at the Altstädter Schule in Magdeburg; works from 1552 and treatises from 1528 (including an invaluable account of instruments). See Engelke's *Gesch. d. Musik im Dom zu Magdeburg*, 1914. *G.*

Aichinger, Gregor (1564–1628). Bavarian priest and organist, from 1584 in service of Baron Fugger at Augsburg; works from 1590. Memoir and many works in *Denkmäler d. Tonkunst in Bayern*, x. 1. *G.*

Ammerbach, Elias Nikolaus (?1530–97). Saxon organist, from 1560 at the Thomaskirche, Leipzig; works from 1571. See Wustmann, 1910 (in *I. M. G. Sammelbde.*).

Ammon, Blasius (d. 1590). Tyrolese singer, in service of Archduke Ferdinand and from 1590 at Vienna; works from 1582. Monograph by F. C. Huigens, 1914. *G.*

Apiarius, Mathias (d. 1553). South German or Swiss printer, in 1534–37 with Schöffer at Strasburg and then at Bern, where his son followed him (till 1581). Monograph by Thürlings, 1892.

Appenzeller, Benedictus. Swiss-Belgian pupil of Després, composer of a lament over his teacher's death (1542), and other works from 1535. See, however, Barclay Squire in *I. M. G. Sammelbde.* 1913.

Arnold von Bruck (?1480–1545). Probably an Austrian, from 1534 court-director at Vienna; scattered works from 1538. *G* (Bruck).

Bacfarc, Valentin (1507–78) [name properly Greff]. Bohemian lutenist, from about 1530 in service of the king of Hungary, of Cardinal de Tournon at Paris and Rome, from 1549 of the Polish court (at Vilna) and in 1566–68 at Vienna; works from 1552. See monographs by Opienski, 1906–14.

Berg, Adam. Printer and bookseller at Munich in 1567–99, issuing a monumental collection in 1573–98. *G.*

Blahoslav, Johannes (d. 1571). Bishop of the Bohemian Brethren, author of the first Bohemian musical textbook (1558) and a song-book (1561).

Brant, Jobst vom. Bavarian official in Thuringia; works from 1556.

Burgk, Joachim a (?1541–1610) [name properly Moller]. Saxon church-composer at Magdeburg; works from 1568. See Jordan's *Gesch. d. Musik d. Stadt Mühlhausen*, 1905.

Calvisius, Sethus (1556–1615). Thuringian mathematician, from 1582 cantor at Schulpforta and from 1594 at the Thomasschule, Leipzig; works from 1594 and text-books from 1592. Memoirs by Rost, 1805, Benndorf, 1894 (in *Vierteljahrschr.*), and in Wustmann's *Musikgesch. Leipzigs*, 1909. *G.*

Cleve, Johannes de (1529–82). Rhenish singer, in 1564–76 in service of Archduke Karl at Gratz and then at Augsburg; good church-music from 1559.

Cochlæus, Johannes (1479–1552) [name properly Dobnek]. Bavarian priest at Nuremburg, Worms, Mayence, Frankfort and Breslau; author of a small text-book (1507, at first anonymously, several later editions). Teacher of Glarean. Monograph by Spohn, 1898.

Daser, Ludwig (?1525–89). In 1552–59 court-director at Munich (preceding Lassus) and from 1572 at the Stuttgart court; masses and motets, 1578. See Sandberger's *Gesch. d. bayr. Hofkapelle*, 1894.

Dedekind, Euricius (d. 1619) and *Henning* (d. 1628), brothers. Thuringians, the former cantor at the Johanniskirche, Lüneburg, in 1585–92, the latter cantor at Langensalza in 1588–1614; works of both from 1585. *G.*

Deiss, Michael. Probably in court-service at Vienna; works from 1568. *G.*

Demantius, Christoph (1567–1643). In 1597–1604 cantor at Zittau and then at Freiberg (Saxony); works from 1592. One of the early composers of Passions. Memoirs by Kade, 1890 (in *Vierteljahrschr.*), and Moissl, 1906. *G.*

Dietrich, Sixtus (?1490–1548). Bavarian schoolmaster at Constance from 1518; works from 1535. *G.*

Dreszler, Gallus (b. 1533). In 1563–77 cantor at Magdeburg and then at Zerbst; church-music and text-books from 1561.

Ducis, Benedictus (?1480–1544) [name properly Herzog]. South German organist, in 1514–16 at Antwerp, then (till 1518) court-organist in London and finally in Vienna and Ulm; works probably from 1515 (including elegies on Després in 1531 and on Erasmus in 1536). *G.*

Duiffopruycar. See Tieffenbrucker.

Dulichius, Philippus (1562–1631). Saxon cantor at Stettin from 1587; fine works from 1588. *G.*

Eccard, Johannes (1552–1611). Thuringian pupil of Lassus, in 1578–80 employed by the Fuggers at Augsburg and then court-director at Königsberg; important works from 1574. See Winterfeld's *Gesch. heiliger Tonkunst*, 1850–52, and Meyer-Reinach's *Gesch. d. Königsberger Hofkapelle*, 1904 (in *I. M. G. Sammelbde.*). *G.*

Egenolff, Christian (1502–55). Early music-printer at Frankfort, active from 1532.

Elers, Franz (?1500–90) From 1530 cantor at the Johanneum in Hamburg and later also cathedral-choirmaster; *Gesangbuch*, 1588 (the first music-book published in Hamburg).

Faber, Heinrich (d. 1552). In 1538–49 rector of a school in Naumburg; author of two text-books, 1548–50.

Fabricius, Albinus. Motets from 1589, including a book issued at Gratz (Styria). *G.*

Felstin, Sebastian von. Galician church-musician; author of text-books in Gregorian music from 1519.

Figulus, Wolfgang (d. 1588). In 1549–51 cantor at the Thomasschule, Leipzig, and then at the Fürstenschule, Meissen; works from 1553, besides collections and a *Choralbuch*, 1594.

Finck, Hermann (1527–58). Teacher and organist at Wittenberg; works from 1555 and a noted text-book (1556). *G.*

Forster, Georg (?1514–68). Physician at Amberg, Würzburg, Heidelberg and Nuremberg; editor of a large and valuable collection (1539–56). *G.*

Forster, Georg (d. 1587). From 1556 cantor at Zwickau, from 1564 at Annaberg and from 1568 in the court-choir at Dresden, becoming assistant-director in 1581 and finally Pinelli's successor as chief.

Fugger family. A line of wealthy merchants at Augsburg, from 1504 having the title of nobility, who were famous patrons of art and music, maintaining a princely establishment far into the 17th century (one member of the family also in Munich). See under Augsburg in Part III.

Galliculus, Johannes. Saxon musician in Leipzig; text-book in 1520 and works from 1537. *G.*

Gerlach, Dietrich (d. 1575). Nuremberg music-printer from 1566, at first with Neuber; his widow continued the business till 1592.

Gerle, Hans (d. 1570). Maker of viols and lutes at Nuremberg, probably son of Konrad G. (working from 1469); author of a noted book in tablature (1532, 3d ed. 1546), a song-book (1533) and a further lute-book (1552). See article by Tappert in *Mittheil. f. Musikgesch.*, 1886. *G.*

Gesius, Bartolomäus (d. 1613). From 1592 cantor at Frankfort-on-Oder; many works from 1588. Monograph by Blumenthal, 1913 (in *Märkische Blätter*). *G.*

Glareanus, Henricus [Heinrich Loris] (1488–1563). Famous Swiss teacher, in 1515–17 at Basel, then at Paris, from 1522 again at Basel and from 1529 at Freiburg (Baden); author of a small text-book in 1516 and of the noted *Dodechordon*, 1547, treating of both Gregorian and mensural music (with important examples). Memoirs by Schreiber, 1837, Fritzsche, 1890, and Ph. Spitta, 1891 (in *Vierteljahrschr.*). *G.*

Graphäus, Hieronymus (d. 1556). Nuremberg music-printer from 1533.

Grefinger, Johann Wolfgang. Hungarian priest at Vienna; author of a Psalter, 1512, and works from 1515.

Greiter, Matthias (d. 1550). Choirmaster at Strasburg Cathedral; works from 1535 and a text-book (1546). *G.*

Gumpelzhaimer, Adam (1559–1625). Bavarian composer and theorist, from 1581 cantor at the Annakirche, Augsburg; works from 1591 and a *Compendium*, 1591 (many editions), based on Faber. *G.*

Harnisch, Otto Siegfried (d. 1630). From 1588 cantor at Brunswick Cathedral, in 1603–21 at the Pädagogium in Göttingen and then at Celle; works from 1588 and a text-book (1608).

Hasler [Hassler], *Hans Leo von* (1564–1612). Eminent Bavarian organist, pupil of Gabrieli, from 1585 under

the patronage of the Fuggers at Augsburg, from 1601 at the Frauenkirche in Nuremberg and from 1608 court-organist at Dresden; strong and varied works from 1590. See Rud. Schwartz in *Vierteljahrschr.* ix. His brother *Jakob* (1566–1611?) was organist at Augsburg and from 1602 court-organist at Prague. *G.*

Hausmann, Valentin. The name of five musicians in succession, the oldest born in 1484 at Nuremberg and the last active in J. S. Bach's time, the best known being long organist at Gerbstädt (n. Merseburg), with works from 1588. *G.*

Heckel, Wolf. Bavarian lutenist in Strasburg who prepared a lute-book for duets (1556).

Heyden, Sebald (1498–1561). From 1519 cantor at the Spitalschule in Nuremberg and after 1537 rector at the school of the Sebalduskirche; text-books from 1532.

Judenkunig, Hans (d. 1526). Swabian lutenist at Vienna, author of two very early lute-books (1515–23).

Kleber, Leonhard (?1490–1556). South German organist from 1516 at Horb, Esslingen and Pforzheim; book in tablature in 1524. Monograph by Löwenfeld, 1897. *G.*

Knöfel, Johann. In 1575 town-musician at Breslau, from 1576 at Heidelberg, from 1583 in court-service at Breslau and from 1592 organist at Prague; works from 1571.

Köler, David (d. 1565). Composer at Zwickau from 1554. *G.*

Kotter, Hans (?1485–1542?). Alsatian organist at Freiburg (Switz.) in 1504–22 and from 1534 teacher at Bern; organ-works from 1513. Monograph by Merian, 1916.

Kugelmann, Hans (d. 1542). Bavarian trumpeter, from 1519 at the Innsbruck court and later at Königsberg, sacred songs in 1542. See article by Frdr. Spitta, 1909 (in the Riemann *Festschrift*). *G.*

Lange, Hieronymus Gregor (d. 1587). In 1574–84 cantor at Frankfort-on-Oder; works from 1580. *G.*

Lechner, Leonhard (?1550–1606). From about 1570 teacher at Nuremberg and after 1584 court-director at Hechingen; works from 1575. See essay by Koller, 1904 (in *Musikbuch aus Oesterreich*) and Sandberger, 1904 (in *Denkmäler d. Tonkunst in Bayern*). *G.*

Lemlin, Laurentius. From about 1530 court-director at Heidelberg and teacher of several noted pupils; works from 1539. *G.*

Leopolita, Martin (1540–89). From 1560 court-director to the king of Poland, writing several masses.

Lindner, Friedrich (?1540–97). From 1568 in court-service at Munich and later cantor at Nuremberg; works from 1585. *G.*

Lohet, Simon (d. 1611). Town-organist at Nuremberg and in 1571–1601 in court-service at Stuttgart; organ-works published posthumously. *G.*

Lossius, Lucas (1508–82). From 1540 rector of the Johanneum in Lüneberg; text-books and song-book from 1553. Monograph by Görges, 1884. *G.*

Luscinius [Nachtgall], *Ottomar* (1487–1537). Alsatian organist and theologian, pupil of Hofhaimer, in 1517–23 organist at Strasburg; theoretical treatises in 1515–36. *G.*

Luther, Martin (1483–1546). Famous leader in the German Reformation, gifted in music and eager to turn it to service in popular religion. Besides many references in his writings and his liturgical plans of 1524–26 (the foundation of the Lutheran service), with his tractate of 1538 and his poem *Frau Musica*, composer of various chorale-melodies (number disputed) and about 35 hymns or translations. His most famous production is *Ein' feste Burg*, 1529. Among many monographs are those by Rambach, 1813, Winterfeld, 1840, Kade, 1883, Bacon and Allen, 1883, Fr. Spitta, 1905, Rautenstrauch, 1907, Kretzschmar, 1917 (in Peters *Jahrbuch*), K. Anton, 1918, etc. *G.*

Mahu, Stephan. Probably in court-service at Vienna under Ferdinand I; works only in later collections.

Mancinus [Mencken], *Thomas* (1550–1620?). From 1572 cantor at Schwerin, from 1576 at Güstrow, later at Königsberg and finally Wolfenbüttl; works from 1585, including a Passion. *G.*

Meiland, Jacob (1542–77). Till 1574 court-director at Ansbach; works from 1564. Essay by Oppel, 1911. *G.*

Neusiedler, Melchior (1507–90 and *Hans* (?1508–63), brothers. Bavarian lutenists, the elder long at Nuremberg, in 1552–61 at Augsburg and then in Italy, the younger from 1530 at Presburg; works from 1540 (at first in tablature). *G.*

Nucius, Johannes (?1556–1620?). Silesian Cistercian monk at Rauden and Himmelwitz; works from 1591 and text-book, 1613. Monograph by Widmann, 1921. *G.*

Ochsenkuhn, Sebastian (1521–74). Lutenist, from 1558 in court-service at Heidelberg; lute-book, 1558. *G.*

Oeglin, Erhart. The earliest music-printer at Augsburg, active from 1507. *G.*

Ornithoparcus, Andreas. Theorist of wandering life, author of a noted *Micrologus*, 1517 (many editions). *G.*

Osiander, Lucas (1534–1604). Protestant clergyman in Würtemberg, author of the earliest *Choralbuch* with the melody in the treble (1586). He was also an organ-maker. *G.*

Othmayr, Kaspar (1515–53). Bavarian ecclesiastic at Heilbronn and Ansbach; works from 1538. *G.*

Ott, Hans and *Jean.* Nurembergers, the former a noted printer in 1533–50 and the latter a lute-maker. *G.*

Otto, Georg (?1544–1619). From 1588 court-director at Kassel; works from 1588. *G.*

Paminger, Leonhard (1495–1567). Austrian Protestant, long rector of the St. Nikolaus School at Passau; many motets issued posthumously (1573–80). *G.*

Petreius, Johannes (d. 1550). From 1526 music-printer in Nuremberg. *G.*

Praetorius, Christoph (d. 1609). Silesian cantor at the Johanneum in Lüneburg in 1562–82; works from 1560.

Praetorius, Hieronymus (1560–1629). North German, in 1580–82 cantor at Erfurt and then organist at the Jacobikirche in Hamburg (succeeding his father); important works from 1599. *G.*

Puschmann, Adam (1532–1600). Noted Silesian Meistersinger, in 1570–72 cantor at Görlitz; songs from 1556 and works on the Meistersinger, 1574.

Raselius, Andreas (?1563–1602). Bavarian teacher in 1583–84 at Heidelberg, then cantor at Ratisbon and from 1600 court-director at Heidelberg; text-book in 1589 and works from 1594. Monograph by J. Auer, 1892. *G.*

Reimann, Matthieu (1544–97). North German lawyer, imperial councillor under Rudolf II, author of lute-books issued in 1598–1603.

Reiner, Jacob (?1560–1606). Pupil of Lassus, teacher at the Weingarten monastery; works from 1579. *G.*

Rhaw, Georg (1488–1548). Bavarian theorist and printer, in 1519–24 cantor of the Thomasschule in Leipzig and then at Wittenberg, after 1525 as printer; text-book in 1518–20 and collections from 1538. *G.*

Rost, Nikolaus. About 1580 in court-service at Heidelberg; works from 1583.

Sachs, Hans (1494–1576). Famous poet at Nuremberg (by trade a cobbler), becoming the leading spirit among the later Meistersinger. Monographs by Schweitzer, 1889, Drescher, 1891, Genée, 1894, Holzschuher, 1906, Mummenhoff, 1908, and Nutzhorn, 1911, with melodies in Münzer's edition of Puschmann's *Singebuch*, 1906.

Schlick, Arnolt. Blind Bohemian organist and lutenist in court-service at Heidelberg; book on organs and organ-playing in 1511 and a collection in 1512. *G.*

Schmeltzl, Wolfgang (d. 1561?). Bavarian teacher and singer in Vienna from about 1540 and later pastor at Steinfeld; song-book in 1544. See Bienenfeld in *I. M. G. Sammelbde.* 1904. *G.*

Schmid, Bernard (1520–92) and *Bernard* [his son] (b. 1548). Organists at Strasburg, the father in 1560–64 at the Thomaskirche and then at the Cathedral, followed in both by the son; authors of collections in 1577 and 1607.

Schneegass, Cyriakus (1546–97). Saxon pastor, from 1573 at Friedrichroda; text-books in 1590–92.

Schöffer, Peter. Very early music-printer at Mayence (from c. 1510), Worms, Strasburg and Venice (from 1540). See Riemann's *Notenschrift*, 1896, etc.

Schramm, Melchior. Silesian organist, from 1574 at the Sigmaringen court and from 1595 at Offenburg (Baden); works from 1576.

Schröter, Leonhardt (?1540–95). From about 1570 cantor at the Altstädter Schule in Magdeburg; works from 1562 (especially *Hymni Sacri*, 1587). *G.*

Selneccer, Nikolaus (1528–92). Bavarian theologian, from 1557 at Dresden, Jena, Leipzig (1568–70, '74–88), Wolfenbüttel and Hildesheim in turn; author of many hymns and melodies (1587). *G.*

Senfl, Ludwig (?1492–1555?). Eminent Swiss composer, pupil as choirboy of Isaac at Innsbruck and in 1515–19 his successor as court-director, then at Augsburg and from 1526 at Munich (after 1530 as court-director); various notable works from 1525. Luther greatly admired his style, though adapted to Catholic worship. *G.*

Silva, Andreas de. Probably a Bavarian, in 1519–20 in the Papal Chapel and then at the Mantuan court; works in 1514–40. *G.*

Stephan, Clemens. From 1567 at Eger and after 1570 at Nuremberg; works from 1560 (including a Passion).

Susato, Tylman. Noted music-printer at Antwerp from 1543, having previously been one of the town-band (from 1529?), and also a considerable composer. His origin is disputed, probably born at Cologne. *G.*

Tieffenbrucker [Duiffoprugcar], *Kaspar* (1514–71). Bavarian violin-maker, from at least 1553 working in Lyons; no absolutely certain examples are extant, but a few viols are ascribed to him. He seems to have belonged to a family otherwise associated with Italy. *G.*

Tonsor, Michael. Bavarian cantor or organist at Ingolstadt and Oettingen; church-works in 1570–1605.

Virdung, Sebastian. Bavarian priest, from about 1500 at the Heidelberg court; author of the oldest work on instruments as used in the early 16th century (1511). *G.*

Vulpius, Melchior (?1560–1615). From 1596 cantor at Weimar; works from 1602. *G.*

Waissel, Matthias. Prussian lutenist at Frankfort-on-Oder; lute-book in 1573.

Walther, Johann (1496–1570). Famous friend and coadjutor of Luther, from 1525 electoral choirmaster at Torgau (in 1548–54 at Dresden); works from 1524 (the first Protestant hymn-book). See Kade's monograph, 1878, and articles by Holstein, 1884, and Haas, 1922, with many books on Luther and the music of the Reformation. *G.*

Wannenmacher [Vannius], *Johann* (d. 1551). Rhenish cantor at Bern and in 1515–30 at Freiburg (Baden), later in Switzerland again; works from 1536.

Weber, Georg. Cantor at Weissenfels before and after the Thirty Years' War; works from 1568. See Werner's history of the Weissenfels music.

Wenzel von Samter (?1525–72). Polish church-musician; works from 1554.

Zange, Nikolaus. From 1597 court-director at Brunswick, from 1602 at Danzig and from 1612 at Berlin; works from 1597.

(*e*) ENGLISH

Allison, Richard. London teacher, contributing to Day's *Psalter* in 1592 and issuing one of his own in 1599 (having the melody in the treble); part-songs and lute-pieces later. *G.*

Aston, Hugh (d. 1522). Early composer of masses, motets and some virginal-pieces. *G.*

Barley, William. Early London music-printer in 1592–1614. *G.*

Bathe, William (1564–1614). Irish priest and diplomat, from 1591 on the Continent, mostly in Spain; two theoretical handbooks, 1584, 1600, the former the first English work of its kind. *G.*

Bevin, Elway. Welsh organist at Bristol Cathedral in 1589–1637; scattered compositions and a text-book (1631). *G.*

Brade, William (1560–1630). From 1594 in court-service at Copenhagen and Berlin at alternate intervals, in 1609–14 director at Hamburg, then at Gottorp, in 1618–19 at Halle and finally at Berlin again; works issued from 1609. *G.*

Bull, John (1563–1628). Eminent organist, in 1582–85 at Hereford Cathedral, in 1591–1613? at the Chapel Royal, from 1613 at the court in Brussels and from 1617 at Antwerp Cathedral; a fine player and an ingenious composer; works include several anthems and about 150 pieces for organ or virginal. *G.*

Byrd, William (1538–1623). Distinguished organist and composer, from 1563 at Lincoln Cathedral and from 1572 at the Chapel Royal (both in spite of his being a Catholic); from 1575 the holder (with Tallis) of exclusive rights in printing and selling music; many strong works from 1575, including church-music, madrigals and keyboard-pieces. *G.*

Day [Daye], *John* (1522–84). Noted London printer from about 1547; issued settings for the Prayer Book services in 1560 and a *Psalter* in 1562, both in 3- or 4-part harmony. *G.*

Dowland, John (1562–1626). A lutenist who as a youth was in service to Cobham and thus in Paris in 1579–83 and after 1594 again much on the Continent (at Brunswick, Kassel, Venice, Florence, Nuremberg, etc.), in 1598–1606 being court-lutenist at Copenhagen; tunes in 1592 and secular pieces from 1597. *G.*

Este [East], *Thomas* (d. 1609?). Important London printer from 1587, including a *Psalter*, 1592, and many sets of madrigals and canzonets. *G.*

Farmer, John. In 1595–98 cathedral-organist at Dublin and later active in London; hymn-tunes in Este's Psalter, 1592, and madrigals in 1599. *G.*

Farnaby, Giles. In 1592 contributor to Este's *Psalter* and some secular pieces from 1598. *G.*

Farrant, Richard (?1530–80). From about 1547 in the Chapel Royal and from 1564 organist at St. George's, Windsor; several fine anthems. *G.*

Fayrfax, Robert (?1470–1521). From 1498 organist at St. Alban's Abbey; Mus. D. of Cambridge in 1502 and of Oxford in 1511 (the first there); in the Chapel Royal under Henry VIII; various scattered works, sacred and secular. *G.*

Giles, Nathaniel (?1550–1633). From 1581 organist at Worcester Cathedral and from 1585 at St. George's, Windsor, besides being from 1597 choirmaster at the Chapel Royal; Mus.D. of Oxford in 1622; a service and various anthems. *G.*

Holmes, John (d. 1638). Organist of Winchester Cathedral till 1602 and then at Salisbury till 1610; some works from 1601. *G.*

Hunnis, William (d. 1597). Giles' predecessor as choirmaster in the Chapel Royal; various curious settings of religious texts. *G.*

Johnson, Edward. Scattered pieces from 1591 and 3 tunes in Este's *Psalter*, 1592. *G.*

Johnson, Robert. Scottish church-musician; works to both Latin and English texts, including some with secular words. *G.*

Kirbye, Georg (d. 1634). Eminent madrigalist from 1597, besides many tunes for Este's *Psalter*, 1592. *G.*

Marbeck [Merbecke], *John* (1523–85?). From about 1541 organist at St. George's, Windsor; best known as the adapter of the new English service to Gregorian melodies (1550); author of various religious books. *G.*

Morley, Thomas (1557–1603). Pupil of Byrd, in 1591–92 organist at St. Paul's, London, and then (till 1602) singer in the Chapel Royal; from 1598 holder of a license to print song-books and music-paper, having been engaged in editing various collections of canzonets, etc., from 1593; many notable madrigals, ballets etc., besides services and anthems, and a text-book, 1597. *G* (with list of books).

Mundy, John (d. 1630). From about 1585 organist at St. George's, Windsor (with Giles), Mus.D. of Oxford in 1624, secular and sacred works from 1594 (including some descriptive keyboard-pieces). *G.*

Shepherd, John. In 1542–54 organist at Magdalen College, Oxford, and later member of the Chapel Royal; many fine masses and motets. *G.*

Tallis, Thomas (d. 1585). From about 1545 organist of the Chapel Royal (previously at Waltham Abbey); as composer of sundry parts of the new English services (including the Litany) and of many noble motets, anthems and canticles, he is often called 'the father of English cathedral music'. See under Byrd. *G* (with list of works).

Taverner, John. In 1526–30 organist at Christ Church Cathedral, Oxford; numerous sacred works to Latin words, relating him to the best composers of his time. *G* (with list of works).

Tye, Christopher (d. 1572). In 1541–61 organist of Ely Cathedral and in orders from 1560; many able masses, motets, anthems, etc. *G* (with list of works).

Watson, Thomas. Editor of a madrigal-book in 1590. *G.*

Weelkes, Thomas. Organist at Winchester College till 1602 and then at Chichester Cathedral; many anthems, services and some instrumental pieces, besides madrigals, ballets, etc., from 1597. *G* (with list of sacred works).

White, Robert (?1540–74). In 1562–66 organist at Ely Cathedral, then at Chester and finally at Westminster Abbey, London; extremely able motets, anthems, canticles, etc. *G* (with list of works).

Wilbye, John. Commonly counted the best of the English madrigalists; works from 1598. *G.*

SEVENTEENTH CENTURY

(*a*) ITALIAN

Abbatini, Antonio Maria (?1595–1677). Maestro of churches in or near Rome, including the Lateran and S. Maria Maggiore; sacred works from 1627 (some polychoric) and 2 operas, one (1654) being an early comedy. *G.*

Agazzari, Agostino (1578–1640). Sienese, from 1606 maestro at Rome and after 1630 at Siena; works from 1602, including the pastoral *Eumelio*, 1606. Early advocate of figured bass (1608) and author of a tractate on church-music (1638). *G.*

Agostini, Paolo (?1583–1629). Pupil and son-in-law of G. B. Nanini, maestro in Roman churches, finally at St. Peter's; works from 1618. *G.*

Agostini, Pietro Simone (b. 1650). Court-director at Parma; several operas from 1658?, 2 oratorios, cantatas, etc. *G.*

Ala, Giovanni Battista. Organist at the Servitori, Milan; works in 1617–34. *G.*

Albrici, Vincenzo (1631–96). From 1650 in service of Queen Christina of Sweden at Stralsund, then mostly at Dresden in 1654–80 (with terms at Neuburg and London), in 1681–82 organist at the Thomaskirche, Leipzig, and then at Prague; many vocal and instrumental works.

Aldrovandini, Giuseppe Antonio Vincenzo (?1675–1707). Pupil of Perti, prominent at Bologna; 15 operas (from 1696), 6 oratorios, instrumental pieces, etc. *G.*

Allacci, Leone (1586–1669). Of Greek origin, but educated in Rome, becoming teacher of Greek and from 1661 custodian of the Vatican library; author of a *Drammaturgia*, 1666, the first list of early operas. *G.*

Allegri, Domenico. Maestro at S. Maria Maggiore, Rome, in 1610–29; an early writer or works with instruments (from 1617).

Allegri, Gregorio (1582–1652). Pupil of the Naninis, from 1629 singer in the Papal Chapel; works from 1618, including the famous 9-part Miserere sung during Holy Week at Rome. See Cametti, 1915 (in *Rivista Musicale*). *G.*

Amati, Niccolò (1596–1684). The most gifted of the Cremonese family of violin-makers and teacher of Andrea Guarneri and Stradivari. His son *Geronimo* (1649–1740) was not at all his equal. *G.*

Amati, Vincenzo (1629–70). Sicilian maestro at Palermo Cathedral; church-music in 1656 and an opera (1664).

Antonii, Pietro degli (?1645–1720). Prominent maestro at Bologna churches and head of two Accademie; works from 1670, including 3 operas, 3 oratorios, instrumental pieces, etc.

Arresti, Giulio Cesare (?1630–95). From 1685 maestro at S. Petronio, Bologna, and often head of the Filarmonici; works from 1663 and a collection of organ-pieces, besides a theoretical discussion with Cazzati (1659).

Arrigoni, Giovanni Giacomo. Court-organist at Vienna; concerti di camera, 1635, apparently the earliest of their class.

Badia, Carlo Agostino (1672–1728). Venetian court-composer at Vienna from 1696; 27 operas, 21 oratorios, many solo-cantatas, etc.

Bai, Tommaso (?1650–1714). Bolognese singer at St. Peter's, Rome, and finally maestro; scattered church-works, including a noted Miserere, used in rotation with that of Allegri. *G.*

Banchieri, Adriano (?1565–1634). Bolognese organist, pupil of Guami, at Bosco, Imola and Monte Oliveto; founder of the Accademia de' Filomusi (about 1623); numerous works from 1595, including intermedi (from 1598) and hand-books of plain-song and organ-playing (from 1601), the latter the first systematic treatment of figured bass. *G.*

Barbarino, Bartolommeo. Maestro at Pesaro and Padua; works from 1606. See Radiciotti in *I. M. G. Sammelbde.* xiv.

Bartei, Girolamo. From 1607 maestro at Volterra Cathedral; works from that year. *G.*

Bartoli, Erasmo (1606–56). Member of the Oratorians at Naples; scattered sacred works. Memoir by Camillo Franco, 1786 (MS).

Bartolini, Or' in Dio. From 1633 maestro at Udine Cathedral; works, sacred and secular, from 1606.

Bassani, Giovanni Battista (?1657–1716). Paduan violinist, pupil of Castrovillari, from 1677 organist or maestro at Ferrara, but also connected with the Bologna Filarmonici; fine sacred music from 1690, many solo-cantatas (from 1680), 5 operas, 9 oratorios, etc. Memoir by Pasini, 1906 (*in I. M. G. Sammelbde.*). *G.*

Bellazzi, Francesco. Maestro at S. Francesco, Milan; works from 1618.

Belli, Domenico. Early writer in the monodic style, in 1610–13 choir-trainer at S. Lorenzo, Florence; works from 1616.

Belloni, Giuseppe. Church-works from 1603.

Benevoli, Orazio (1605–72). Pupil of Ugolini, from about 1625 maestro at various Roman churches (from 1646 at St. Peter's), but in 1643–45 court-musician at Vienna; many able works, including extraordinary polychoric masses. *G.*

Berardi, Angelo. Church-musician at Viterbo, Spoleto and Trastevere; works from 1663 and theoretical handbooks in 1681–93.

Bernabei, Giuseppe Ercole (?1620–87). Pupil of Benevoli, in 1653–65 organist at S. Luigi in Rome, then maestro at the Lateran, in 1667–72 at S. Luigi, then at St. Peter's and from 1674 court-director at Munich; scattered works from 1669, including 5 operas at Munich. Memoir by Rensis, 1920. His son *Gioseffo Antonio* (?1649–1732) followed him at Munich, writing much church-music and 15 operas. *G.*

Bernardi, Stefano (d. 1638?). In 1615–27 cathedral-maestro at Verona and then at Salzburg; sacred and secular works from 1613, including instrumental pieces. See Spies in *Salzburger Chronik*, 1899.

Bertali, Antonio (1605–69). Veronese court-musician at Vienna, in 1649 becoming director; cantatas from 1631, 4 operas in 1653–61, 3 oratorios and lesser stage-works. Monograph by Laroche, 1919.

Biondi, Giovanni Battista. Minorite from Cesena; many church-works from 1606.

Bona, Giovanni (1609–74). Piedmontese cardinal at Rome; books on psalmody, 1663–71.

Bonini, Severo. Florentine Benedictine, an early cultivator of the monodic style; madrigals, motets, etc., from 1607, including a setting of *Arianna* (1613), with a theoretical tract (MS).

Boniventi, Giuseppe (b. 1660?). Venetian maestro at Padua and later at the court of Baden; 12 operas in 1690–1727.

Bononcini, Giovanni Maria (1640–78). Pupil of Colonna, court-musician and cathedral-choirmaster at Modena; important vocal and instrumental works from 1666, with a text-book in counterpoint in 1673. Father of M. A. and G. B. Bononcini. *G.*

Bontempi [Angelini], *Giovanni Andrea* (1624–1705). Cultivated Perugian, for a time singer at St. Mark's, Venice, from 1647 in court-service at Dresden, associated with Schütz; text-books in 1660–95 and 3 operas (1662–73). Monographs by Rossi-Scotti, 1879. *G.*

Brunelli, Antonio. Pupil of G. M. Nanini, from 1606 maestro at San Miniato, Prato and for the duke of Tuscany; works from 1605 and text-books in 1606–10.

Buonamente, Giovanni Battista. From 1636 choir-master at the Franciscan monastery in Assisi; instrumental works from 1626, being among the earliest examples of violin-sonatas.

Caldara, Antonio (1670–1736). Eminent Venetian composer, pupil of Legrenzi, in youth a singer at St. Mark's and from 1700 'cellist there, then at Vienna, Rome and Madrid and from 1716 assistant of Fux at the Vienna court; works from 1688, including much noble church-music, over 30 oratorios, nearly 75 operas, many pieces for chamber-ensemble, etc. Monographs by F. v. Kraus and Posthorn, 1920. *G.*

Caprioli, Carlo. Roman violinist, called to Paris by Mazarin; an opera in 1654 and an oratorio in 1683.

Caresana, Cristoforo (1655–1730?). Tarentine, from about 1680 court-organist at Naples; sacred works from 1681. *G.*

Carissimi, Giacomo (1605–74). Eminent Roman composer, from 1624 singer or organist at Tivoli and from 1628 maestro at S. Apollinari in Rome; teacher of A. Scarlatti, Kerll, Bernhard and Charpentier; the first strong promoter of the cantata and oratorio and influential in separating the functions of recitative and aria; works from 1643, including much church-music, at least 15 short oratorios, various cantatas, organ-pieces, etc. See articles by Chrysander, 1876 (in *Allgem. Musikal. Zeitung*), Brenet, 1897, Cametti,

1917 (both in *Rivista Musicale*), and histories of the oratorio. *G.*

Casati, Gasparo (d. 1643). Maestro at Novara Cathedral; works from 1641.

Cavalli [Caletti-Bruni], *Pietro Francesco* (1602–76). Son of a choirmaster at Crema, from 1617 singer at St. Mark's in Venice, from 1640 second organist and from 1668 first; next to Monteverdi the earliest strong opera-writer; works from 1639, including over 40 operas. See histories of the opera. *G.*

Cazzati, Maurizio (?1620–77). From 1641 maestro at Mantua, from 1647 at the court at Bozzolo, from 1653 at S. Maria Maggiore, Bergamo, from 1657 at S. Petronio, Bologna, and from 1673 at the Mantuan court; member of academies in Ferrara and Bologna; many works from 1642, including notable instrumental pieces. *G.*

Cesti, Marc' Antonio (1618–69). With Carissimi and Cavalli, the third leading composer of early opera and oratorio; from 1646 choirmaster in Florence, in 1662–66 singer in the Papal Chapel and then second court-director at Vienna; works from 1649, including about 10 operas and various cantatas. See works on opera-history. *G.*

Ciaja, Azzolino Bernardino della (1671–1755). Sienese organist, from before 1700 settled at Pisa, where in 1733 he gave a 4-manual organ to S. Stefano ai Cavalieri and assisted in its construction; works from 1700. *G.*

Cifra, Antonio (1575–1638). Pupil of G. B. Nanini, from 1609 maestro at the Casa Santa at Loreto (excepting 1622–25 at the Lateran in Rome); numerous sacred and secular works from 1605. *G.*

Clari, Giovanni Carlo Maria (1669–1754). Pupil of Colonna, from 1712 maestro at Pistoia; many works for church-use and noted duets and terzets da camera (1720), besides an opera (1695). *G.*

Cocchi, Claudio. Genoese Minorite, from 1627 maestro at Trieste, Avignon and from 1632 Milan (S. Francesco); works from 1626.

Colombi, Giuseppe (1635–94). All his life in court-service at Modena, from 1678 also maestro at the Cathedral; instrumental works only from 1668.

Colonna, Giovanni Paolo (1627–95). Bolognese (son of a Venetian organ-maker), at first organist at S. Apollinari in Rome, from 1659 maestro at S. Petronio, Bologna, and in 1675 a leading promoter of the Filarmonici there; numerous fine works from 1672, including 3 operas and 11 oratorios; teacher of several noted pupils. *G.*

Corelli, Arcangelo (1653–1713). The first of the great violinists; pupil of Benvenuti, with considerable travel as a youth in Germany, but from 1671 settled in Rome, becoming a protégé of Cardinals Pamfili and Ottoboni and gaining great renown as player and teacher; works from 1683, especially sonatas for solo or trio and concerti grossi, being counted the originator of the latter. See monographs by Piancastelli, 1914, Vatielli, 1916, and Cametti, 1922 (both in *Rivista Musicale*), with histories of violin-music. *G.*

Corsi, Giuseppe. From 1659 maestro at S. Maria Maggiore in Rome, in 1665–68 at the Lateran, in 1668–74 at Loreto, then again at Rome and from 1681 at the Mantuan court; works from 1669, including oratorios and cantatas.

Costantini, Fabio and *Alessandro*, brothers, born at Rome. The former maestro at Orvieto in 1614–16 and after 1618 (at Tivoli in 1616–18), and the latter after 1643 maestro at St. Peter's, Rome; works (somewhat in conjunction) from 1614. *G.*

Cristofori, Bartolommeo di Francesco (1655–1731). The inventor of the pianoforte; in youth a harpsichord-maker at Padua and from about 1690 at Florence in the ducal service, becoming custodian of the court-instruments in 1716; his first instrument with hammers described by Maffei in 1711, the earliest extant specimen dating from 1720 (at the Metro. Museum, New York). Monographs by Puliti, 1874, and Casaglia, 1876, and see histories of the piano. *G.*

Crivelli, Giovanni Battista (d. 1682). Modenese, at first organist at Reggio, then in Rome (in 1609 teaching the young Ferd. Lassus and in some way agent there for the Munich court) and later maestro at Ferrara, in 1629–34 court-director at Munich, followed by terms at Milan, Modena and Bergamo (S. Maria Maggiore); works from 1619.

Diruta, Agostino. Augustinian from Perugia, probably nephew and pupil of Girolamo Diruta (16th C.), from 1622 maestro at Asola, in 1630–46 at Rome and then at Perugia; works from 1617. *G.*

Donati, Ignazio. From 1612 cathedral-maestro at Urbino, Ferrara, Casalmaggiore, Novara, Lodi and Milan (1631–38) in succession, probably also at Pesaro earlier; works from 1612. *G.*

Doni, Giovanni Battista (1594–1647). Cultivated Florentine lawyer, in 1621–22 secretary to Cardinal Corsini at Paris, later to Cardinal Barberini at Rome, Paris, Madrid and Rome again, and after 1640 professor at Florence University; author of treatises on Greek music from 1635 and unpublished essays, including notes on the new monodic style. For his patron he made a double lyre or 'amphichord' (description edited in 1763 by Gori and Passeri). Memoirs by Bandini, 1755, essay on the lyre by Vatielli, 1908, and selections from writings by Solerti, 1903 (in his *Origini*). *G.*

Draghi, Antonio (1635–1700). Prolific composer of operas and oratorios, from 1658 in varied court-service at Vienna; works from 1661, including about 175 operas and stage-pieces, over 40 oratorios or cantatas and some church-music. Memoir by Neuhaus, 1913 (in Adler's *Studien*). *Giovanni Battista Draghi*, active in London from 1667 as harpsichordist and playwright, may have been his brother. *G.*

Erba, Dionigi. Milanese nobleman, from 1692 maestro at S. Francesco; works from 1695, including part of an opera and a Magnificat whence Handel is supposed to have borrowed in his *Israel* (1739). *G.*

Fabri, Stefano. Name of two Roman musicians, the earlier maestro at St. Peter's in 1599–1601, till 1607 at the Lateran, and the later (1643–58) maestro at S. Luigi, St. Peter's and S. Maria Maggiore for short terms; church-works from 1604 and 1642 respectively.

Falconieri, Andrea (b. 1600?). Neapolitan, from 1621 apparently in Spain and France and from 1650 choirmaster at Naples; villanelle, madrigals and clever instrumental pieces from 1616.

Farina, Carlo. Early Mantuan violinist, from 1625 in the Dresden court-band and later for a time at Danzig; dances in 1626–28.

Fedeli, Ruggiero (d. 1722). From 1687 at the Dresden court, in 1691–1705 at that in Berlin and after 1705 court-director at Kassel; cantatas, some church-music and an opera (1703).

Ferrari, Benedetto (1597–1681). Poet and theorbist from Reggio, early active at Venice, in 1645–51 at Modena, then at Vienna and Ratisbon, in 1653–62 and from '74 court-director at Modena; wrote texts for many early operas (including the one first publicly given in 1637); works from 1633, including an oratorio, fine pieces for instruments and collected poems (1644). One of the first to use the term 'cantata'. *G.*

Ferri, Baldassare (1610–80). Noted Perugian singer, in 1625–55 at the Polish court and then at Vienna. Memoir by Conestabile, 1846. *G.*

Foggia, Francesco (1605–88). Roman composer, pupil of Cifra, G. B. Nanini and Agostini, from about 1630 employed at Bonn, Munich and Vienna, from 1643 maestro at the Lateran in Rome, from 1661 at S. Lorenzo in Damaso and from 1678 at S. Maria Maggiore; works from 1645. *G.*

Fontana, Giovanni Battista (d. 1630). Early Brescian writer for the violin; works from 1608.

Freschi, Giovanni Domenico (1640–90). Vicenzan cathedral-maestro and composer of 13 operas, 2 oratorios and church-music (from 1660).

Frescobaldi, Girolamo (1583–1643). Eminent Ferrarese organist, pupil of Luzzaschi, early in Belgium, but from 1608 settled at St. Peter's in Rome, gaining renown as player and composer; many important works from 1608, chiefly for organ. Monographs by Haberl, 1887 (in *Kirchenmusikal. Jahrbuch*), Cametti, 1908 (in *Rivista Musicale*), and Bennati, 1908 (in *Festschrift* at the tercentenary of his Roman advent), and see histories of organ-music. *G.*

Gabrieli, Domenico (?1640–90). Bolognese 'cellist, from 1680 playing at S. Petronio, Bologna, and finally at Modena; 9 operas from 1683 and various other works. *G.*

Gagliano, Marco [di Zanobi] *di* (?1575–1642). From 1608 maestro at S. Lorenzo in Florence and from 1611 also court-director; works from 1602, including both good *a cappella* writing and notable stage-works in the monodic style (*Dafne*, 1607, with 3 operas and an

oratorio). Monograph by Vogel, 1889 (in *Vierteljahrschr.*), and see works by Goldschmidt, 1901, and Solerti, 1905. His brother *Giovanni Battista* (?1585–1650?) was his assistant at S. Lorenzo from 1613 and from 1634 in court-service, with sacred works from 1622. *G.*

Ghizzolo, Giovanni. Brescian Franciscan, from 1613 court-director at Correggio and Ravenna, in 1622–25 maestro at S. Antonio, Padua, and then at Novara; sacred and secular works from 1608.

Giacobi, Girolamo (1567–1630). From 1604 maestro at S. Petronio in Bologna; church-works from 1601.

Gianettini [Zanettini], *Antonio* (1649–1721). Court-director at Modena; several operas and oratorios from 1681 (some repeated at Hamburg).

Grandi, Alessandro de'. Noted Venetian composer, pupil of G. Gabrieli, from 1610 maestro at Ferrara, in 1617–20 at St. Mark's, Venice, and then at S. Maria Maggiore, Bergamo; many works from 1615. *G.*

Graziani, Bonifacio (1605–64). Church-musician at Rome; many excellent works (mostly published posthumously).

Grillo, Giovanni Battista. In 1620–23 organist at St. Mark's, Venice; works from 1608.

Guarneri family. Famous violin-makers at Cremona, including *Andrea* (?1626–98), his two sons, *Pietro* (b. 1655) and *Giuseppe* (b. 1666), and for his nephews, see Part II. *G.*

Gussago, Cesario. Organist at Brescia; works in 1604–12.

India, Sigismondo d'. Sicilian, chamber-musician to various Savoyard noblemen from 1612; works in 1607–27.

Lambardi, Camillo. In 1588–1631 maestro at S. Annunziata in Naples; works from 1600.

Lambardi, Girolamo. Venetian priest; works from 1586.

Landi, Stefano (?1590–1655?). Maestro at Padua till 1629 and then singer in the Papal Chapel; notable for church-music, the first stage-works at Rome (a pastoral in 1619 and an opera in 1634), cantatas and instrumental pieces.

Lappi, Pietro. Florentine, from 1601 maestro at Brescia; works from 1600.

Legrenzi, Giovanni (?1625–90). Eminent Bergamese organist and composer, at first employed in Bergamo and Ferrara, from 1681 second and from 1685 first maestro at St. Mark's, Venice, besides directing the Ospedale dei Mendicandi; notable for advancing the formal aria in cantata and opera and for organizing the incipient orchestra into effectiveness; works from 1654, including 18 operas, 6 oratorios, many cantatas and instrumental pieces. Essay by Nüszle, 1917. *G.*

Lotti, Antonio (?1667–1740). Distinguished pupil of Legrenzi, all his life active at St. Mark's, Venice, becoming second organist in 1692, first in 1704 and maestro in 1736 (except on leave in 1717–19 at Dresden); many noble works from 1683, including about 25 operas, 4 oratorios and notable church-music; also teacher of many fine pupils. Essay by Spitz, 1918. *G.*

Lully [Lulli], *Jean Baptiste de* (1632–87). Famous Florentine, from 1646 in menial service at Paris, but soon taken into the king's '24 violons', which he reorganized; from 1653 court-composer and after 1672 holder of the opera-monopoly first granted to Perrin and Cambert; the effective founder of the French type of ballet and opera (in the latter ably aided by the librettist Quinault); about 50 stage-works, many pieces for instruments and some church-music. Memoirs by Lajarte, 1878, Radet, 1891, Rolland, 1907 (in *Mercure Musical*), Prunières, 1910, and Laurencie, 1911, with many opera-histories. His three sons also gained distinction. *G.*

Maggini, Giovanni Paolo (1580–1631?). Noted Brescian violin-maker. Memoirs by Huggins, 1892, and Berenzi, 1890–1907. *G.*

Manelli, Francesco (?1595–1670?). Until 1630 singer or maestro at Tivoli Cathedral and then at Bologna or Venice, engrossed in operatic undertakings; works from 1629, including 10 operas (his *Andromeda* given at the opening of the first opera-house in 1637). See Radiciotti's history of music at Tivoli. 1907.

Marazzoli, Marco (d. 1662). Singer in the Papal Chapel, writing 5 operas (two in 1639 and '54 early examples of comedies), 2 oratorios and several cantatas.

Marini, Biagio (1600–55?). Brescian violinist, employed at Venice, Brescia, Parma and from 1623 at the Rhenish palatine court; one of the first virtuos and writers for chamber-ensemble; works from 1617. See Einstein in *I. M. G. Sammelbde.* ix. *G.*

Marini, Carlo Ambrogio. From 1687 violinist at S. Maria Maggiore, Bergamo; works, 1687–96.

Matteis, Nicola. Italian violinist, from 1672 active in London, publishing several books from about 1685. He was followed by his son *Nicholas* (d. 1749?). *G.*

Mazzaferrata, Giovanni Battista. Maestro at the Accademia della Morte in Ferrata; works from 1668, including cantatas and an oratorio.

Mazzocchi, Domenico (?1590–1650?) and *Virgilio* (d. 1646), brothers. The former musician to the Borghese family in Rome, and the latter from 1629 maestro at St. Peter's; works of the first from 1626; the second wrote one of the earliest comic operas (1639). *G.*

Melani family. Notable group of eight brothers at Pistoia, the best known being *Jacopo* (b. 1623) and *Alessandro* (?1630–1703), both important as early writers of comic operas (from 1657). The second was maestro at S. Petronio, Bologna, from 1660, in 1667–69 at Pistoia and then at S. Maria Maggiore and S. Luigi in Rome.

Melli, Domenico Maria. Paduan lawyer, one of the first to apply the monodic style; works, 1602–09.

Merula, Tarquinio. Cremonese organist, from 1623 at S. Maria Maggiore, Bergamo, in 1624–26 at the Polish court, from 1628 at S. Agata in Cremona, from 1639 at Bergamo Cathedral and from 1652 at Cremona Cathedral; member of the Filomusi at Bologna, many sacred and secular works from 1615. *G.*

Micheli, Romano (?1575–1655?). Roman priest, pupil of Suriano, famous for his expertness in canon-writing, from about 1625 maestro at S. Luigi; works from 1615 and a small treatise (1618). *G.*

Michi [Mihi], *Orazio* (?1595–1641). Noted performer on the double harp (58 strings), from 1614 employed by Cardinals Montalto and Moritz at Rome; also one of the early promoters of the aria. See Cametti in *Rivista Musicale*, 1914.

Milleville, Francesco (b. 1565?). Ferrarese, early in service at the Polish and Austrian courts and after 1614 maestro at Volterra and Chioggia; works from 1617.

Monferrato, Natale (d. 1685). All his life at St. Mark's, Venice, from 1647 second and from 1676 first maestro; church-works from 1647.

Natale, Pompeo. Singer at S. Maria Maggiore in Rome, teacher of Pitoni; madrigals from 1656.

Neri, Massimiliano. From 1644 first organist at St. Mark's, Venice, and from 1665 court-organist to the Elector of Cologne; works from 1644.

Pacchioni, Antonio Maria (1654–1738). Modenese composer in the Palestrina style; works from 1678, including 2 oratorios. *G.*

Pace, Pietro. From 1597 organist at Pesaro and from 1613 at Loreto; works from 1597. *G.*

Pacelli, Asprilio (?1570–1623). In 1597–1603 maestro at the German College in Rome and then court-director at the Polish court; works from 1597. *G.*

Pallavicino, Carlo (1630–88). From 1667 at the Dresden court, after 1672 as court-director (but with an interval in 1674–85, spent in Italy); about 20 operas from 1666 and some other works. Memoir by Brunati. His son *Stefano* (1672–1742) became court-poet at Dresden and later at Düsseldorf. *G.*

Pane, Domenico del. From 1654 singer in the Papal Chapel and from 1669 maestro; works from 1675. *G.*

Pasquini, Bernardo (1637–1710). Important organist at S. Maria Maggiore in Rome and chamber-musician to Prince Borghese; teacher of Durante, Gasparini and Muffat; works from 1672, including 10 operas, 8 oratorios, notable cantatas and clavier-sonatas. *G.*

Penna, Lorenzo (1613–93). Maestro in turn at Monferrato, the Carmelite monastery at Mantua and Imola Cathedral; works from 1656 and 3 text-books (from 1672).

Perti, Jacopo Antonio (1661–1756). From 1690 maestro at S. Pietro in Bologna and from 1696 at S. Petronio and prominent in the Filarmonici; many able works from 1680, including about 25 operas, 20 oratorios, many cantatas and church-music. Memoir by Atti, 1844. *G.*

Pesenti, Martino (1600–48?). Blind Venetian, pupil and imitator of Monteverdi; secular music from 1621.

Pisa, Agostino. Roman lawyer, author of the earliest work on conducting (1611).

Pistocchi, Francesco Antonio (1659–1726). Sicilian singer and precocious composer (from 1667), active at Bologna, Ferrara and Parma, in 1696–1701 at Ansbach and Vienna, from about 1705 head of the earliest real singing-school at Bologna; wrote several operas, 3 oratorios, various songs, etc. See Busi's life of Martini, 1891. *G.*

Pitoni, Giuseppe Ottavio (1657–1743). Eminent church-musician at Rome, pupil of Natale and Foggia, from 1677 maestro at S. Marco, besides serving also at S. Apollinare, S. Lorenzo, the Lateran (from 1708) and St. Peter's (from 1719), writing an enormous number of works, many polychoric on a large scale, including a full series of masses, etc., for a year; author also of a text-book and a history of the maestri in Rome in 1500–1700. Memoir by Chiti (unpublished). *G.*

Poglietti, Alessandro (d. 1683). From 1661 court-organist at Vienna; important clavier-works, many imitative or programmic. Memoir by Koczirz, 1916 (in Adler's *Studien*). *G.*

Pollarolo, Carlo Francesco (1653–1722). Brescian pupil of Legrenzi, from 1655 singer at St. Mark's, Venice, from 1690 second organist and from 1692 second maestro; works from 1684, including over 70 operas, 10 oratorios, etc. *G.*

Porta, Francesco della (?1590–1666). Milanese organist; sacred works from 1645. *G.*

Possenti, Pellegrino. Vocal works issued at Venice from 1623.

Provenzale, Francesco. In 1669–1704 head of the Conservatorio dei Turchini in Naples and the real founder of the Neapolitan school of composers, earlier subdirector at the Royal Chapel; 8 operas from 1653, many oratorios, cantatas and motets. See Rolland's opera-history, 1895, and memoir by Goldschmidt, 1906 (in *I. M. G. Sammelbde.*).

Quagliati, Paolo. From about 1608 organist at S. Maria Maggiore in Rome; works from 1588. *G.*

Rognone-Taegio, Giovanni Domenico and *Francesco*, brothers. The elder from about 1600 organist at S. Marco in Milan and from 1619 court-director, and the younger maestro at S. Ambrogio; works from 1598.

Rosa, Salvatore (1615–73). Eminent Neapolitan painter, well-trained in music; author of a sharp satire on church-music (first printed in 1664?), to which Mattheson's *Mithridate*, 1749, was a reply, besides solo-cantatas. Essays by S. Morgan, 1824, and d'Arienzo, 1894 (in *Rivista Musicale*). *G.*

Rossi, Francesco (b. 1645?). Abbate at Bari, writing 6 operas from 1674, an oratorio and some church-music.

Rossi, Michel Angelo. Violinist and organist at Rome, pupil of Frescobaldi, writing organ-pieces and a sacred drama (1637). *G.*

Rossi, Luigi [Aloysius Rubens] (1598–1653). Trained as singer at Naples, from 1646 at Paris on Mazarin's invitation, producing 2 operas; scattered works, including over 100 cantatas. Monographs by Wotquenne, 1909, and Prunières, 1910–13 (in *I. M. G. Sammelbde.* and *Zeitschr.*). *G.*

Rovetta, Giovanni. Pupil of Monteverdi at St. Mark's, Venice, from 1627 second and from 1644 first maestro there; works in 1626–62, including 2 operas.

Ruggeri, Giovanni Martino. Venetian composer of 10 operas and many instrumental pieces from 1690.

Sabbatini, Galeazzo. Court-director at Mirandola; works from 1625 and a small text-book in 1628. *G.*

Sabbatini, Pietro Paolo. Roman church-musician; works in 1628–57, including a Gregorian handbook, 1650. *G.*

Sacrati, Francesco Paolo (d. 1650). Early Venetian opera-composer, from 1649 court-director at Modena; 8 operas from 1639 (notably *La Finta Pazza*, 1641) and madrigals.

Sammartini, Pietro. A court-musician at Florence; sacred works from 1635.

Sances, Giovanni Felice (?1600–79). Roman singer, after 1637 in the court-chapel at Vienna, becoming second choirmaster in 1649 and first in 1669; works from 1633, including early cantatas, 3 operas and 4 oratorios. See *I. M. G. Sammelbde.* xv.

Sartorio. Antonio (?1620–81). Venetian, in 1666–75 court-director at Brunswick-Wolfenbüttel and then second maestro at St. Mark's, Venice; 13 operas from 1661.

Savioni, Mario (b. 1608). From 1642 singer in the Papal Chapel and its director in 1659 and '68; works from 1646, including early cantatas.

Scacchi, Marco. Roman pupil of Fel. Anerio, in 1623–48 court-director at Warsaw; works from 1634, including an opera, an oratorio and pamphlets against Siefert (1643–47).

Scarlatti, Alessandro (1659–1725). Distinguished Sicilian composer, pupil of Provenzale and Carissimi, early director for Queen Christina of Sweden at Rome, in 1684–1702 court-director at Naples, then maestro at S. Maria Maggiore, Rome, but with sojourns at Florence and Venice, and from 1708 again court-director at Naples, though with some residence in Rome; the first great master in the Neapolitan school, highly influential in opera, oratorio and chamber-music; works from 1683, including 115 operas, about 15 oratorios, many cantatas, church-music, instrumental pieces, etc. Teacher of his son Domenico, Logroscino, Durante and Hasse. Memoirs by Dent, 1905, and Van den Borren, 1922. His brother *Francesco* was in 1689–1715 maestro at Palermo and from 1719 in London, besides being somewhat in company with Alessandro at Rome and Naples. *G.*

Severi, Francesco (d. 1630). Perugian singer in the Papal Chapel from 1613; works from 1615.

Siface [Giovanni Francesco Grossi] (1653–97). Artificial soprano, in 1675–77 in the Papal Chapel, in 1679–87 at the Modenese court and then at Paris and London. See C. Ricci's *Vita Barocca*, 1904. *G.*

Spagna, Arcangelo. Roman canon, author of 31 oratorio-texts from 1656 (collected 1706) and of an oratorio-history (1720). See Schering's *Gesch. d. Oratoriums*, 1911.

Steffani, Agostino (1654–1728). Eminent Venetian composer, pupil of Kerll and E. Bernabei, from 1675 court-organist at Munich and from 1681 co-director with Bernabei, in 1688–98 court-director at Hanover and much engaged in diplomatic errands, then in political service at Düsseldorf and soon named papal representative in Germany, though holding his post at Hanover till replaced by Handel in 1710; works from 1674, including about 20 operas, famous vocal duets and a theoretical pamphlet (1695). See essays by Woker in *Denkmäler d. Tonkunst in Bayern*, xii, G. Fischer's *Musik in Hannover*, 1903, Einstein, 1910 (in *Kirchenmusikal. Jahrbuch*), and Untersteiner in *Rivista Musicale*, xiv. *G.*

Stradella, Alessandro (?1645–81). Life-history unknown except for the story told by Bourdelot in his *Histoire* (1715) of his eloping with a Venetian and being murdered in revenge; works include an opera (1678), 6 oratorios, over 20 cantatas and instrumental works. Monographs by Catelani, 1866, P. Richard, 1866, H. Hess, 1906, and F. M. Crawford, 1911. *G.*

Stradivari family. Famous violin-makers at Cremona, including especially *Antonio* (1644–1737) and his sons *Francesco* (1671–1743) and *Omobono* (1679–1742). Monographs by Fétis, 1856, Lombardini, 1872, Riechers, 1895, and Hill, 1902. *G.*

Strozzi, Barbara. Probably a Venetian noblewoman; various works from 1644.

Strozzi, Bernardo. Franciscan at Rome; sacred works in 1618–30.

Strozzi, Gregorio. Abbate and papal representative at Naples; church-works from 1655 and a book of canonic vocal studies (1683).

Tarditi, Orazio. From 1622 organist at Arezzo, Faenza, Murano and Volterra and from 1639 maestro at Forlì, from 1644 at Jesi and in 1647–55 at Faenza; many works from 1622.

Tenaglia, Antonio Francesco. Florentine composer at Rome, writing an opera (1661), over 20 cantatas, etc.

Tommasi, Giuseppe Maria, Cardinal (1649–1713). Author of several books on the Roman service-books (1680–97, and collected, 1748–54).

Torelli, Giuseppe (?1660–1708). Eminent Veronese violinist, in 1685–95 in service at S. Petronio, Bologna, then at Vienna and Ansbach, in 1701 returning to Bologna; works from 1686, including the earliest concertos for violin and also concerti grossi. *G.*

Torri, Pietro (?1665–1737). From 1689 organist at Munich, in 1697–1707 at Brussels and from 1715 court-director at Munich; 26 operas from 1690, an oratorio, duets, etc.

Tosi, Pier Francesco (1646–1727). Noted Bolognese artificial soprano, becoming widely known in

Germany and in 1692 settling in London as a favorite teacher; excellent treatise in 1723. *G.*

Trabacci, Giovanni Maria. From about 1606 court-organist at Naples and later director; works from 1602. *G.*

Troilo, Antonio. Town-musician at Vicenza; instrumental works from 1606.

Turini, Francesco (?1589–1656), son of Gregorio (16th C.). From 1601 in court-service at Prague, but from at least 1624 organist at Brescia Cathedral; works from 1615. *G.*

Uccellini, Marco. Long court-director at Modena and also for a time maestro at the cathedral; instrumental works in 1639–67, with perhaps 3 later operas.

Ugolini, Vincenzo. Pupil of G. B. Nanini at Rome, in 1592–1603 maestro at S. Maria Maggiore, then at Benevento, in 1616–20 at S. Luigi and finally at St. Peter's (Cappella Julia); an able follower of the Palestrina tradition, with works from 1615 (1599?).

Urio, Francesco Antonio. About 1690 maestro at SS. Apostoli in Rome and later at the Frari in Venice; his works include an oratorio and a Te Deum, whence Handel borrowed many themes and passages in 1739–43. *G.*

Valentini, Giovanni. From 1617 court-organist at Gratz and later at Vienna; works from 1611. *G.*

Valentini, Pier Francesco. (d. 1654). Pupil of G. M. Nanini at Rome; able works from 1629, including remarkable canons and 2 'favole' (1654), besides textbooks (MS). *G.*

Veracini, Antonio. Violinist at the Florentine court; works from 1692. *G.*

Vitali, Filippo. Florentine, perhaps at first maestro at S. Lorenzo, but from 1631 singer in the Papal Chapel; works from 1616, including a drama and 6 intermedi (1620–22) in the monodic style. *G.*

Vitali, Giovanni Battista (?1644–92). Cremonese pupil of Cazzati, about 1667 violist at S. Petronio, Bologna, and later at the court of Modena; works from 1666, some important as foreshadowing Corelli's sonatas. His son *Tommaso Antonio* from 1677 was leading violinist at the Modenese court, with works from 1693. *G.*

Vittori, Loreto (1604–70). Pupil of G. B. Nanini and Suriano, at first singer at the Florentine court and from 1622 in the Papal Chapel; several dramas from 1639. Memoir by Rau, 1916.

Ziani, Pietro Andrea (?1630–1711). Eminent Venetian, from 1657 maestro at S. Maria Maggiore, Bergamo, in 1669–76 second organist at St. Mark's, Venice, and then (till 1684) in the royal chapel at Naples; works from 1640, including over 20 operas, 3 oratorios, etc. See Kretzschmar in Peters *Jahrbuch*, 1910. His nephew *Marc' Antonio* (1653–1715), after service at Mantua, from 1700 was at the court in Vienna, after 1712 as chief director, writing 45 operas and serenatas, 17 oratorios and many church-works (from 1676).

(*b*) GERMAN, AUSTRIAN, ETC.

Abel, Clamor Heinrich. Westphalian chamber-musician at Hanover; sonatas and suites in 1674–77. *G.*

Agricola, Georg Ludwig (1643–76). Court-director at Friedenstein (n. Gotha); madrigals and chamber-pieces from 1670. *G.*

Agricola, Johann (?1570–1605?). Teacher at the Erfurt Gymnasium; sacred music from 1601. *G.*

Agricola, Wolfgang Christoph. Probably Bavarian notary at Neustadt-on-Saale, issuing masses, motets and a song-book. *G.*

Ahle, Johann Rudolph (1625–73). From 1646 cantor at Erfurt and from 1654 organist at the Blasiuskirche in Mühlhausen and prominent in the town-council; many sacred works from 1647 and some text-books. Memoir by Joh. Wolf, 1902 (in *I. M. G. Sammelbde.*). His son *Johann Georg* (1651–1706) succeeded him at the Blasiuskirche and in 1680 was named poet-laureate by Leopold I; excellent works from 1671, and an expansion of his father's singing-method (1704). *G.*

Alban, Matthias (1621–1712). Able Tyrolese violin-maker, pupil of Stainer, followed by two sons (till 1730). *G.*

Albert, Heinrich (1604–51). Saxon lawyer, pupil of Schütz and Stobäus, from 1630 organist at Königsberg Cathedral; often called the founder of the modern German *lied*, especially as he was a skillful poet as well as melodist; works from 1638, including cantatas and 2 singspiele (1645). See *Denkmäler deutscher Tonkunst*, xii-xiii. *G.*

Alberti, Johann Friedrich (1642–1710). Schleswiger, pupil of Fabricius and Albrici, in ?1665–98 organist at Merseburg Cathedral; works from 1673.

Alstedt, Johann Heinrich (1588–1638). Hessian mathematician, in whose works (1611–13) are sections about music.

Altenburg, Michael (1584–1640). Clergyman at or near Erfurt; interesting musical works from 1608, including a sort of Passion and instrumental pieces. Memoirs by Morschmann in the *Monatshefte*, xi, and Meinecke, 1903. *G.*

Arnold, Georg. Austrian organist at Innsbruck and later at the Bamberg court; church-music in 1651–72.

Aschenbrenner, Christian Heinrich (1654–1732). Pomeranian violinist, pupil of Theile and Schmelzer, from 1677 active at Zeitz and Merseburg, from 1695 court-musician at the former and in 1713–19 at the latter; pieces in 1673?. *G.*

Bach family. Out of the many Bachs before 1700 mention is due of *Johann* (1604–73), from 1635 town-director at Erfurt and later organist at the Predigerkirche; his brother *Christoph* (1613–61), active at Weimar, Erfurt and Arnstadt; *Heinrich* (1615–92), another brother, from 1641 organist at Arnstadt; *Johann Christian* (1640–82), son of Johann above and his successor at Erfurt; *Georg Christoph* (1642–97), from 1668 cantor near Meiningen and from 1688 at Schweinfurt; *Johann Christoph* (1642–1703), son of Heinrich, from 1665 organist at the Georgs- or Marktkirche in Eisenach, the most able of the older Bachs; *Johann Michael* (1648–94), his brother, from 1673 organist at Gehren; *Johann Ambrosius* (1645–95) and *Johann Christoph* (1645–93), twin sons of Christoph, both violinists, the one from 1671 at Eisenach, the other at Arnstadt; *Johann Egidius* (1645–1717), brother of Joh. Christian and his successor at Erfurt, followed in turn by his son *Johann Christoph* (1685–1735?); and *Johann Christoph* (1671–1721), son of Joh. Ambrosius and brother of the great Joh. Sebastian, organist at Erfurt, Arnstadt and (from 1690) Ohrdruf. None of these except Joh. Christoph of Eisenach is much represented by extant works. *G.*

Baltzer, Thomas (?1630–63). Able North German violinist, from 1656 in England and from 1661 leading the royal band; works from 1659. *G.*

Banwart, Jakob. Choirmaster at Constance Cathedral; works from 1641.

Becker, Diedrich. North German violinist, for a time organist in Holstein and then town-musician at Hamburg; works from 1668. *G.*

Bendeler, Johann Philipp (?1660–1712?). Cantor at Quedlinburg; author of several manuals (from 1686), including one on organ-building. *G.*

Bernhard, Christoph (1627–92). East Prussian, pupil of Erben, Siefert and Schütz, as well as Carissimi, from 1649 singer in the Dresden court-choir, and from 1655 assistant-director (though forced away in 1664–74 by intrigues on the part of Italian singers), finally in 1781–88 court-director; important works from 1665, including unpublished text-books. *G.*

Besler, Samuel (1574–1625). Organist and schoolmaster at Breslau; many works from 1602. His brother *Simon* (1583–1633) was in 1610–20 cantor at Breslau and then at Liegnitz. *G.*

Biber, Heinrich Ignaz Franz von (1644–1704). Famous Bohemian violinist, employed at the courts of Olmütz and Salzburg (from 1673), becoming director in 1684 (ennobled in 1690); many works from 1676, including 2 stage-works (1681, '99) and some church-music. *G.*

Bleyer, Georg. For a time court-musician at Rudolstadt and in 1676 an applicant for the cantorate at the Thomasschule, Leipzig; instrumental pieces from 1670.

Bleyer, Nikolaus (1590–1658). Court-violinist at Bückeburg and from 1624 town-musician at Lübeck; works from 1621.

Bockshorn, Samuel [Capricornus] (?1629–65). After service as cantor at Reutlingen, Presburg and Nuremberg, from 1657 court-director at Stuttgart, making a fine reputation as conductor and composer, though pursued by local jealousy; works from 1655, including an oratorio whose authorship is disputed between him and Carissimi. See articles by Brenet,

1897 (in *Rivista Musicale*) and Sittard, 1902 (in *I. M. G. Sammelbde.*) and essay by Buchner, 1921. *G.*

Bodenschatz, Erhard (1576–1636). Clergyman at Schulpforta, Rehhausen and Gross-Osterhausen; some works from 1599 and two valuable collections in 1603–21 and '06. *G* (with contents of the former).

Briegel, Wolfgang Karl (1626–1712). Bavarian from Nuremberg, from 1650 cantor at Gotha and from 1670 court-director at Darmstadt; numerous fine vocal and instrumental works from 1652. *G.*

Bruhns, Nikolaus (1665–97). North German violinist and organist, pupil of Buxtehude, filling posts at Copenhagen and Husum and reputed highly; scattered works, including cantatas and organ-fugues. *G.*

Buttstedt, Johann Heinrich (1666–1727). Noted Thuringian organist, pupil of Pachelbel, from 1684 engaged at churches in Erfurt (from 1691 at the Predigerkirche); works issued from 1713, including a controversial treatise (1717) in opposition to Mattheson. He was the first to use the term 'suite' in Germany. *G.*

Conradi, Johann Georg. Until 1690 court-director at Römhild and then (till 1693) conductor at the Hamburg Opera, perhaps later at Oettingen; 7 operas at Hamburg and some church-music. *G.*

Crüger, Johann (1598–1662). From 1622 organist and cantor at the Nikolaikirche, Berlin, and teacher at the Graues Kloster, becoming famous for his church-melodies (from 1640), besides several text-books (from 1624?). Memoir by Krückeberg, 1922, and see *Vierteljahrschr.* 1891. *G.*

Dedekind, Constantin Christian (1628–97). Early in court-service at Dresden as singer or violinist and after 1676 tax-collector at Meissen; works from 1655, including cycles of religious songs. *G.*

Diesener, Gerhard. About 1660 in the court-band at Kassel and later in London; works from 1660.

Dilliger, Johann (1593–1647). Cantor at Wittenberg and from 1625 at Coburg; many religious pieces from 1620.

Draud, Georg (1573–1636?). Hessian clergyman, author of 4 valuable book-lists (1611–25) containing much musical material.

Drese, Adam (1620–1701). Thuringian, pupil of Scacchi, at first court-director at Weimar, from 1662 at Jena and from 1683 at Arnstadt; works from 1652, including suites.

Düben family. Saxon organists, including *Andreas* (1558–1625), at the Thomaskirche, Leipzig, his son *Andreas* (?1590–1662), at the German church in Stockholm, later court-organist and director, his son *Gustaf* (1624–90), succeeding his father as organist and director, and especially his son *Gustaf* (1659–1726), not only court-director, but entitled marshal and baron, besides other representatives influential in Sweden. Extant works are mostly dances. See monograph by Stiehl, 1889 (in *Monatshefte*) and histories of music in Sweden.

Ebeling, Johann Georg (1637–76). North German cantor and teacher, from 1662 Crüger's successor at the Nikolaikirche, Berlin, and from 1668 professor of Greek and cantor at the Carolinum in Stettin; best known as editor of Gerhardt's hymns (1666–67), some chorales and a small work on ancient music. *G.*

Eberlin, Daniel (?1630–91). At first a soldier against the Turks, then librarian at Nuremberg, choirmaster at Kassel and Eisenach, in business at Hamburg and finally again at Kassel; known also as violinist and contrapuntist; few works from 1675. Telemann was his son-in-law.

Ebner, Wolfgang (?1610–65). Bavarian organist, from 1634 at St. Stephen's, Vienna, becoming choirmaster in 1663, as well as court-organist from 1637; few works from 1648.

Elmenhorst, Heinrich (1632–1704). From 1660 pastor at Hamburg, hymnist and promoter of the opera; author of an opera-handbook (1688).

Engelmann, Georg. Music-director at Leipzig University, writing dances from 1616.

Erbach, Christian (1570–1635). Able Hessian organist, early employed by the Fuggers in Augsburg and from 1602 Hasler's successor as town-organist; many fine works from 1600, including motets and organ-pieces. *G.*

Erben, Balthazar (d. 1686). For a time town-organist at Weimar and at least from 1658 choir-master at the Marienkirche, Danzig; only scattered works extant.

Erlebach, Philipp Heinrich (1657–1714). Court-director at Rudolstadt; works from 1697, including notable cantatas and songs, a singspiel (1693) and organ-pieces.

Faber, Benedikt. In 1602–31 in court-service at Coburg, writing sacred and occasional pieces.

Fabricius, Werner (1633–79). Pupil of Scheidemann, choirmaster at the Paulinerkirche, Leipzig, and from 1657 organist at the Nikolaikirche, besides practicing as lawyer; dances and sacred songs from 1657 and a manual for organ-examiners (1656). *G.*

Finger, Gottfried. Moravian, from 1685 in court-service at London, after 1702 at the Berlin court and in 1717–23 active at Düsseldorf and Mannheim; important instrumental works from 1688, besides various stage-works at London, Berlin, etc. *G.*

Fischer, Johann (?1650–1721). Able Bavarian violinist, pupil of Bockshorn, with study at Paris, from about 1680 employed at Augsburg, Ansbach, Mitau, Schwerin, Copenhagen, Stralsund, Stettin, Stockholm and Schwedt; works from 1681, including the earliest examples of the French style of overture in Germany. Monograph by Wójcikówna, 1921. *G.*

Fischer, Johann Kaspar Ferdinand (1650–1746). In 1696–1716 court-director at Schlackenwerth (Bohemia), noted as a clavier-player; vocal and instrumental works from 1695. *G.*

Förster, Kaspar (1617–73). From 1607 cantor at the Danzig Gymnasium and from 1627 choirmaster at the Marienkirche, besides having a book-shop.

Förtsch, Johann Philipp (1652–1732). From 1678 singer at Hamburg and in 1680 for a short time court-director at Gottorp, then active as physician; works from 1684, including 12 operas and 2 text-books. Memoir by Zelle, 1893.

Franck, Johann Wolfgang (?1641– after '95). In 1673–78 court-director at Ansbach and then in operatic work at Hamburg, probably after 1690 in London; works from 1679, including about 15 operas. See essays by Zelle, 1889, K. Sachs, 1910 (in *I. M. G. Sammelbde.*), Squire, 1912 (in *Musical Antiquary*, and A. Werner, 1913 (in *Sammelbde.*).

Franck, Melchior (?1573–1639). From 1603 court-director at Coburg; able works, especially secular, from 1601, showing him an important promoter of the monodic style in Germany. Monograph by Obrist, 1892. *G.*

Friderici, Daniel. From 1617 cantor and teacher at Rostock; many able works from 1614, including a favorite text-book. *G.*

Fritzsche, Gottfried. Noted organ-maker at Dresden (large examples from 1614).

Froberger, Johann Jakob (?1605–67). Eminent pupil of Frescobaldi, at intervals (1637, '41–45, '53–56) famous as court-organist at Vienna and from 1657 protégé of Countess Sibylla of Würtemberg, but life otherwise unknown; in 1662 he visited London, so destitute that he actually served as organ-blower at Westminster Abbey for Chr. Gibbons; many works from 1649, notable as showing him the establisher of the keyboard-suite in its classical form as well as a master in organ-style. Monograph by Beier, 1881, and see many histories. *G.*

Fromm, Andreas. In 1649–51 cantor at the Stettin Gymnasium, in 1649 writing the first German oratorio. See Rud. Schwartz, 1899 (in Peters *Jahrbuch*).

Füllsack, Zacharias. In 1600–12 a town-musician at Hamburg, with C. Hildebrand issuing a collection of dances (1607–09).

Furchheim, Johann Wilhelm (?1635–82). Saxon organist and violinist, from 1655 in the court-band at Dresden and from 1666 court-organist; important chamber-works from 1674.

Ghro [Groh], *Johann.* From 1604 organist at St. Afra in Meissen and later court-organist at Wesenstein; works from 1603. *G.*

Grimm, Heinrich (?1593–1637). North German, pupil of M. Praetorius, in 1619–31 cantor at Magdeburg and then at the Catharineum in Brunswick; many works from 1623, giving evidence of his adoption of the Venetian styles, and a text-book in singing.

Groh. See Ghro.

Grossmann, Burckhard. An official at Jena who in 1616 secured settings of Psalm 116 from 16 composers, published in 1623.

Hammerschmidt, Andreas (1612–75). Important Bohemian organist, from 1632 at the Wesenstein

court, in 1635–39 at the Petrikirche in Freiberg (Saxony) and then at the Johanniskirche in Zittau, early adopting the Italian concert-style; works from 1634, including dances, many *Andachten* and chorales. Memoir by Schünemann, 1912 (in *I. M. G. Sammelbde.*). *G.*

Hanff, Johann Nicolaus (1630–1706). At first cantor at Eutin and then organist at Schleswig Cathedral; scattered works indicate his skill in chorale-elaboration.

Hasse, Nikolaus. Organist at the Marienkirche in Rostock; works from 1656.

Helder, Bartholomäus (d. 1635). Teacher and pastor near Gotha; sacred melodies from 1615.

Herbst, Johann Andreas [Autumnus] (1588–1666). Bavarian theorist, in 1615–23 in court-service at Butzbach or Darmstadt, then choirmaster at the Barfüsser-Kirche in Frankfort, except at Nuremberg in 1636–46; works from 1613 and treatises from 1642. Memoir by Nagel, 1910 (in *I. M. G. Sammelbde.*), and see Valentin's *Musik in Frankfurt*, 1906. *G.*

Horn, Johann Kaspar. Tyrolese lawyer, like Froberger concerned in the settling of the suite-form; works from 1664.

Joseph [Josephi], *Georg.* Musician at the Breslau court, from 1657 setting many hymns by Joh. Scheffler, quickly adopted into Protestant usage.

Kapsberger, Johann Hieronymus von (d. 1650?). Noted lutenist, long active at Venice as a promoter of the monodic style; many works from 1604. *G.*

Kerll, Johann Kaspar (1627–93). Eminent Saxon organist, pupil of Valentini, Carissimi and Frescobaldi, in 1656–77 court-director at Munich and then court-organist at Vienna; works from 1657, including several operas. One of his canzone was used by Handel in his *Israel.* *G.*

Kindermann, Johann Erasmus (?1616–55). From 1630 organist at the Aegidienkirche in Nuremberg; works from 1630, including able organ-pieces. *G.*

Kircher, Athanasius (1602–80). Learned Jesuit, variously located (in the Rhine Valley, Sweden, France, Bavaria, Austria and finally at Rome), writing voluminously and on all sorts of subjects without real knowledge or method; musical books from 1650. *G.*

Klemm, Johann. Pupil of Erbach and Schütz, from 1625 court-organist at Dresden; works from 1629. *G.*

Knüpfer, Sebastian (1633–76). From 1657 cantor at the Thomasschule, Leipzig; scattered works from 1663. *G.*

Krieger, Adam (1634–66). Short-lived poet and organist, in 1655–57 at the Nikolaikirche in Leipzig; many effective *Arien* from 1657. *G.*

Krieger, Johann Philipp von (1649–1725). Able Bavarian, pupil of Schröder at Copenhagen (where he was suborganist at the Petrikirche) and of Rosenmüller, from 1670 court-organist at Bayreuth, from 1677 at Halle and later in court-service at Weissenfels; works from 1679, including about 15 singspiele, chamber-music, etc. His brother *Johann* (1652–1735) from 1672 was organist at Bayreuth, from 1678 court-director at Greiz and from 1681 organist at Zittau; works from 1684. Memoirs by Eitner, 1895 (in *Monatshefte*), and Seiffert, 1919. *G.*

Kuhnau, Johann (1660–1722). From 1684 organist at the Thomaskirche, Leipzig, and from 1701 cantor at the Thomasschule; works from 1689, including interesting 'Bible' sonatas, and several books from 1688. *G.*

Kusser [Cousser], *Johann Siegmund* (1660–1727). Born in Hungary, but spent his youth in Paris, from 1690 court-director at Wolfenbüttel, in 1694–96 director of the Hamburg Opera, in 1698–1704 director of the Stuttgart Opera and then in England; one of the formers of the German type of opera, and also one of the first to introduce French orchestral pieces; works from 1682, including about 12 operas. Monograph by Scholz, 1911. *G.*

Lagkner, Daniel. Styrian, court-organist at Losdorf; works from 1602.

Leopold I (1640–1705). Emperor from 1658, not only a great patron of music, but a ready composer; works include 15 oratorios, 7 operas and much church-music. During his reign at least 400 Italian operas had their premières at Vienna.

Le Sage de Richée, Philipp Franz. Noted lutenist at Breslau (?), issuing a set of pieces in 1695.

Lippius, Johann (1585–1612). Alsatian student of theory, writing 3 essays (1609–12) in which he sought to blend the old counterpoint with the new harmony.

Loewe, Johann Jakob (1628–1703). Pupil of Schütz, from 1655 court-director at Wolfenbüttel, from 1663 at Zeitz and from 1682 organist at the Nikolai- and Marienkirchen at Lüneburg; notable works from 1657, including solo-songs, chamber-suites and 2 operas.

Loewenstern, Matthäus Apelles von (1594–1648). Silesian nobleman, writing religious music and an oratorio (1646). *G.*

Lübeck, Vincentius (1654–1740). Eminent Hanoverian organist, from 1673 at SS. Cosma et Damian in Stade and then at the Nikolaikirche in Hamburg; noted as both player and teacher, but few works extant (edited in 1921 by Harms).

Meder, Johann Valentin (1649–1719). After living at various places, from 1687 cantor at St. Marien in Danzig, in 1698–99 at Königsberg and from 1701 organist at Riga Cathedral; able but scattered works, including a Passion and 2 operas.

Meibom, Marcus (1626–1711). Schleswiger scholar, variously active in Holland, Denmark, Sweden, France and England, editing among other works an epochal collection of 7 ancient treatises on music (1652, new edition by Jan, 1895), besides some tractates. *G.*

Meursius, Johannes (1579–1639). Dutch scholar, editor of 3 Greek musical treatises (1616) and a work on the ancient dance (1618).

Michael, Tobias (1592–1657), son of Rogier (16th C.). From 1619 cantor at Sondershausen and from 1631 at the Thomasschule, Leipzig; works from 1634 (with 2 early pieces). *G.*

Mielczewski, Martin. Polish church-musician, court-composer to Ladislaus IV and later to Prince Karl Ferdinand at Plock; many works from 1643.

Moritz, Landgrave of Hesse (1572–1632). Noted musical patron and capable composer; secular and sacred works from 1600. See Zulauf's history of music at Kassel, 1902. It was he who sent the young Schütz to Venice for study. *G.*

Muffat, Georg (?1645–1704). Probably Alsatian, but perhaps of Scottish descent, educated in Paris, till 1674 organist at Molsheim (n. Strasburg), then in Vienna, in 1678–87 organist to the Archbishop of Salzburg (with further study in Rome) and after 1690 in like service at Passau; important instrumental works from 1682. Memoirs by Stollbrock, 1888, and Werra, 1893 (in *Kirchenmusikal. Jahrbuch*). *G.*

Müller, Heinrich (1631–75). Pastor and university-professor at Rostock, from 1659 publishing many hymns and tunes. *G.*

Murschhauser, Franz Xaver Anton (1663–1738). Alsatian, pupil of Kerll, from 1691 choirmaster at the Frauenkirche in Munich; works from 1696 and 2 text-books (one sharply criticized by Mattheson). *G.*

Nauwach, Johann. In court-service at Torgau; one of the early German users of the monodic style; works from 1623. See Kretzschmar's history of the German lied, 1912, Einstein in *I. M. G. Sammelbde.* 1912, and Volkmann in *Zeitschr. f. Mussikwissensch.* 1922.

Otto, Stephan (b. 1594?). Saxon cantor at Freiberg, Augsburg, Weesenstein and Schandau; works from 1631. *G.*

Otto, Valerius. Saxon, from 1607 organist at the Lutheran church in Prague and musician to Prince Lichtenberg; works from 1611, including interesting dances.

Pachelbel, Johann (1653–1706). Eminent Bavarian organist, from 1674 assistant at St. Stephen's, Vienna, in 1677–78 court-organist at Eisenach, then at the Predigerkirche in Erfurt, in 1690–92 at the Stuttgart court, then at the Gotha court and from 1695 at the Sebalduskirche in Nuremberg, as composer uniting the best qualities of the South German and Thuringian schools and highly influential as teacher and model; works from 1683. Monographs by Botstiber, 1901, Sandberger, 1901 (in *Denkmäler d. Tonkunst in Oesterreich* and *in Bayern* respectively) and Beckmann, 1919 (in *Archiv f. Musikwissensch.*). *G.*

Petz, Johann Christoph (d. 1716). Bavarian, in 1676-86 singer or violinist at the Peterskirche in Munich, in 1695–1701 court-director at Bonn and from 1706 opera-conductor at Stuttgart; instrumental works from 1685 and 3 stage-works.

Petzold, Johann Christoph (1639–94). From 1664 violinist and trumpeter at Leipzig and from 1681 in the town-band at Bautzen; important dances and suites from 1669, besides 3 books.

Peurl, Paul. Early in the century organist and organ-maker at Steyer (Austria); works from 1611, including the earliest examples of the German suite with variations. Monograph by Francke, 1915.

Pipegrop, Heinrich [Baryphonus] (1581–1655). From 1606 town-cantor at Quedlinburg and subrector at the Gymnasium; able theoretical works from 1609?.

Posch, Isaak. Carinthian organist, from 1618 at Laibach; dances from 1618.

Praetorius, Michael (1571–1621). Famous Thuringian, from 1604 court-organist and director at Wolfenbüttel and Grüningen, besides official relations with the courts of Dresden and Magdeburg; very numerous works from 1605, with several books, chief of which is the *Syntagma*, 1615–20, the great source-book for the instrumental music of the period. Monograph by W. Gurlitt, 1915. *G.*

Printz, Wolfgang Kaspar (1641–1717). Bavarian theorist, cantor at Promnitz, Triebel and Sorau (from 1665); books from 1665, including an important history (1690). Monograph by Eugen Schmitz, 1904 (in *Monatshefte*).

Profe, Ambrosius (1589–1661). In 1617–29 cantor at Jauer and from 1633 organist at the Elisabethkirche in Breslau; editor of useful collections of church-music from 1641. *G.*

Reusner, Esajus (1636–79). Important Silesian lutenist, from 1655 in court-service at Liegnitz and Brieg and from 1671 at Berlin; dances and arrangements from 1667. See essay by Norlind, 1907 (in *I. M. G. Sammelbde.*).

Richter, Ferdinand Tobias (1649–1711). Noted Bavarian organist, from 1683 court-organist at Vienna; works from 1684, including 2 oratorios and several dramatic cantatas. *G.*

Rist, Johann (1607–67). North German clergyman, from 1644 poet-laureate and in 1653 ennobled; hymns and tunes from 1636 and many collections of great value. Monograph by Krabbe, 1910, and see Kretzschmar's history of the German lied, 1912.

Ritter, Christian. After service at the Swedish court, in 1683–88 second director and chamber-organist at the court of Dresden and after 1704 probably at Hamburg; few works extant, but is thought to have decidedly influenced J. S. Bach. Monographs by Buchmayer, 1909 (in the Riemann *Festschrift*) and Norlind, 1911 (in *I. M. G. Sammelbde.*).

Rosenmüller, Johann (?1620–84). From 1642 assistant at the Thomasschule, Leipzig, and from 1651 Michael's substitute as cantor, as well as organist at the Nikolaikirche, but forced to leave in 1655, going to Hamburg and then to Italy, from 1674 being court-director at Wolfenbüttel; many works from 1645, especially for instruments. Monograph by Horneffer, 1898, and see Nef's history of German instrumental music, 1902. *G.*

Rubert, Johann Martin (?1614–80). Bavarian organist, from 1640 at the Nikolaikirche in Stralsund; works from 1645.

Sartorius [Schneider], *Erasmus* (1577–1637). Schleswiger, from 1590 cantor at the Marienkirche in Rostock and from 1604 cantor and vicar at Hamburg Cathedral, writing a treatise on the struggle between the old and the new music (1622) and a text-book (1635).

Sartorius, Paul. Bavarian organist, about 1600 in service of Grand duke Maxmilian; works from 1599.

Scheidemann, Heinrich (?1596–1663). Able North German organist, pupil of Sweelinck, from 1625 at the Katharinenkirche in Hamburg (preceding Reinken); many organ- and clavier-pieces left in manuscript and some vocal works from 1651. Monograph by Seiffert, 1891 (in *Vierteljahrschr.*). *G.*

Scheidt, Samuel (1587–1654). Eminent Saxon organist, pupil of Sweelinck, from 1609 at the Moritzkirche in Halle as well as director for the Prussian administrators; many works from 1620, including his *Tabulatura Nova*, 1624, a pioneer example of masterly chorale-elaboration. Monograph by A. Werner, 1900 (in *I. M. G. Sammelbde.*) [Schütz, Schein and Scheidt are often called 'the three Ss' of the period.] *G.*

Scheiffelhut, Jakob. About 1680 cantor at St. Anna in Augsburg; works from 1682, especially many suites and sonatas.

Schein, Johann Hermann (1586–1630). Eminent Saxon composer, from 1616 cantor at the Thomasschule in Leipzig, after one year as court-director at Weimar; manifold works from 1609. Monographs by Prüfer, 1895, 1908. [With Schütz and Scheidt one of 'the three Ss'.] *G.*

Schenk, Johann [Jean]. Gambist at the court of Düsseldorf and later in Amsterdam; works from about 1690. *G.*

Scherer, Sebastian Anton (1631–1712). Bavarian, from 1653 in the town-band at Ulm, from 1668 director and from 1671 cathedral-organist; works from 1655. Monograph by Blessinger, 1913.

Schildt, Melchior (1592–1667). Noted Hanoverian organist, pupil of Sweelinck, from 1623 at Wolfenbüttel, from 1626 at Copenhagen and from 1628 at the Marktkirche in Hanover; very few works extant. See articles by Seiffert, 1891, and T. W. Werner, 1920 (in *Vierteljahrschr.* and *Archiv f. Musikwissensch.*).

Schmelzer, Johann Heinrich (?1630–80). All his life in the Imperial Chapel at Vienna, in 1671 becoming second director and in 1679 chief; instrumental works from 1662, including many ballets for operas. Monograph on the latter by Wellesz, 1914.

Schmidt, Bernhard [Father Smith] (d. 1708). An organ-maker who came to London in 1660 and gained renown by instruments at the Chapel Royal, Westminster, the Temple Church, St. Paul's, Durham Cathedral, etc., besides being organist at St. Margaret's (Westminster) from 1675. *G.*

Schop, Johann. North German instrumentalist (violinist, lutenist, trumpeter, etc.), employed at Wolfenbüttel, Copenhagen (1615–19), perhaps Paris, and after 1621 town-director at Hamburg; works from 1633. Monograph by Moser, 1918 (in the Kretzschmar *Festschrift*). *G.*

Schultheiss, Benedict (d. 1693). Organist at the Aegidienkirche in Nuremberg; works from 1679. *G.*

Schultz, Johannes (d. 1653). North German organist, from 1605 at Dannenburg; works from 1617, mostly instrumental. Monograph by Siebeck, 1913.

Schultze, Christoph (1606–83). Pupil of Schein, from 1633 cantor at Delitzsch; vocal works from 1647, including a Passion (1653). See essay by A. Werner in *Archiv f. Musikwissensch.* i.

Schürmann, Georg Kaspar (?1672–1751). Hanoverian singer and opera-composer, in 1693–97 employed at Hamburg, then long in Italy and from 1707 court-director at Wolfenbüttel; over 50 operas from 1700. Monograph by G. F. Schmidt, 1913. *G.*

Schütz, Heinrich (1585–1672). Eminent Saxon composer, educated for the law, but also sent by Moritz of Hesse to study with the Gabrielis in Venice, from 1613 court-director at Kassel and from 1617 director at Dresden (with long absences, as at Copenhagen, Brunswick and Hanover); many works from 1611, including the first real German opera (1627) and several epochal oratorios or Passions (from 1623), besides madrigals, Psalms, etc. Memoirs by Schäfer, 1854, Frdr. Spitta, 1886, Ph. Spitta, 1894, and Pirro, 1913, with many histories. [With Schein and Scheidt one of 'the three Ss'.] *G.*

Schwemmer, Heinrich (1621–96). Bavarian, pupil of Kindermann, from 1650 assistant at the Lorenzschule in Nuremberg, from 1656 cantor at the Sebalduskirche (till '86 with Hainlein) and from 1693 organist; works from 1655. *G.*

Sebastiani, Johann (1622–83). Saxon, from 1661 court-director at Königsberg; works from 1664, including a Passion (1672). *G.*

Selle, Thomas (1599–1663). From 1634 cantor at Itzehoe (Holstein) and from 1641 cantor at the Johanneum in Hamburg and director at the city-churches; able works from 1624. Monograph by Arnheim, 1910 (in the Liliencron *Festschrift*), and see Moser's history of the German Passion, 1920 (in Peters *Jahrbuch*).

Siebenhaar, Malachias (1616–85). From 1644 clergyman, cantor and teacher at Magdeburg; important songs and motets from 1659.

Smith, Father. See Schmidt.

Speer, Daniel. Stadtpfeifer at Göppingen and after 1680 cantor there and in Waiblingen; works from 1681, including a *Choralbuch* and a text-book.

Spiridio, Berthold. Carmelite monk, from 1670 at Bamberg; author of a text-book in organ- and clavier-playing, etc. 1670–83, besides 2 collections.

Staden, Johann (1581–1634). Bavarian organist, from 1604 at the Kulmbach court and after 1618 at the Sebalduskirche in Nuremberg; many able works from 1606, including songs and dances. His son *Sig-*

mund Theophilus (1607–55), from 1635 organist at the Lorenzkirche in Nuremberg, is noted as the composer of *Seelewig* (1644), the earliest extant German opera, besides some songs. See Eug. Schmitz in *Denkmäler d. Tonkunst in Bayern*, vii, and in the Liliencron *Festschrift*, 1910. *G.*

Stadlmayr, Johann (1560–1648). In 1603–07 in service to the Archbishop of Salzburg and then court-director at Innsbruck; sacred works from 1593. *G.*

Stainer [Steiner], *Jakob* (1621–83). Noted Tyrolese violin-maker, active near Innsbruck from about 1645. *G.*

Steigleder, Johann Ulrich (1580–1635). Able South German organist, from 1605 at the Stiftskirche in Stuttgart and from 1627 also at the court; works from 1624. *G.*

Stobæus, Johann (1580–1646). East Prussian, pupil of Eccard, from 1602 cantor at the Cathedral at Königsberg and from 1626 court-director; works from 1624. See Mayer-Reinach in *I. M. G. Sammelbde.* 1904. *G.*

Strungk, Delphin (1601–94). North German organist, in 1630–32 at Wolfenbüttel, then at Celle and from 1639 at the Martinikirche in Brunswick; scattered works only. *G.*

Strungk, Nikolaus Adam (1640–1700), son of the above. Notable violinist and opera-writer, early assisting his father as organist, in 1661–65 in court-service at Celle and then at Hanover, in 1678–82 town-musician at Hamburg, then in service to the Grand-duke of Hanover and from 1688 second court-director at Dresden, becoming chief in 1693, but going to Leipzig to conduct opera in 1696; works from 1671, including over 20 operas and an oratorio. Memoirs by Zelle, 1891, and Berend, 1915. *G.*

Teschner, Melchior (1584–1635). Silesian clergyman, composer of church-songs from 1614. *G.*

Theile, Johann (1646–1724). Noted Saxon teacher and contrapuntist, occupying posts at Leipzig, Stettin, Gottorp, Hamburg, Wolfenbüttel, Merseburg and Naumburg; at Hamburg he wrote two pieces for the opening of the Opera (1678); works from 1673, including masses, a Passion, a Christmas oratorio, etc. Memoir by Zelle, 1891. *G.*

Tunder, Franz (1614–67). Noted North German organist, pupil of Frescobaldi, from 1641 at the Marienkirche in Lübeck (preceding Buxtehude, his son-in-law); scattered works, vocal and instrumental. *G.*

Vetter, Andreas Nikolaus (1666–1710). Bavarian organist, pupil of Wecker and Pachelbel, in 1690–91 at the Predigerkirche in Erfurt and then court-organist at Rudolstadt; about 25 pieces extant.

Vierdank, Johann. About 1640 organist at the Marienkirche in Stralsund; works from 1641.

Voigtländer, Gabriel (?1580–1643). From 1633 trumpeter at Lübeck and from 1639 at Copenhagen; valuable collection in 1642.

Voss, Gerhard Johann (1577–1649). Teacher of speaking at Leyden in 1618–33 and then of history at Amsterdam; treatises on music as one of the sciences, 1647, '50–58. His son *Isaak* (1618–89) was a learned philologian at Stockholm and in Holland and England (from 1670); book on rhythm (1673). *G.*

Wagenseil, Johann Christoph (1633–1708). From 1697 professor of canon law and librarian at Altdorf (n. Nuremberg), author of a book on the German language (1697), with an excursus on the Meistersinger.

Walliser, Christoph Thomas (1568–1648). Alsatian, from 1599 teacher at the Strasburg Gymnasium (later University) and cantor at the Thomaskirche; works from 1611 and a text-book. *G.*

Walther, Johann Jakob (b. 1650). Thuringian violinist, from 1676 in court-service at Dresden and later at Mayence; rather peculiar instrumental works from 1676. *G.*

Wecker, Georg Kaspar (1632–95). Fine Bavarian organist, pupil of Kindermann, whom in 1655 he followed at the Aegidienkirche in Nuremberg, whence in 1695 he went to the Sebalduskirche (preceding Pachelbel, his pupil); few works preserved. *G.*

Weckmann, Matthias (1621–74). Important Thuringian organist, pupil of Schütz and Sweelinck, in 1641–55 court-organist at Dresden (but at the Danish court in '42–47) and then at the Jacobikirche in Hamburg, where he started a Collegium Musicum; remarkable cantatas, suites and sonatas left in manuscript. Monograph by Seiffert, 1900 (in *I. M. G. Sammelbde.*). *G.*

Weissensee, Friedrich (?1560–1622). Thuringian clergyman and teacher, from 1590 at the Latin School at Gebesee (n. Erfurt), in 1596–1602 at the Altstädte Schule in Magdeburg and then pastor near by; notable choral works from 1599.

Werckmeister, Andreas (1645–1706). Thuringian organist, in 1664–74 at Hasselfelde, from 1675 court-organist at Quedlinburg and from 1696 at the Martinikirche in Halberstadt; author of important books on tuning from 1681, including the earliest plea for equal temperament (1691), and on composition. *G.*

Widmann, Erasmus (1572–1634). Würtemberger poet and cantor, from 1614 at Rothenburg; works from 1604 and several text-books.

Witt, Christian Friedrich (?1660–1716). Notable Saxon composer, pupil of Wecker, from about 1685 court-organist and later director at Altenburg; scattered cantatas and instrumental works. See Seiffert in *Allgem. Deutsche Biographie.*

Woltz, Johann. In about 1575–1617 organist at Heilbronn, issuing a valuable collection of pieces in 1617.

Zachau, Friedrich Wilhelm (1663–1712). Saxon organist, from 1684 at the Liebfrauenkirche in Halle, where he was Handel's first teacher; scattered cantatas and organ-works. *G.*

Zachau, Peter. In the Lübeck town-band; few pieces from 1678.

Zeuner, Martin. From about 1612 court-organist at Ansbach, with secular and sacred works from that date.

Zuber, Gregor. Violinist in the Lübeck town-band, issuing dances in 1649–59.

(*c*) ENGLISH

Akeroyde, Samuel. Writer of popular theater-songs from 1685. *G.*

Aldrich, Henry (1647–1710). Noted dean of Christ Church (College) at Oxford from 1689; 2 services and about 50 anthems. *G.*

Amner, John (d. 1641). From 1610 organist at Ely Cathedral; 3 services, 15 anthems and a set of choral hymns (1615). *G.*

Banister, John (1630–79). Violinist in charge of the royal band from 1663; music for 2 plays (1667–77) and some songs; maintained successful concerts from 1672. His son *John* (d. 1735) was also in the royal band till Queen Anne's time, writing some theater-music. *G.*

Barnard, John. A minor canon at St. Paul's, in 1641 issuing the first collection of cathedral-music. *G.*

Bartlett, John. Lutenist who published *Ayres* in 1606 and took a Mus. B. at Oxford in 1610. *G.*

Bateson, Thomas (?1575–1630). From 1599 organist at Chester Cathedral and from 1609 at Christ Church Cathedral, Dublin; able madrigals from 1604 and some church-music. *G.*

Batten, Adrian (?1585–1637). From 1614 singer at Westminster Abbey and from 1624 organist at St. Paul's; services and over 30 anthems. *G.*

Bennet, John. Excellent madrigals in 1599–1614 and some tunes. *G.*

Blow, John (1649–1708). Eminent organist at Westminster Abbey in 1668–79 and from 1695 (the interval filled by his pupil Purcell), as well as at the Chapel Royal from 1676; varied works from 1663, including odes and clavier- and organ-pieces, besides many services and anthems. See Cummings in *Proceedings of Mus. Assoc.* 1909. *G.*

Britton, Thomas (1651–1714). A London coal-dealer who in 1678 established weekly concerts of significance. *G.*

Campion, Thomas (1575–1620). Physician, poet and from 1595 writer of songs and masques, besides a text-book (1618). *G.*

Child, William (1606–97). From 1632 organist at St. George's, Windsor, and from 1661 also at the Chapel Royal; Mus. D. of Oxford in 1663; sacred and secular works from 1639. *G.*

Clark, Jeremiah (d. 1707). From 1692 organist at Winchester College and from 1695 at St. Paul's (also at the Chapel Royal from 1704); incidental music for plays and odes from 1676? and some anthems. *G.*

Clifford, James (1622–98). From 1661 canon at St. Paul's, with duties as curate or chaplain elsewhere; collection of anthem-texts in 1663 (the first issued in London). *G.*

Coleman, Charles (d. 1664). Musician in the royal band, writing airs and masque-music from 1636. His son *Edward* (d. 1669) was similarly active. *G.*

Cooke, Henry (d. 1672). From 1660 noted choirmaster at the Chapel Royal, writing some anthems and also the music for Charles II's coronation. *G.*

Coperario [Cooper], *John*. Lutenist and gambist, trained in Italy, teacher in the royal family; songs from 1606. *G.*

Creyghton, Robert (?1639–1734). Clergyman and professor of Greek at Cambridge, from 1674 canon and precentor at Wells Cathedral, writing services and anthems. *G.*

Cross, Thomas. Able music-engraver in London from 1683. *G.*

Dallam family. Noted organ-makers from about 1605, including *Thomas* and his sons *Robert* (1602–65), *Ralph* (d. 1673) and *George*. They built organs for Worcester, York, Durham, Canterbury, St. Paul's and other cathedrals and large churches. *G.*

Deering, Richard (d. 1630). From 1617 organist at a nunnery in Brussels and from 1625 in royal service at London; sacred works from 1597 (all for the Catholic service). *G.*

Dowland, Robert (d. 1641), son of John (16th C.). Lutenist in court-service from 1626; notable works from 1595. *G.*

Eccles, John (?1668–1735). In the royal band from 1694 and its director from 1700; many songs and stage-pieces from 1681. *G.*

Este, Michael (d. 1638?), perhaps son of Thomas (16th C.). Writer of madrigals from 1601 and of anthems (1624). *G.*

Farmer, Thomas (d. 1695?). Writer of songs and instrumental pieces from 1675. *G.*

Ferrabosco, Alfonso (?1575–1628), son of Alfonso (16th C.). Violinist in the royal band, from 1604 writing music for masques by Ben Jonson and songs from 1609. His son followed him as court-musician. *G.*

Ford, Thomas (?1580–1648). Musician attached to the court; many part-songs and dances from 1607. *G.*

Gibbons, Orlando (1583–1625). Eminent organist and composer, from 1604 at the Chapel Royal and from 1623 also at Westminster; numerous superior works from 1611, including church-music, madrigals and virginal-pieces. His son *Christopher* (1615–76) was organist at Winchester Cathedral in 1638–44, at Westminster in 1660–66 and also in the Chapel Royal from 1660; few works only. The father was Mus. D. of Oxford from 1622 and the son from 1664. *G.*

Hall, Henry (?1655–1707). Organist at Exeter Cathedral in 1674–86? and at Hereford Cathedral from 1688, where his son succeeded him; canticles, anthems and some songs from 1693. *G.*

Harris, Renatus (?1640–1715). The most noted of a family of able organ-makers. *G.*

Hilton, John (1599–1657). In 1628–44 organist at St. Margaret's (Westminster); many songs and catches from 1627. *G.*

Holborne, Antony and *William*, brothers. Authors of a book in 1597 including about 55 pieces for the 'cittharn' and a few part-songs. *G.*

Holder, William (1616–97). Clergyman, from 1660 prebendary of Ely, author of a text-book in harmony (1694) and a few anthems. *G.*

Hole, William and *Robert*. Music-engravers from 1611, said to be the pioneers in England. *G.*

Humfrey, Pelham (1647–74). Chorister in the Chapel Royal, with prolonged study abroad at royal expense, from 1672 Cooke's successor as choirmaster; anthems, songs and odes from about 1664. *G.*

Jeffries, George. About 1643 organist at Oxford; many anthems and motets. *G.*

Jenkins, John (1592–1678). Lutenist and violist, fluent composer of fancies, rants and some vocal pieces, besides 12 trio-sonatas (1664). *G.*

Jewett, Randolph (1603–75). Pupil of O. Gibbons, from 1631 organist of the two Dublin Cathedrals, in 1643–44 at Chester Cathedral and from 1666 at Winchester Cathedral; some anthems from 1662. *G.*

Johnson, Robert (d. 1634). In the royal band from 1604; songs from 1614, especially several to accompany plays. *G.*

Jones, Robert. Noted lutenist, with songs and madrigals from 1600. *G.*

King, Robert. Member of the royal band, with songs and part-songs from 1684. *G.*

Lanière, Nichola (1588–1666), the most famous of a line of musicians at the court. In court-service from 1604 and in 1626–44 court-director and marshal (head) of the corporation of musicians, recovering both offices in 1660; masque-music from 1613 and many songs. He was expert in painting and in 1625–27 was in Italy as buyer for the royal collection. *G.*

Lawes, William (1582–1645) and *Henry* (1595–1662), brothers. Members of the Chapel Royal, both writing masque-music and songs, with some anthems, from 1633. *G.*

Leighton, William. Editor of a collection of about 55 metrical hymns and psalms in 1614, of which 8 are his. *G.*

Lenton, John. From 1685 violinist in the royal band, from 1682 writing music for many plays, besides an instruction-book for the violin (1694). *G.*

Locke, Matthew (?1630–77). In court-service from 1661, writing much masque-music of fine quality from 1653, many songs and anthems, besides the earliest English text-book in thorough-bass (1673). *G.*

Lowe, Edward (?1610–82). From 1630 organist at Christ Church Cathedral, Dublin, and also from 1660 at the Chapel Royal, besides being from 1661 professor of music at Oxford; anthems and a book on cathedral-music. *G.*

Mace, Thomas (1613–1709?). Author of *Musick's Monument*, 1676, a quaint, discursive book on church-music, the lute, the viol, etc. *G.*

Milton, John (?1563–1647), father of the great poet. A scrivener in London, but also competent in music; madrigals, anthems and tunes from 1601. See works by Spaeth, 1909, '12. *G.*

Nicolson, Richard (d. 1639). From 1595 organist at Magdalen College, Oxford, and from 1626 the first professor in the University; few works from 1601. *G.*

Peerson [Pearson, Pierson], *Martin* (?1590–1651). Probably from 1613 choirmaster at St. Paul's; part-songs, anthems and instrumental pieces from 1614. *G.*

Philips, Peter (?1560–1633?). Of Catholic parentage, hence from about 1590 on the continent, first at Rome, then at Antwerp, where he was viceregal organist from 1596, in 1612–21 and from 1628 canon at Soignies (at Béthune in the interval); able motets and madrigals, with some instrumental pieces, from 1591. Monograph by Bergmans, 1903. *G.*

Pilkington, Francis. Singer at Chester Cathedral from 1602 and precentor from 1623; madrigals and part-songs from 1605. *G.*

Playford, John (1623–86). Noted London publisher, from 1650 issuing only musical books, including a standard text-book (1654), a collection of dance-tunes (1650), a Psalter (1677), etc. His son *Henry* (1657–1720?) continued the business and from 1699 managed concerts in London and later in Oxford. *G.*

Porter, Walter (?1595–1659). Member of the Chapel Royal in 1616–44; and also choirmaster at Westminster in 1639–44; madrigals and motets from 1632. *G.*

Purcell, Daniel (?1660–1717), brother of the next. In 1688–95 organist at Magdalen College, Oxford, and from 1713 at St. Andrew's (Holborn); much music for plays from 1696, besides anthems, organ-settings of tunes, etc. *G.*

Purcell, Henry (1658–95). Highly gifted, but short-lived, organist and composer, trained by Blow, from 1679 at Westminster and from 1682 also at the Chapel Royal; manifold works from about 1675, including much noble church-music, remarkable settings for the stage and instrumental pieces. Memoir by Cummings, 1882, and see articles by Squire, 1905 (in *I. M. G. Sammelbde.*), and Arkwright, 1910 (in *Musical Antiquary*), etc. *G.*

Ravenscroft, Thomas (1593–1635?). Editor of several collections, including a Psalter (1621). *G.*

Rogers, Benjamin (1614–98). In 1639–41 organist at Christ Church Cathedral, Dublin, from 1660 assistant at St. George's, Windsor, and in 1664–85 at Magdalen College, Oxford; Mus.D. of Oxford in 1669; much church-music, part-songs, etc., from 1653. *G.*

Simpson, Christopher. Famous gambist, long under the patronage of Sir Robert Bolles and his son; author of a method for violists (1659) and a treatise on composition (1665), with various later editions, and some scattered pieces. *G.*

Simpson, Thomas. Violist, about 1610 in court-service at Frankfort, in 1617–21 at Schaumburg and later at Copenhagen; works from 1610. *G.*

Tomkins, Thomas (d. 1656). From 1596 organist at Worcester Cathedral and from 1621 also at the Chapel Royal, in both cases stopping activity after 1644; many works from 1622. The most noted of a considerable family. *G.*

Tudway, Thomas (?1650–1726). From 1670 organist at King's College, Cambridge, also to the University and from 1705 professor, as well as organist and composer to Queen Anne; Mus.D. of Cambridge in 1705; made a remarkable collection of church-music (1714–20), containing many works of his own, which is in the British Museum. *G.*

Turner, William (1652–1740). Chorister at the Chapel Royal and later singer at Lincoln Cathedral and from 1669 at the Chapel Royal, St. Paul's and Westminster; Mus.D. of Cambridge in 1696; many works from 1676. *G.*

Wallis, John (1616–93). From 1649 professor of mathematics at Oxford, editing Greek musical works from 1662.

Ward, John. Under the patronage of the Fanshawe family, with madrigals and other works from 1613. *G.*

Wilson, John (1595–1674). In court-service before and after the Civil War; Mus.D. of Oxford in 1645; music for plays from 1613 and many other works later. *G.*

Wise, Michael (?1648–87). From 1668 organist at Salisbury Cathedral and from 1675 also member of the Chapel Royal; much notable church-music from 1643. *G.*

(*d*) FRENCH, BELGIAN, SPANISH, ETC.

Affilard, Michel d'. Singer in the Chapelle Royale, Paris, writing a manual of sight-singing (1691) in which the principle of the metronome was used. *G.*

Aguilera de Heredia, Sebastiano. Spaniard, choirmaster at Saragossa Cathedral; church-music from 1618. *G.*

a Kempis, Nicholas. From about 1630 organist at St. Gudule in Brussels; concerted works from 1644. *G.* [May be Italian.]

Almeida, Fernando d' (1618–60). Portuguese, pupil of Lobo, from 1638 monk at Thomar; few works extant.

Anglebert, Jean Baptiste Henri d' (?1628–91). Court-clavecinist at Paris; various pieces from 1689. *G.*

Arauxo [Araujo], *Francisco Corrêa de* (?1581–1663). Spanish Dominican, at length professor at Salamanca and bishop of Segovia; general treatise in 1626.

Auxcousteaux, Arthur d' (d. 1656). From about 1630 choirmaster at the Sainte-Chapelle, Paris; works from 1614. *G.*

Boësset, Antoine (?1585–1643). From 1615 in court-service at Paris and from 1632 superintendent; several collections of court-music from 1617. *G.*

Borchgrevinck, Melchior (d. 1632). Danish organist, pupil of G. Gabrieli, from 1600 court-organist at Copenhagen and from 1618 court-composer; works from 1605.

Bourdelot [Michon], *Pierre* (1610–85). In 1642-51 court-physician at Paris and later in charge of the Abbey Macé; author of a *Histoire de la Musique* that was finished and published by his brother (1715).

Brossard, Sébastien de (1654–1730). French priest, from 1689 choirmaster at Strasburg Cathedral and from 1700 at Meaux Cathedral; works from 1691, including collections and a *Dictionnaire* (1703), the first to contain terms as well as persons. *G.*

Buxtehude, Dietrich (1637–1707). Eminent Danish organist, pupil of his father, from 1657 in small posts in Denmark and from 1668 at the Marienkirche in Lübeck, where from 1673 he established notable *Abendmusiken*; numerous important works from 1671. Memoirs by Jimmerthal, 1877 and Pirro, 1913. *G.*

Cambert, Robert (?1628–77). French organist, from about 1655 at St.-Honoré, Paris, and later in service of the Queen Dowager; from 1669 holding a stage-monopoly with Perrin; stage-pieces from 1659, including *Pomone*, 1661, the first French opera. Monograph by Pougin, 1881. *G.*

Campra, André (1660–1744). Important French opera-writer, from 1681 choirmaster at Arles and at Toulouse, in 1694–1700 at Notre-Dame in Paris; church-works from 1695 and about 20 operas and divertissements from 1697. *G.*

Cange, Charles Dufranne, Sieur du (1610–88). Compiler of a glossary of medieval terms (1678) still useful in music-history, especially in its successive enlargements (latest by Favre (1883–88, 10 vols.).

Cardoso, Manuel (1569–1650). From 1628 choirmaster at the Carmelite monastery in Lisbon; scattered works. *G.*

Chambonnières, Jacques Champion de (?1600–70?). Court-clavecinist under Louis XIV and teacher of the elder François Couperin, d'Anglebert and Le Bègue; pieces issued in 1670. Monograph by Quittard, 1898 (in *Revue Internat.*). *G.*

Charpentier, Marc Antoine (1634–1704). Important composer, pupil of Carissimi, from about 1655 employed by Louis XIV, Mlle. de Guise and the Duc d'Orléans and from about 1684 choirmaster at the Jesuit College and also the Sainte-Chapelle; numerous able works from 1678, including 2 operas, about 25 oratorios or cantatas, much church-music and some instrumental pieces. See Brenet's *Musiciens de la Sainte-Chapelle*, 1910. *G.*

Coelho, Manoel Rodriguez. Able Portuguese organist, at first at the Elvas and Lisbon Cathedrals and from 1603 at the Lisbon court; works issued in 1620.

Colasse, Pascal (1649–1709). Pupil of Lully and his assistant in completing some of his opera-scores, from 1683 one of the four directors of the Chapelle Royale and from 1696 court-director; 12 operas from 1687 and many songs. *G.*

Comes, Juan Bautista (1568–1643). Spaniard, pupil of Perez, at first choirmaster at Lerida, from 1605 at the Valencia College, in 1619–38 second court-director at Madrid and then choirmaster at Valencia Cathedral; scattered works collected by Guzman in 1889.

Couperin family. The older representatives were three brothers: *Louis* (1630–65), from about 1650 organist at St.-Gervais in Paris and violinist in the royal band, *François* (1631-98), organist at St.-Gervais from 1669, and *Charles* (1638–69), organist at St.-Gervais from 1665. Louis left some dances and François organ-pieces dated 1690. The son of François was *Nicholas* (1680–1748), who late in life followed in the family line at St.-Gervais, preceded by *François* ('le Grand'), son of Charles (1668–1733). See article on the latter. *G.*

Desmarets, Henri (1662–1741). At first in court, service at Paris, but about 1700 forced to flee to Spain-becoming court-director at Madrid, and from 1714 under the patronage of the Duke of Lorraine at Lunéville; about 10 operas and ballets from 1682, besides church-music. *G.*

Dumanoir, Guillaume (b. 1615). Violinist in the royal band at Paris from 1655 and in 1657 named 'Roi des ménéstriers'; author of a small work on dancing (1664) and a few violin-works.

Dumont, Henri (1610–84). Belgian organist, from 1639 at St.-Paul in Paris and also from 1665 court-director; much church-music, including organ-pieces, from 1652. Monographs by Quittard, 1907 (in *Mercure de France*), and Gastoué, 1912 (on his masses).

Esquivel, Juan. Spaniard, choirmaster at Salamanca Cathedral; masses from 1608. Monograph by Geiger, 1918 (in the Sandberger *Festschrift*).

Gaultier family. Noted French lutenists in the time of Louis XIII and XIV, the most famous being *Jacques* (d. 1670?), in 1617–47 at the English court and then, a favorite teacher in Paris, and his cousin *Denis* (d.1672) from about 1615 active at Paris, with pieces from 1655. Others are *Pierre* (1642–97), who from 1685 held a license from Lully to produce operas at Marseilles, besides writing many lute-pieces, and Jacques' son *Ennémond* (1635–80?), from about 1669 active in Paris. General monograph by Fleischer, 1886 (in *Vierteljahrschr.*), and see articles by Laurencie, 1909, '12 (in *I. M. G. Sammelbde.*). *G.*

Grigny, Nicolas de (1671–1703). Able French organist, from about 1698 at Rheims Cathedral; organ-pieces issued in 1711.

Guédron, Pierre (b. 1665?). From about 1590 singer in the Chapelle Royale in Paris, from 1601 court-composer and later director under Louis XIII; works from 1602. *G.*

Hacquart, Carolus (?1649–1730?). Dutch or Belgian composer, living first at Amsterdam and from 1679 at The Hague, where in 1693 he started weekly concerts; works from 1674, including a singspiel in 1680.

Haym, Gilles (d. 1650). Belgian church-musician, from 1638 court-director at Liège for Duke Wolfgang Wilhelm; works from 1620. See *Monatshefte*, 1896.

Huygens, Constantin (1596–1687). Highly cultivated Dutch diplomat and man of letters, player on many instruments and a zealous musical patron; wrote numerous instrumental pieces, made a collection of instruments and among his many letters often dealt with musical matters (selection edited by Jonckbloet and Land in 1882), besides a book on the use of the organ (1641). Autobiography first published in 1817. Memoir by Van Reijn, 1832, and see various works on Dutch music. *G.*

João IV (1604–56). From 1640 king of Portugal and a well-trained musician; sacred works issued from 1657. He greatly extended the musical library begun by his grandfather (totally destroyed in the earthquake of 1755, but catalogue extant) and wrote two tractates on church-music (1649–54).

Jumilhac, Pierre Benoît de (1611–82). French Benedictine at St. Maur, author of a book on plainsong (1673). Monograph by Brenet, 1902.

Laguerre, Elisabeth Claude de, née Jacquet (1659–1729). French cembalist and organist, wife of a Parisian organist; works from 1694, including an opera, cantatas, violin-sonatas, etc.

Lalande, Michel Richard de (1657–1726). Precocious Parisian player on several instruments, from about 1680 in court-employ, from 1683 one of the four directors; works from 1689, including an opera, several ballets and many motets. *G.*

Lallouette, Jean François (1651–1728). Parisian violinist under Lully and till 1677 his secretary, from 1695 choirmaster at Notre-Dame; works from 1677, including an opera (1685), motets and a summary of works in Latin, Italian and French for and against the opera (1697).

Lambert, Michel (1610–96). Noted French lutenist, from 1650 in court-service; works from 1661. He was Lully's father-in-law.

Le Bègue, Nicolas Antoine (1630–1702). French organist, at first at St.-Médéric in Paris and from 1678 one of the four court-organists; works from 1676, including an organ-method. *G.*

Marais, Marin (1656–1728). Famous Parisian gambist, pupil of Hottemann, Sainte-Colombe and Lully, in 1685–1725 soloist in the royal band; works from 1686, including many gamba-pieces and 4 operas (from 1693). He added a seventh string to his instrument. See Pougin in *Ménestrel*, 1896. *G.*

Mersenne, Marin (1588–1648). Minorite monk at Paris, a student of philosophy, physics and music, in contact with scholars in many places; author of a large *Harmonie Universelle*, 1636–37 (really a sort of encyclopedia) and several lesser treatises (from 1634). His correspondence has been edited by Pirro (1909). *G.*

Moreau, Jean Baptiste (?1656–1733). At first choirmaster at Langres, but later a member of the court-choir at Paris; works from 1689, including music for Racine's *Esther* and *Athalie* (for women's voices), a Requiem and a tractate. See Kathi Meyer's essay on the origin of choral music for women's voices, 1915.

Nassarre, Pablo (b. 1664). Spanish Franciscan, organist at a monastery in Saragossa; author of two theoretical works (1693, 1723–24).

Nivers, Guillaume Gabriel (1617-after 1700). Pupil of Chambonnières, from 1640 organist at St.-Sulpice in Paris and also singer in the Chapelle Royale; works from 1646, including church-music and several theoretical books.

Pedersön, Mogens (?1580–1630?). Danish pupil of G. Gabrieli (sent at royal expense), from 1618 assistant court-director at Copenhagen; works from 1608. See Hammerich's *Musik am Hofe Christians IV*, 1892.

Pereira, Domingos Nuñes (d. 1729). Long choirmaster at Lisbon Cathedral, writing church-music, villancicos, etc.

Pereira, Marcos Soares (d. 1655). Able Portuguese church-composer, court-choirmaster at Lisbon, with several works for 8-12 voices.

Perrin, Pierre (?1620–75). Attaché of Mazarin and the Duke d'Orléans and from 1659 associated as librettist with Cambert, they together holding the first exclusive rights for opera-production (1669, transferred to Lully in '72). *G.*

Philidor, André Danican- (d. 1730). The first noted member of a line of instrumentalists in royal service at Paris, composer of band-music and some stage-pieces, associated with Fossard in arranging and copying the musical library at Versailles (from 1684), the remnants of which are now at the Paris Conservatory. *G.*

Puteanus, Ericius (1574–1646). Able Dutch scholar at Padua and from 1606 at Louvain, the earliest advocate of the modern form of the medieval solmization (from 1599).

Quinault, Philippe (1635–88). From 1672 the able librettist for operas by Lully. Monographs by Lindemann, 1904, and E. Richter, 1910.

Raison, André. From about 1685 organist at Ste.-Génévière in Paris, publishing organ-pieces in 1687 and 1714.

Rebel, Jean Ferry (1661–1741). Parisian violinist, from 1699 in the orchestra at the Opéra and from 1707 conductor and later prominent in the court-band; important works from 1703, including an opera, ballets and chamber-pieces. *G.*

Rebello, João Lourenço (1609–61). From 1624 musician at the Lisbon court, teacher of João IV; church-music issued in 1657.

Reinken, Jan Adam's (1623–1722). Famous Dutch organist (born in Alsace), pupil of Scheidemann, in 1657–58 at Deventer, then Scheidemann's assistant at the Katharinenkirche in Hamburg and in 1663 his successor, becoming the head of the North German organ circle; not many works extant. *G.*

Rosier, Charles. French violinist, in court-service at Bonn, becoming second director; works from 1688.

Rückers family. Noted harpsichord-makers at Antwerp, the line begining with *Hans* (d. c. 1623), active from 1579, and his four sons, of whom *Hans* (b. 1578) and *Andreas* (b. 1579) were the ablest. Their instruments became famous far and wide. *G.*

Souhaitty, Jean Jacques. Parisian Franciscan, from 1665 advocating the use of numeral-names for tones as a help in elementary study.

Valerius, Adrianus (d. 1625). Dutch notary at Veere, publishing a collection of many popular songs in lute-tabulature (1625–26). *G.*

Vallet, Nicolas. French publisher at Amsterdam, issuing songs, lute-pieces and some Psalms in 1615–19.

Vredeman, Jacques. Town-director at Leeuwarden, author of various secular pieces in 1603 and a text-book in 1618.

PART III

PLACES, INSTITUTIONS AND ORGANIZATIONS

APPENDIX C

OPERAS AND ORATORIOS SINCE 1900

The following notes are not meant to serve as a musical gazetteer or directory, but as a mere suggestion of how varied and extensive have been the enterprises carried on in different countries during the past three or four centuries. They are examples selected from material obtained in indexing the biographies in Part II, the choice being made so as to indicate the historic importance of typical centers, both large and small. Appendix C is added to show how widely diffused is the production of a single form of composition at the present time.

To save space, only titular leaders are specified, such as choirmasters, organists, conductors and the like. In stating terms of office a date followed simply by a hyphen shows that the person served till the entry of the next person named. Some of the musicians born at the different places are enumerated, but with no attempt at completeness, since in several cases the lists run to hundreds of names. Proper names in these lists are often abbreviated. In many cases historical monographs are indicated by author and date (for fuller reference see Riemann's Musiklexikon, *10th ed.). An appended* 'G.' *or* 'A.' *has the same meaning as in Parts I and II.*

Aix-la-Chapelle. Third largest city in the Rhine Province (40 m. west of Cologne), close to the present boundary of Belgium (in 1793–1815 it belonged to France). Its musical life centers in the cathedral, the opera-house, two orchestras and other societies under the care of the municipal director and more than one conservatory. Since 1825 it has been one of the meeting-places of the annual Lower Rhine Festival (with Cologne and Düsseldorf).

Among the *municipal directors* have been Ferd. Ries 1834–36, F. Wüllner '58–, Breunung '65–, Kniese '84–, Schwickerath '87–, F. Busch 1912 and Raabe '20–. In 1921 the *Gesangverein* celebrated its centennial (*Festschrift* by Fritz).

The *Festival* conductors here have been Ries 1825, '29, '34, Spohr '40, Reissiger '43, Mendelssohn '46, Lindpaintner '51, '54, Liszt '57, F. Lachner '61, '70, Rietz '64, '67, '73, Breunung '76, '79, Wüllner '82, Kniese '85, Schwickerath '88–1912.

The director of the *Hochschule für Musik* is Pochhammer 1902–.

Birthplace of Louis and Gerhard Brassin 1840, '44, Jos. Sittard '46, Leo Blech '71, César Saerchinger '84, etc.

Altenburg. Capital of the duchy of Saxe-Altenburg (25 m. south of Leipzig), having court-music at times somewhat important.

At the *court* the directors or organists have included Gottfried Schmidt 1617–, J. E. and C. F. Witt '58–1716, J. L. Krebs, with his son and grandson 1750–1803, Wilh. Stade 1860–91 (with Rehberg as leader of the chorus and the orchestra in '88–90), Szenker 1916–20.

The *Männergesangverein* marked its fiftieth year in 1913 by a *Festschrift*.

Birthplace of J. F. Agricola 1720 (at Dobitzchen), Frdr. Müller '86 (at Orlamünde), Mor. Köhler 1855, M. G. Fest '72, etc.

Altona. Largest city in Schleswig-Holstein, adjoining Hamburg on the Elbe and sharing in its musical life.

Recent leaders of the *Singakademie* have been A. Krug 1885–, and Woyrsch '95–. Since 1903 the latter, who is organist at the Johanniskirche, has also directed municipal *symphony-concerts*.

Birthplace of C. E. F. Weyse 1774, S. W. Dehn '99, Ed. Marxsen 1806 (at Nienstädten), Corn. Gurlitt '20, Karl Reinecke '24, etc.

History of the Dilettantenverein by Mützenbecher, 1919.

Amsterdam. The largest city of the Netherlands, capital of the northern province and the leading musical center of the country, having an opera-house, two noted orchestras, many choral societies and a strong conservatory. As early as the middle of the 16th century it was made famous by the Sweelincks as a center for organ-music. Only a few of its manifold present activities can be mentioned.

The operatic headquarters is the *Stads-Schouwburg* (built in 1894). Among conductors of Dutch opera have been Raabe 1899–1903, Gilse 1908–09, and Dresden 1920–21.

The *Concergebouw-Orkest*, founded in 1888, is one of the finest in Europe; its conductors have included Kes 1888–, and Mengelberg '95–.

The *Cecilia* and *Maatschappij Concerts* (started in 1840) have been led by Van Bree 1840–, Verhulst '57–, J. Röntgen '86, and Mengelberg '98–.

Among many other organizations the oldest was the *Felix Meritis*, founded in 1777 to promote culture in all forms, including music, and from 1815 till its dissolution in 1888 maintaining annual series of concerts, the conductors being Van Bree 1829–, J. M. Coenen '57–, Verhulst '65–, and J. Röntgen '86–88. Since 1898 Mengelberg has led the choral society *Toonkunst*. *G.*

The *Musiekschool*, founded in 1862 under the auspices of the National Music Society (the Maatschappij) and reorganized in 1884, has been directed by F. Coenen 1862–, Dan. de Lange '95–, and J. Röntgen 1913–.

During the century 1550–1650 the *Oude Kerk* had as organists three generations of Sweelincks, the second, J. P. Sweelinck, exerting wide influence in 1580–1621.

Birthplace of J. G. Bertelman 1782, L. F. P. Drouet '92, J. B. van Bree 1801, Rich. Hol '25, Éd. Silas '27, Éd. de Hartog '29, Henri Viotta '48, Benno Hollander '53, Bern. Zweers '54, Jacques Urlus '68, Joh. Snoer '68, Chrn. Kriens '81, etc.

History by Scheurleer, 1904 (also many earlier articles). The 25th anniversary of the Concertgebouw in 1913 was marked by a memorial volume.

Ann Arbor, Mich. Small city (about 40 m. west of Detroit), the seat of the University of Michigan, which since 1880 has provided musical courses, from 1888 maintaining a strong School of Music and from 1893 notable festivals on a large scale. In 1898 the University acquired the valuable Stearns Collection of Musical Instruments (exhaustive catalogue by Stanley, 2d ed. 1921). *A.*

At the *University* the music-directors or professors have been Cady 1880–, A. A. Stanley '88–1920 and E. V. Moore 1923–.

Birthplace of H. E. Krehbiel 1854.

Ansbach. Small city in Bavaria (25 m. southwest of Nuremberg), once the capital of a margravate held by the Hohenzollerns and thus associated with Brandenburg. Its court-music had some importance in the 16–17th centuries.

Among the *court-directors* were Meiland ?1565–74, Riccio ?'76–94?, J. W. Franck 1673–78, Pistocchi ?'95–, Torelli '98–1701.

Histories by Oppel, 1911, and Mersmann, 1916, with arts. in the *I. M. G. Sammelbde.* 1909–10.

Antwerp. Second city of Belgium and one of the great ports of western Europe. In the 15–16th centuries it rivalled Venice as a leading cultural center. It has a striking cathedral, opera in both French and Flemish, several orchestras, various choral societies and a strong conservatory.

The early choirmasters at the *Cathedral* include Barbireau 1448–, Obrecht '92–1504, Baulduin 1513–18, Clemens non Papa c. 1540, Turnhout '63–72, and Pevernage '77–91. Noted organists include John Bull 1617–28, Bosch 1764–1802, Callaerts 1856–, Courboin 1902–04.

Opera has been given mainly at the *Théâtre Royal* (built 1834, rebuilt 1863), the *Théâtre Dramatique Flamand* (opened 1872) or the recent *Opéra Flamande* (1906). In 1882–1916 the conductor of Flemish opera was Keurvels.

Recent orchestral conductors are, for the *Harmonie*, Lennaerts 1914–, for the *New Concerts*, Mortelmans, for the *Popular Concerts*, Willems, at the *Zoölogical Gardens*, Keurvels (to 1916).

The *Conservatory*, begun in 1867 as a municipal school, became national in 1897, its directors being Benoit 1867–, Blockx 1902– and Wambach '12–.

Birthplace of J. H. Simon 1783, J. F. J. Janssens 1801, Alb. Grisar '08, J. M. J. Gregoir '17, Jos. Callaerts '38, A. J. Goovaerts '47, Jan Blockx '51, Ed. Keurvels '53, Ernest Van Dyck '61, L. Mortelmans '68, Alfred Megerlin '80, E. M. Courboin '86, etc.

Histories by Gregoir, 1869 (with other books), Donnet, 1899 (bells), Theunissens, 1906 (14–16th cents.), and De Gers, 1914 (Théâtre Royal).

Armagh. Small city in northern Ireland (about 35 m. southwest of Belfast), anciently a chief center of the national culture, now the seat of a Roman Catholic archbishop and an Anglican bishop.

Records of organists begin in 1634, including Hawkshaw 1661–95, Bettridge 1722–52, R. Barnes '59–74, R. Langdon '82–94, J. Jones '97–1816, Robt. Turle 1823–, T. O. Marks '72–, Hewson 1917– and Chaundy '20–.

Arnstadt. Very old Thuringian town (20 m. southwest of Weimar), once the seat of a small court, musically interesting because one of the headquarters of the Bach clan in the 17–18th centuries,

J. S. Bach held his first position as organist here in 1703–07, succeeding to the place held by his granduncle Heinrich in 1641–92 and followed in 1707–39 by his cousin Joh. Ernst. His grandfather Christoph and his uncle Joh. Christoph were court- and town-musicians in 1654–61 and 1671–94 respectively. Here, too, he found his first wife. The organ that he played (new in 1701) was rebuilt in 1863 under H. B. Stade, organist ?1840–82.

Drese was court-choirmaster in 1683–1701.

Birthplace of Joh. Christoph Bach (of Eisenach-1642, Joh. Michael Bach '48, and Joh. Günther Bach '53.

Augsburg. Important Bavarian city (35 m. northwest of Munich), from the 13th century (till 1806) an imperial free city and a noted headquarters for commerce and art. In the 16–17th centuries the members of the extensive Fugger family were liberal patrons of music. Its older musical centers are the cathedral (R. C.) and the school and church of St. Anna (Prot.), and it now has a municipal orchestra, an oratorio-society and a conservatory.

Among the musicians at the *Cathedral* have been Kerle 1568–, Klingenstein '75–1614, Erbach 1625–35, Bühler 1801–24, J. M. Keller '39–, K. Kempter '65– and Kammerlander '71–92.

Cantors at *St. Anna* include Gumpelzhaimer 1581–1625, Kräuter 1713–, Seyfert 1743– and F. H. Graf '73–95.

Organists for the Fuggers or the city about 1600 include Aichinger 1584–1628, H. L. Hasler 1585–1602 and Erbach 1595–1625.

Both the *Musikschule* and the *Oratorienverein* were founded in 1865 by Schletterer (d. 1893). From 1905 Wilh. Weber and Sluničko were joint-directors of the former (Weber d. 1918) and in 1892–1918 Weber conducted the latter.

Birthplace of S. Dietrich c. 1490, W. Ebner c. 1610, Leop. Mozart 1719, J. C. Kessler 1800, Otto Müller '37, Cyrill Kistler '48 (at Gross-Aitingen).

Extensive historical summaries in *Denkmäler d. Tonkunst in Bayern*, v, ix, x.

Baltimore, Md. Chief city of Maryland and the eighth in the United States, having two orchestras, a choral society and a noted conservatory.

The *Peabody Conservatory* was opened in 1868 as a part of the Peabody Institute (founded by George Peabody in 1857, but not in operation till after the Civil War), which includes a large library and an art-museum. The Institute also maintains the *Peabody Orchestra*, conducted by the Conservatory director. The directors have been Southard 1868–, Hamerik '71– and Randolph '98–. *G, A.*

The *Symphony Orchestra*, established in 1916 by the city, has been led by Strube from that time. The conductor of the *Oratorio Society* since 1894 has been Pache.

Birthplace of the Misses Sutro 1870, '72, Fritz Binder '73, H. R. Thatcher '78, F. C. Bornschein '79, J. N. Hering '86.

Bangor. Small city in North Wales, with a cathedral and the University College of North Wales.

The roll of organists begins about 1640 and includes among others Shrubsole 1782–84, Jos. Pring '93–, Jas. S. Pring 1842–, Rob. Roberts '68–, Roland Rogers '71–, T. W. Morgan '92–, and Rogers 1906 (reappointed). There is a curious reference to an 'organ and choir' as early as 1360. The present fine organ dates from 1897.

Barcelona. Second city of Spain, on the Mediterranean, capital of the old province of Catalonia, with a cathedral, a university, an opera-house and a conservatory.

The *Cathedral* had some importance in the later 16th century, when P. A. Vila and his nephew L. F. Vila were choirmasters.

The opera-season competes in interest with that at Madrid.

Directors at the *Conservatory* (Liceo Isabel II) have included Balart ?1860– and Nicolau 1892–.

Birthplace of Dom. Terradellas 1711, Balt. Saldoni 1807, Gab. Balart '24, Ant. Nicolau '58, Enr. Morera '65, Maria Gay '79, Jaime Pahissa '80 and Joan de Manén '83.

Barmen. See Elberfeld.

Basel. Second city of Switzerland, on the Rhine, having a cathedral, a university, an opera-house, two orchestras, an important choral society and a conservatory.

Among the conductors here have been Aug. Walter 1846–96; of the *Musikgesellschaft* concerts and the *Gesangverein*, Volckland 1875– and Suter 1902–18; and at the *Stadttheater* Prümers 1903–10 and Lert 1919–20.

The directors of the *Musikschule* have been Bagge 1868–, H. Huber 1896–, Suter 1918– and W. Rehberg '21–.

Birthplace of Frdr. Hegar 1841, Karl Courvoisier '46, Hans Merian '57, Alb. Fuchs '58, Karl Hess '59, Ed. Bernoulli '67, Walter Courvoisier '75 (at Riehen), etc.

For historical articles by Riggenbach, Nef, P. Meyer, Merian and Schipke, see Riemann's *Lexikon*.

Bath. Noted English watering-place (in Somerset), having an abbey-church of importance and usually symphony-concerts in the season, as well as occasional festivals.

At the *Abbey Church* a noted organist was J. K. Pyne, Sr. 1840–98.

Among the orchestral conductors was Visetti in 1878–90.

Birthplace of J. K. Pyne, Jr. 1852, Alb. Ham '58 and T. T. Noble '67.

Bautzen. Small city in Saxony (about 30 m. east of Dresden), the capital of the old district of Upper Lusitania, having a cathedral (R. C.).

Since 1898 Biehle has been cantor at the *Petrikirche* (Cathedral, used by both Catholics and Protestants). In 1905, '07 and '12 he directed festivals.

Birthplace of G. A. Merkel 1827 (at Oberoderwitz).

Bayreuth. Small Bavarian city (in Upper Franconia), once capital of a principality. Its present musical eminence is due to Wagner's choosing it as the site for his Bühnenfestspielhaus (begun in 1872 and opened in 1876). At frequent intervals great Wagner festivals have been held since (interrupted in 1914, but perhaps to be resumed in 1924). *G.*

Among the organists or directors at the *court* in the old days were Joh. Staden 1604–16, J. P. Krieger and his brother '70–78.

The chief Wagner conductor was Hans Richter 1876–1912, but many others have served as assistants.

In 1890–1905 Jul. Kniese, who from 1892 was chorusmaster at the Festivals, directed a School for Dramatic Singing.

Birthplace of J. C. Wunderlich 1755, J. C. L. Abeille '61 and Max Reger 1873 (at Brand).

Here Wagner made his home from 1872 and here he was buried in 1883. Liszt joined him in 1876 and here he too was buried in 1886. So with Richter, who died in 1916.

On the older music see article by Seiffert, 1894 (in *Allgem. Musikal. Zeitung*), and on the recent festivals see the Wagner literature.

Bergamo. Small city in northern Italy (about 30 m. northeast of Milan), having a cathedral, the much older church of S. Maria Maggiore, an opera-house (Teatro Donizetti) and a conservatory.

Among the musicians at *S. Maria Maggiore* in the 17th century were Cavaccio 1581–, Merula 1623–24, Grandi '27–37, Legrenzi ?1650–57 (organist) and Crivelli 1654–?. More recent maestri are Mayr 1802–, Rovelli 1819–38, Cagnoni '87– and Pizzi 1897–1900. Merula was at the Cathedral in 1639–52.

The *Istituto Musicale* (now called Donizetti) was founded in 1805 and among its directors have been Mayr 1805–45 and Pizzi 1897–1900.

Birthplace of Pietro Locatelli 1693, Ant. Lolli 1730?, Gaet. Crivelli '74, Gaet. Donizetti '97, A. C. Piatti, 1822, etc.

Histories by Alessandri, 1875, and Scotti, 1901.

Bergen. Second city of Norway, having a cathedral, several musical societies and an organists' school.

At the *Cathedral* Schjött has been choirmaster since 1878, giving many choir-concerts.

Among the conductors for the *Harmonie* (concert-society) or at the *Theater* are Halvorsen 1893–, Schiöler '99– and S. Lie 1901–02.

In 1852–92 F. W. F. Vogel, the noted organist, maintained a *School for Organists*.

Birthplace of Ole Bull 1810, Edv. Grieg '43, Joh. Haarklou '47 (at Sondfjord).

History of the Theater by Wiers-Jensen, 1922.

Berlin. Capital of the Kingdom of Prussia and since 1871 of the German Empire; with London and Paris one of the largest cities in Europe.

About the middle of the 14th century it became a seat of the Electorate of Brandenburg, which from 1415 was held by the Hohenzollerns. Its court-musicians begin to be mentioned before 1600, but did not become notable till the Kapelle was improved under Frederick the Great, first as crown prince (at Rheinsberg) and from 1740 as king (mostly at Potsdam). The more important enterprises, however, waited till the 19th century, especially for the interest of Friedrich Wilhelm IV (1840–61) and that of the later Emperors. Since about 1850 the city has more and more taken its place as one

of the great art-centers of Europe, especially noted for its operatic, orchestral, chamber- and choral music, for its series of concerts of every sort, for its facilities for technical study, for research and for publication. Among many churches the Cathedral (Lutheran), with its famous Domchor, is naturally first; besides the Royal (or State) Opera there are several other headquarters for dramatic music; orchestral and choral societies are many and energetic; the governmental and other music-schools have long ranked with the best; for a half-century the University, with its great library, has actively promoted musical scholarship; and there is much music-publishing and instrument-making of high order. Only a few of its enterprises can be here mentioned.

Among the *court-directors* have been the following (overlapping dates indicate division of duties, as between the Royal Chapel, the opera and other functions): K. H. Graun 1740– (with K. P. E. Bach as cembalist in '40–67), J. F. Agricola '59–, J. F. Reichardt '75–, Himmel '95–1806, Seidel (in part from 1808 and with B. Romberg 1815–19) '22–30, Spontini '20– (opera), Meyerbeer '42–64, Moser '41–51, W. Taubert '45–70, H. Dorn '49–69, Eckert '69–79, Rob. Radecke '71–87, Kahl '80–92, Weingartner '91–1908, Muck (in part from 1892) 1908–12, Rich. Strauss '98–, Leo Blech (in part from 1906) 1913–, Furtwängler '20–22, etc.

Besides the increasing importance of the Opera under court-patronage, several other dramatic enterprises have great significance, such as the *Komische Oper*, the *Volksoper*, the *Neues Schauspielhaus*, Reinhardt's *Grosses Schauspielhaus*, etc.

The directors of the *Domchor* have been, after preliminary work by Erk in 1836–38 and the reorganization under Mendelssohn in '38–43, Grell 1843–, Neithardt '45, Hertzberg '61–, Alb. Becker '91, H. Prüfer '99–1909, etc. Among the organists may be named Hellwig 1813–38, Grell '39–, Küster '57–78, Irrgang, 1910–16, etc. A long list of organists at various city-churches might be given, especially at the old Nikolaikirche.

The oldest choral organization is the noted *Singakademie*, founded in 1792 and conducted by K. F. C. Fasch 1792–, Zelter 1800–, Rungenhagen '33–, Grell '51–, Blumner '76– and G. A. Schumann 1900–.

The *Sternscher Gesangverein*, founded in 1847, has been led by Jul. Stern 1847–, J. Stockhausen '74–, Bruch '78–, Rudorff '80–, Gernsheim '90–, Fried 1904– and Fröbe '11–12, being then disbanded.

Of orchestral organizations apart from the court-orchestra mention may be made of the *Sinfonie-Kapelle*, founded in 1843 and led by F. Liebig 1843–, Jul. Stern '67– and Brenner '72–97 (after '76 known as 'Neue').

The conductors of the *Philharmonisches Orchester*, founded in 1881, have been Joachim 1881–(with others), Wüllner '83–, Klindworth '84, Kogel '87–, Nikisch '95–1907 (at intervals), Rebiček '97–, Scharrer 1904–, Kunwald '07–, C. Hildebrand '12–, R. Hagel '19– and Furtwängler '22–.

Those of the *Blüthner-Orchester* have been Stransky 1909–, S. V. Hausegger '10–, Scheinpflug '14–, Meyrowitz '20– and C. Hildebrand '21–.

The governmental schools are technically parts of the *Königliche Akademie der Künste* and grouped under the title of *Königliche Hochschule für Musik* (though this title is also used specifically of the third division).

They comprise the three schools:

the *Institut für Kirchenmusik*, founded in 1819 (opened in 1822), the directors being Zelter 1819–, A. W. Bach '32, Haupt '69–, Rob. Radecke '92– and Kretzschmar 1907–; the *Meisterschule für musikal. Composition*, founded in 1833, the directors being latterly Humperdinck 1900–21, with G. A. Schumann '13– and Rich. Strauss '17–; the *Hochschule für ausübende Tonkunst*, founded in 1868, the directors being Joachim 1868–1907, Kretzschmar 1909– and Schünemann '20– .

Among other schools the oldest is the *Stern Konservatorium*, founded in 1850 (first called 'Berliner'), the directors being Th. Kullak 1850–55, Marx '50–57, Jul. Stern '50–, Rob. Radecke '83–, Jenny Mayer '88–, G. Hollaender '95– and Fielitz 1915–. A rival of this was the *Neue Akademie der Tonkunst*, started in 1855 and discontinued in 1890, the directors being Th. Kullak 1855– and his son Franz Kullak '82–90.

The *Klindworth-Scharwenka Konservatorium* was formed in 1893 by the union of Klindworth's Klavierschule (1882) and X. Scharwenka's Konservatorium (1881), the directors being the two Scharwenkas till 1914, assisted by H. Goldschmidt in 1893–1905 and followed by Robitschek. X. Scharwenka directed his own school in New York in 1891–98, followed by Burmeister in 1898–1903.

Among the directors or professors at the *University* are to be named B. Klein 1820–, A. B. Marx '32–, Hnr. Bellermann '66–, Ph. Spitta '75–94, O. Fleischer '95–, Friedländer 1903–18, Kretzschmar '04–21 and Joh. Wolf '08–22.

Birthplace of J. C. Pepusch 1667, K. F. Zelter 1758 (at Petzow-Werder), Dan. Steibelt '65, Prince Louis Ferdinand '72 (at Friedrichsfelde), Ldw. Berger '77, K. F. Rungenhagen '78, Karl v. Winterfeld '84, F. W. M. Kalkbrenner '88 (en route from Kassel), L. W. Maurer '89 (at Potsdam), Giac. Meyerbeer '91, Ldw. Rellstab '99, E. A. Grell 1800, Ph. Wackernagel 1800, Alb. Lortzing '01, Ed. Rietz '02, Jul. Schneider '05, K. F. Weitzmann '08, F. W. Jähns '09, Wilh. Taubert '11, Jul. Rietz '12, P. L. Hertel '17, Rud. v. Hertzberg '18, Alb. Löschhorn '19, K. A. F. Eckert '20, Aug. Conradi '21, Herm. Helmholtz '21, Herm. Wichmann '24, Rich. Wüerst '24, Louis Schlottmann '26, Emil Naumann '27, Wold. Bar-

giel '28, Hans v. Bronsart '30, Jul. Alsleben '32, Hnr. Bellermann '32, A. H. Zabel '35, Ldw. Bussler '38, K. D. J. Fuchs '38 (at Potsdam), E. F. K. Rudorff '40, Hnr. Hofmann '42, Frz. Kullak '44, Otto Lessmann '44 (at Rüdersdorf), Frz. Ries '46, Oscar Hammerstein '47, Hans v. Wolzogen '48 (at Potsdam), Martin Röder '51, Rich. Henneberg '53, Ferd. Hummel '55, Paul Kalisch '55, Fritz Kaufmann '55, Arth. Egidi '59, Paul and Karl Prill '60, '64, Leop. Schmidt '60, Frdr. Koch '62, Kath. Senger-Bettaque '62, Hugo Kaun '63, Wald. v. Bausznern '66, Joh. Wolf '69, Alb. Reiss '70, Oscar Fried '71, Otto Goritz '73, Paul Gräner '73, Karl Straube '73, Karl Kämpf '74, Erich Band '76, Bruno Walter '76, Kurt Sachs '81, Joh. Sembach '81, Kurt Schindler '82, Wilh. Furtwängler '86, W. M. Rummel '87, H. J. Moser '89, etc.

Histories (general) by Ledebur, 1861, C. Sachs, 1909–10, Weissmann, 1911, Krückeberg, 1922; (opera) by L. Schneider, 1852, Brachvogel, 1877–78, Schäffer and Hartmann, 1886, Weddigen, 1899; (Domchor) by Einbeck, 1893; (Singakademie) by Lichtenstein, 1843, Blumner, 1891, Kamerau, 1891; (Philharmonic) by Altmann, 1902, Sternfeld, 1907; (Liedertafel) by Kuhlo, 1909; (Akad.d.Künste) by Hans Müller, 1896, (Inst. f. Kirchenmusik) by Schipke, 1922, (Hochschule) by Langhans, 1873, Reissmann, 1876; (Stern Konserv.) by Taubert, 1910.

Bern. Capital of Switzerland, having a cathedral, a university, a music-school, etc.

Among the *Cathedral*-organists was K. Hess 1882–1912, who was also music-director at the *University*. The frequent organ-recitals have long been noted.

The *Cäcilienverein* has been led by Ad. Reichel 1867– and K. Munzinger ?1896–1909, the former being also city-director and the latter head of the *Musikschule*.

Birthplace of Karl Locher 1843, Karl Weidt '57, Rob. Hermann '69 and Volkmar Andreä '79.

Bethlehem, Pa. Manufacturing city in northeastern Pennsylvania, where, owing to its having been settled by Moravians in 1742, music has always been cultivated. In 1900–05 and since 1912 annual Bach Festivals have been held here under Wolle as director, gaining a position of national importance. *A.*

History of the Festivals by Walter, 1918.

Beverley. Small town in England (Yorkshire), with a fine Minster like a cathedral.

The recent succession of organists includes G. Lambert 1778–, G. J. Lambert 1818– and Colborne '74–.

Birmingham. Second largest city in England and one of its chief manufacturing centers, the seat of its most noted musical festival and having, besides choral and orchestral organizations, a music-school of importance, a university and a cathedral of recent establishment.

The *Festivals* date from 1768 and have been usually triennial since 1796 (held in the Town Hall since its erection in 1834). The conductors have included Crotch 1808, S. Wesley '11–14, Greatorex '20–29, W. Knyvett '34–43, Mendelssohn and Moscheles '46, Costa '49–82 Hans Richter '85–1912. Among the works first given here are Mendelssohn's *Elijah* 1846, Bennett's *Woman of Samaria* '67, Sullivan's *Light of the World* '73, Gounod's *Redemption* and *Mors et Vita* '82, '85, Dvořák's *Spectre's Bride* and Requiem '85, '91, Parry's *Judith* and *King Saul* '88, '94, Stanford's *Eden* and Requiem '91, '97, Henschel's Stabat Mater '94, Elgar's *Gerontius*, *Apostles* and *Kingdom* 1900, '03, '06, Bantock's *Omar Khayyám* '06–09, etc. *G.*

At the *University* (founded in 1899) the music-professors have been Elgar 1905– and Bantock '08–, the latter being also director of the *Music School* of the Birmingham and Midland Institute.

At the *Cathedral* (created from St. Philip's in 1905) the organists have been Stephenson 1906– and Dunnill '14–.

Birthplace of Wm. Pole 1814, F. E. Bache '33, Chas. Lunn '38, J. H. S. Clarke '40, W. Bache '42, Franklin Taylor '43, J. F. Bridge '44 (at Oldbury), C. S. Heap '47 and H. W. Wareing '57.

History of the Festivals by Deakin, 1897.

Bologna. City of moderate size in northern Italy (about 60 m. north of Florence), an important center from ancient times. In the 17th century it was musically active in forming many clubs and in promoting the early extension of the opera (first opera-house in 1680). In the 18th it was prominent for its teachers (especially Martini) and its educational importance has been continued through its modern conservatory. It is the seat of a cathedral, a university, several famous churches, two opera-houses, etc. *G.*

Of several accademie the most prominent are the *Accademia dei Filomusi*, founded in 1622 by Banchieri, and especially the *Accademia dei Filarmonici*, founded in 1675, membership in the latter being an honor highly esteemed ever since.

The ancient church of *S. Petronio* much overshadows the Cathedral. Among its choirmasters have been Spataro 1512–, D. Ferrabosco '40–46, Rota '83–97, Giacobbi 1604–30, Cazzati '57–, Melani '60–67, Colonna '74–, Arresti '85–, Perti '96–1756, Mattei ?1800–, Pilotti '26–38, Gaspari '57– and Mancinelli '81–86. At *S. Francesco* Martini was choirmaster in 1725–84, followed by Mattei.

At the *Liceo Musicale Rossini*, which in 1864 was reorganized out of the *Liceo Filarmonico* (founded in 1804), the directors have lately included Mancinelli 1881–, Martucci '86–, Bossi 1902–, Mugellini '11–, Busoni '13–, Marinuzzi '16– and Alfano '19–. The Liceo has a remarkable library. It is worth remembering that at Bologna Pistocchi conducted one of the earliest schools for singing (c. 1705–15).

Birthplace of Giov. Spataro 1458?, A. and D. Ferrabosco 1513, '43, Adr. Banchieri '67, Lor. Penna 1613, G. P. Colonna '37, Dom. Gabrieli '40?, P. F. Tosi '47, Tom. Bai '60? (at Crevalcuore), J. A. Perti '61, Att. Ariosti '66, Gius. Aldrovandini '73?, L. A. Predieri '88, G. A. Ristori '92, Giamb. Martini 1706, Bern. Ottani '36, Bart. Campagnoli '51 (at Cento), Vinc. Righini '56, Gius. Pilotti '84, Gaet. Gaspari 1807, Fed. Paridini '25, Adelaide Borghi-Mano '26, Fil. Marchetti '31, Stan. Mattei '50, Eug. Pirani '52, Luigi Torchi '58 (at Mordano), Ott. Respighi '79, Ferd. Liuzzi '84, etc.

Histories of varied scope by Giordani, 1855, Gaspari, 1867–80, Bignami, 1882, Nascimbene, 1884, C. Ricci, 1888–1904, G. Sarti, 1895, Frati, 1896, Cosentino, 1900–03, Boriani, 1908, Trebbi, 1914, and Vatieli, 1921. Most of these deal especially with operatic history.

Bonn. Important city on the Rhine (15 m. above Cologne), in 1356–1794 the residence of the Electors of Cologne and since 1786 the seat of a noted university. Its musical interest naturally centers in its having been the home of the Beethoven family (from the grandfather's coming in 1733).

Directors in the *Electoral Chapel* include Zudoli 1753–, Touchemoulin '60–, L. van Beethoven (the composer's grandfather) '61– and A. Lucchesi '74–94, besides the concertmasters Mattioli '77–, Jos. Reicha '85– and J. A. Ries '91–94, and the organist Neefe '81–94. The young Beethoven acted as Neefe's deputy from 1782 and as cembalist in the orchestra from 1783.

Directors at the *University* include Breidenstein 1826–76, L. Wolff '84– and Schiedermair 1914–.

City-directors have been Wasielewski 1869–, L. Wolff '84–, H. Grüters '98–1922 and Sauer 1907–.

Birthplace of J. P. Salomon 1745, Ferd., Franz and Hub. Ries '48, 55, 1802, L. van Beethoven 1770, Frdr. Koenen 1829, K. L. Brambach '33, Herm. Deiters '33, Jos. Ludwig '44, Frdr. Schirmer '81, etc.

Bordeaux. The fourth city in France and one of the two great Atlantic ports.

Birthplace of Pierre Gaviniés 1726, F. H. Barthélemon '41, Bern. Sarrette '65, Pierre Rode '74, Chas. Lamoureux 1834, Éd. Colonne '38, C. P. Taffanel '44, Alvarez '61, Maurice Renaud '62, Henri Expert '63, C. A. Tournemire '70, Roger-Ducasse '75, Geo. Barrère '76, Jean Nouguès '76, Gust. Samazeuilh '77, Jacques Thibaud '80, Jos. Bonnet '84, etc.

Boston, Mass. Capital of Massachusetts and chief city of the section of the United States known as New England, with its annexed or affiliated cities and towns one of the large population-centers of the country. From colonial days it was long foremost in cultural interests and has been musically notable for its choral and orchestral organizations, for its promotion of musical education and for instrument-making and publishing. Hence radiated in the 19th century the most productive impulses in the evolution of the American piano and the building up of public-school music. Music has long been emphasized at Harvard and Boston Universities (the former at Cambridge). *G, A* (many articles).

The *Handel and Haydn Society*, founded in 1815, is one of the earliest American choral societies and for more than a half-century the most important. Its chief conductors have been Zerrahn 1854–95, '97–98, B. J. Lang '95–97, R. L. Herman '98 and Emil Mollenhauer '99–. At times festivals have been held in addition to the usual concerts. Other noted choral societies are the *Apollo Club* (1871), led by Lang '71– and Mollenhauer 1902–, and the *Cecilia Society* (1874), led by Lang '74–, W. Goodrich 1907–, Fiedler '10–11, Clifton '15– and A. Shepherd '17–20.

From about 1850 the *Germania Orchestra* (a troupe of expert players from Berlin) made its headquarters here (disbanded in 1854), and also the *Mendelssohn Quintette Club* (disbanded in 1895), these both being useful in awakening interest in orchestral and chamber-music over a wide territory.

The *Harvard Musical Association* (1837), starting as an undergraduates' club, in 1865–82 grew into a concert-giving agency of importance, mostly with Zerrahn as conductor. It also collected a fine library.

In 1882, under the patronage of H. L. Higginson, was formed the famous *Boston Symphony Orchestra*, the conductors of which have been Henschel 1882–, Gericke '84–89, '98–1906, Nikisch '90–94, Paur '94–98, Muck 1906–08, '12–18, Fiedler '08–12, Rabaud '18–, Monteux 19– and Kussewitzky, '24–. From this branched off in 1885 the *Kneisel Quartet* (transferred to New York in 1905 and disbanded in 1917), besides other ensembles.

Music Hall (1852) was long a noted center for concerts and its organ (1863–84) served as a pioneer influence in arousing interest in organ-music and playing. In 1899 was opened the much finer *Symphony Hall*.

The *Boston Ideal Opera Company* (1879), succeeded in 1887 by *The Bostonians*, was effective in performing light operas throughout the country for over twenty years. In 1908 the *Boston Opera Company* was formed in affiliation with the Metropolitan Opera Company of New York (from 1909 located in a fine new Opera House), but its activity ceased with the outbreak of war in 1914.

The first efforts for musical education were made under Lowell Mason in the *Boston Academy of Music* (1833–47), followed by B. F. Baker's *Boston Music School* (1851–68) and Eichberg's *Boston Conservatory* (1867–93). The much more extensive and influential *New England Conservatory*, founded in 1867, has been directed by Tourjée 1867–, C. Faelten '91– and Chadwick '97–, becoming the prototype of many institutions elsewhere.

Harvard University appointed J. K. Paine professor in 1862, his successor as head of the musical division being Spalding 1906–.

The *Boston Public Library* contains a remarkable music-section, the nucleus of which was the Allen A. Brown Musical Library, acquired in 1894.

Birthplace of J. S. Dwight 1813, S. P. Tuckerman '19, J. C. D. Parker '28, Wm. Mason '29, Chas. R. Adams '34, G. P. Upton '35, G. L. Osgood '44, Alice C. Fletcher '45, F. W. Root '46, W. F. Apthorp '48, L. C. Elson '48, Wm. Berger '61, Arth. Whiting '61 (Cambridge), Sidney Homer '64, Karleton Hackett '67, Marg. R. Lang '67, H. F. Gilbert '68 (Somerville), Francis Rogers '70, W. C. Gale '71 (Cambridge), H. K. Hadley '71 (Somerville), E. B. Hill '72 (Cambridge), Arth. Elson '73, D. G. Mason '73, Olive Mead '74 (Cambridge), P. G. Clapp '88, etc.

History of the Harvard Musical Association 1912, and of the Symphony Orchestra by Howe, 1914; see also W. A. Fisher, *Notes on Music in Old Boston*, 1918, etc.

Bremen. Large commercial city in northern Germany (on the Weser), from 1646 counted among the 'free cities', now as a port second only to Hamburg. Though musical interests are traceable from the 13th century, its musical life, as expressed in the direction of the opera, the cantorate at the cathedral and the leadership of choral and orchestral concerts, has been notable only since 1800.

At the *Cathedral* (Petrikirche) the cantors have included Riem 1814–, Reinthaler '58– and Nössler '93–.

The *Singakademie*, founded in 1815, has been led by Riem 1815–, Reinthaler '58–, Erdmannsdörfer '89–, G. A. Schumann '96–, Panzner '99– and Wendel 1909–. The last four have also conducted the *Philharmonic* (orchestra).

Recent conductors at the *Stadttheater* include Seidl 1883–, Nössler '85–, J. Ruthardt '93–98, Gilse 1905–, O. Hess '08–, Klemperer '11 and K. Pringsheim '15–18. In 1882–85 the manager was Angelo Neumann, later at Prague.

Birthplace of Wilh. Fritze 1842, Ad. Hagen '51, Wilh. Klatte '70, etc.

Histories by Arnheim, 1911 (in *I. M. G. Sammelbde.*), and Wellmann, 1914.

Brescia. Moderate-sized city in northern Italy (midway between Milan and Verona), noted in the 16th century for the making of organs by the Antegnati family and later as the earliest seat of artistic violin-making under Gasparo da Salò (d. 1609), Maggini (d. c. 1640) and others, thus slightly antedating the more brilliant Cremonese school.

At the *Cathedral* early organists were Merulo 1556–, Maschera '57–, C. Antegnati '84–1619, F. Turini, 1624–56 and recently Tebaldini 1879–83. Quaranta (d. 1887) was long choirmaster.

The head of the *Istituto Venturi* (music-school) since 1897 is Romanini.

Birthplace of Cost. Antegnati 1557?, Val. Bona 1560?, Giov. Ghizzolo ?, C. F. Polaroli 1653, A. M. Benincori 1779, Cost. Quaranta 1813, Giov. Bajetti '15, Ant. Bazzini '18, Giov. Tebaldini '64, etc.

Histories by A. Valentini, 1894, and Glissenti, 1895 (both mainly on the Teatro Grande).

Breslau. Capital of Silesia and one of the larger cities in Germany, having a cathedral and several other historic churches, a university, a noted opera-house, choral and orchestral organizations, important conservatories, etc., which make it the most significant musical center in Germany east of Berlin and Dresden.

At the *Cathedral* the choirmasters include J. I. Schnabel 1805–31, Brosig '53–, Greulich '84– and Filke '91–1911. Among the organists have been Gottwald 1819–, Frz. Wolf '33–, Brosig '42–53, and Greulich '70–84. At the *Bernhardinkirche* Hesse was organist in 1831–63.

At the *Stadttheater* the chief conductor since 1896 has been Prüwer. It is to be noted that Weber was conductor here in 1804–06, followed by Bierey (till 1828).

The *Singakademie*, founded in 1825, has been led by Mosewius 1825–, Reinecke '59–, J. Schäffer '60– and Dohrn 1901–.

Leaders of the *Orchesterverein* have included B. Scholz 1871–, Bruch '83–, Maszkowski '90, and Dohrn 1901–.

At the *University* the music-directors have included J. I. Schnabel 1812–, Mosewius '32–, Reinecke '59–, J. Schäffer '60–1902, Kinkeldey 1909– and Max Schneider '15–. With the University is connected the *Institut für Kirchenmusik*. Both the University and the Stadthaus have remarkable libraries.

The founder of the *Schlesisches Konservatorium* in 1880 was Ad. Fischer, who directed it till '93. Since 1910 its head has been Puchat.

Birthplace of E. G. Baron 1696, F. W. Berner 1780, C. F. H. Uber '81, Hnr. Panofka 1807, Ad. Hesse '08, Carl Kossmaly '12, Ed. Franck '17, Jul. Stern '20, Salomon Jadassohn '31, Rob. Eitner '32, Herm. Scholtz '45, Rob. Musiol '46, Marie Hanfstängel '48, Georg Henschel '50, Max Kalbeck '50, Mor. Moszkowski '54, Paul Caro '59, Frank Damrosch '59, Hugo Goldschmidt '59, Walter Damrosch '62, Oskar Bie '64, Walter Petzet '66, Arn. Schering '77, Otto Klemperer '85, etc.

Histories by Mosewius, 1850 (Singakad.), J. Schäffer, 1875 (ditto), Münzer, 1890, M. Schlesinger, 1897 (opera), E. Bohn, 1905, Sittenfeld, 1909 (opera), Guckel, 1912 (Domchor), H. Behr, 1912 (Orchesterverein), etc.

Bristol. Large city in the west of England, always one of the chief ports. It is musically notable because of its cathdral and (since 1873) its triennial festivals. *G.*

Records of music at the *Cathedral* run back to 1542. Among the organists have been Bevin 1589–1637, Deane 1640–, Heath '69–82, Priest 1711–, Jas. Morley '35–56, R. Wasbrough '81–

1802, J. Wasbrough 1807–, J. D. Corfe '25–Riseley '76–, P. C. Buck '99– and H. W. Hunt 1901–.

The *Festivals* have been conducted by Hallé 1873–93 and Riseley '96–. Among the works here first performed are Macfarren's *John the Baptist* 1873, Mackenzie's *Jason* '82, Stanford's *Wellington Ode* and C. B. Rootham's *Andromeda* 1908.

The *Madrigal Society* has been led by Corfe 1837– and D. W. Rootham '64–1922.

Birthplace of Chas. Wesley 1757, Sam. Wesley '66, Ed. Hodges '96, T. G. Reed 1817, J. S. B. Hodges '30, Geo. Riseley '45 and C. B. Rootham '75.

Brooklyn, N. Y. Large city on Long Island, opposite New York City and since 1896 incorporated into it. It shares intimately in the musical life of the metropolis, but has always had enterprises of its own, at times including opera. *G* (New York, Symphony Concerts), *A* (various articles).

The *Philharmonic Society* (orchestra), founded in 1857, had as conductors Eisfeld 1857–, Bergmann '65–66, '70–73, and Theo. Thomas '62 (in part), '66–70, '73–91. Since 1891 the Society has given up its own orchestra, though maintaining annual series of concerts.

The *Apollo Club* (men's voices), started in 1878, has been led only by Dudley Buck 1878– and J. H. Brewer 1903–. The *Oratorio Society* has been led from its beginning in 1893 by W. H. Hall, through whom it has connection with the concert-enterprises of Columbia University.

Birthplace of G. F. Bristow 1825, Emma Thursby '54, Emil Mollenhauer '55, J. H. Brewer '56, Oscar Saenger '68, H. A. Brockway '70, Victor Benham '71, Lillian Blauvelt '74, E. E. de Gogorza '74, Marie Rappold '80?, etc.

Bruges. Small Belgian city, capital of West Flanders, commercially prominent in the Renaissance, having a cathedral and a music-school, besides concert- and theater-music.

At the *Cathedral* (then St. Donatien) it is to be remembered that Busnois and Obrecht both had terms as choirmaster at the end of the 15th century.

At the *Conservatoire* recent directors have been Waelput 1869–, Gheluwe '70–1914 and Mestdagh '18–.

Birthplace of Arnold van Bruck, Willaert (probably) and Gombert, all before 1500, Jachet de Buus, early 16th C., with Karel Mestdagh 1850 and Jos. Ryelandt '70.

Brünn. Capital of the margravate of Moravia and one of the leading commercial cities of Austria (now included in Czechoslovakia), with varied musical activities.

Recent conductors at the *Stadttheater* include Rottenberg, A. Veit and F. Neumann 1919–.

Directors of the orchestra and music-school of the *Musikverein* have been Kitzler 1868–, T. Ochs '99–1900 and then Frotzler. The *Philharmonie* (orchestra) has been led by Veit and Peterka 1920–. In 1881–1919 Janáček conducted an *Orgelschule*.

Birthplace of Frz. Lauska 1764, Jos. Strauss '93, H. W. Ernst 1814, Max Maretzek '21, Wilma Neruda '39, Frz. Neruda '43, Otto Findeisen '62, Rud. Berger '74, J. G. Mraczek '78, Paul Stefan '79, Edwin Linder '84, Hans Gál '90, Erich Korngold '97, etc.

Histories by d'Elvert, 1873 (Moravia in general), and Bondi, 1907 (opera from 1882).

Brunswick. Noted city of moderate size in northern Germany (midway between Hanover and Magdeburg), capital of the important duchy of Brunswick and hence associated not only with Wolfenbüttel near by, but with Lüneburg to the north. Its court-music, including the opera, has been famous since about 1600. It has a cathedral and several fine old churches.

The *court-directors* have included Zange 1597–, M. Praetorius 1604–12, J. J. Loewe '55–, M. Köler '63–, Rosenmüller '67–, Theile '84–, Kusser '90–, Schürmann 97–1751, I. Fiorillo 1754–, Schwanenberg '62–1804, Georg Müller c. 1830–, Abt '52–, H. Riedel '82–, R. Hagel 1911– and Pohlig 1914–. At the Opera Clarus was associated with Riedel from 1800 or earlier.

From 1869 H. Schrader was organist at the *Andreaskirche* and in 1882–1911 at the *Cathedral* and court. It is to be recalled that in 1639–94 Delphin Strungk was organist at the *Martinikirche*.

The director of the *Conservatory* is Wegmann.

Birthplace of N. A. Strungk 1640, F. Fiorillo 1753, Louis Spohr '84, the Gebrüder Müller (both sets) '97–1808, 1825–34, L. C. Mézeray 1810, Louis Köhler '20, Frz. v. Holstein '26, W. A. Rischbieter '34, Hans Sommer '37, Aug. Schulz '37 (at Lehre), Herm. Winkelmann '49, Hans Bussmeyer '53, Aug. Iffert '59, Theo. Kelbe '62, Müller v. d. Ocker '68, Rud. Breithaupt '73, etc.

Histories by Chrysander, 1863, F. Hartmann, 1905 (opera), and G. F. Schmidt, 1913 (life of Schürmann).

Brussels. Famous capital of Belgium and the largest city (after Paris) in the West of Europe. As one of the centers of Brabant and later under Burgundy it participated in the advance of the Netherland school of composition in the 15–16th centuries, its viceregal chapel during the long Spanish domination becoming somewhat conspicuous. But its chief eminence began with the resumption of independent national life in 1815–30, its opera, its orchestral concerts and its conservatory coming to rank with the best in Europe.

Under Charles V and Philip II Brussels shared with Madrid in the services at court of many fine musicians, including Gombert and Crecquillon in the 16th century and the Turnhouts in the 17th, as well as probably the organist Phillips. From about 1630 à Kempis was organist at Ste.-Gudule.

The noted operatic center is the *Théâtre Royal de la Monnaie*, rebuilt in 1817. Recent lead-

ing conductors have been J. Dupont, Jr. 1872–?, E. Mathieu c. '80, L. Jehin '82–88, S. Dupuis 1900–, Lohse '11–, P. Coppola '12–13. In 1900–14 M. Kufferath was general director.

The *Concerts Populaires* have been led by Vieuxtemps 1870–, J. Dupont, Jr. '72–, S. Dupuis 1900–11 and latterly Otto June.

The *Conservatoire* was developed in 1832 out of the earlier École Royale (1823) and its directors have included F. J. Fétis 1833–, Gevaert '71, Tinel 1909– and L. Dubois '12–. Its famous library and museum was first developed under Fétis; recent librarians have been Wotquenne 1894– and Van den Borren 1919–. *G.*

Birthplace of Pierre van Malder 1724, J. E. Pauwels '68, F. van Campenhout '79, Aimé Leborne '97, L. J. Meerts 1800, Alex. Artôt '15, Franç. DeMunck '15, X. V. Elewijck '25, Guil. Paque '25, A. J. E. Mailly '33, Ernest DeMunck '40, Victor Mahillon '41, Ad. Wouters '41, G. L. Huberti '43, Maur. Kufferath '52, Léon Dubois '59, Paul Gilson '65, Ernest Closson '70 (at St. Josse), Chas. Van den Borren '74, Henri Verbrugghen '74, etc.

Histories by Van der Straeten, 1867–88, and Van den Borren, 1913 (both on Belgium in general), Isnardon, 1890 (Conservatoire), Dandelot, 1897 (Société des Concerts from 1828), Bergmans, 1922 (Académie Royale), etc.

Bucharest. Capital of Rumania, having a somewhat notable opera-house and a conservatory.

Birthplace of Franz Kneisel 1865 and Alma Gluck '84.

Bückeburg. Small city (20 m. southwest of Hanover), capital of the principality of Schaumburg-Lippe, long noted for its court-music.

Among past *court-directors* was J. C. F. Bach 1756–95 (J. S. Bach's third surviving son). Since 1888 the office has been held by Sahla, also the founder of the *Orgelhochschule* and an *Oratorienverein*. Since 1916 K. A. Rau has also been an an official in the music-bureau, from 1917 directing the new *Institut für musikwissensch. Forschung* and in 1919 starting a *Musikschule* under governmental patronage.

In 1920–21 Matzke was *city-director* and conductor of the orchestral concerts.

Birthplace of W. F. E. Bach 1759, Karl and Adolf Bargheer 1831, '40.

Buda-Pest. See Pest.

Buenos Aires. Capital of Argentina and the largest city in South America, its rapid growth in size dating from about 1880. Since that time it has advanced in musical enterprises, having a noted opera-house, orchestral concerts, music-schools, etc.

The first director of the *Teatro Colon*, opened in 1906, was Mancinelli, followed in 1912 by Salvati.

The director of the older *Conservatorio* since 1905 is Drangosch. In 1903 A. Williams started the *Conservatorio de Buenos Ayres*, which now has branches in other cities of the Republic.

Birthplace of Justin Clérice, 1863, Ettore Panizza '75 and Ernesto Drangosch '82.

Cambrai. Small town in northern France (c. 40 m. southeast of Lille), in the 15–16th centuries one of the centers of the Gallo-Belgic school of counterpoint (associated with Douai and Tournai, both near by).

Among the choirmasters or teachers at the *Cathedral* are the names of Obrecht 1483–85, Courtois and Hellinck c. 1530–60.

Until the recent war there was a branch of the Paris Conservatory here, the director in 1837–41 being Mazas and latterly Bigerelle.

Histories by Coussemaker, 1843, Hudon, 1880, and Arduin and Dassonville, 1912 (Collège de Cambrai from 1270).

Cambridge. Small city in the east of England (55 m. north of London), the seat of one of the two great universities and musically noted for the services maintained in several of its constituent colleges. *G.*

The most famous establishment is that of *King's College*, where the organists have included E. Gibbons 1592–99?, J. Tomkins 1606–21, H. Loosemore '27–, Tudway '70–, R. Fuller 1727–J. Randall '43–, J. Pratt '99–, Amps, 1855– and Mann '76–.

At *St. John's College* the organists have included names from before 1670, among them J. Sharpe 1777–, Clarke-Whitfield '99–1820, Walmisley 1833–, Garrett '57–, Sweeting '97– and C. B. Rootham 1902–.

At *Trinity College* the earliest record is from 1594, later names being G. Mason 1612–, R. Ramsay '28–44, G. Loosemore '60–82, Tireman 1741– J. Randall '77–, Clarke-Whitfield '99–, Beale 1820–, S. Matthews '21, Walmisley '33–, J. L. Hopkins '56–, Stanford '73– and Alan Gray '92–.

In addition, it may be noted that long terms at other Colleges include those of J. Pratt at *St. Peter's* in 1813–55 and of E. W. Naylor at *Emmanuel* since 1898.

The post of *organist to the University* has been filled by Fuller 1731–, Tireman '43–, Randall '55–, J. Pratt '99–, J. L. Hopkins 1856–, Garrett '73 and Mann '97–.

In the University the *professors of music* have been Staggins 1684–, Tudway 1705–26, Greene '30–, Randall '55–, Hague '99–, Clarke-Whitfield 1821–, Walmisley '36–, W. S. Bennett '56–, Macfarren '75– and Stanford '87–. *G.*

The *University Musical Society*, founded in 1843–44, has been led by Amps 1855–, J. L. Hopkins ?'60–, Stanford '73–, C. Wood '88–, Gray '94– and Rootham 1912. *G.*

Birthplace of O. Gibbons 1583, Jas. Hawkins 1660, John Pratt 1772, C. D. Maclean 1843, W. H. Frere '63, E. M. Lee '74, H. J. W. Tillyard '81, etc.

Cambridge, Mass. See Boston.

Canterbury. Small city in southeastern England (15 m. from Dover), the seat of one of the finest and most famous of the English cathedrals.

Records of organists at the Cathedral extend to before 1420. The longer terms have been those of Wm. Selby 1540–70, Marson '99–1632, R. Wren 1675–91, Henstridge '99–, Raylton 1736–, S. Porter '57–, H. Skeats, Sr. 1803–, T. E. Jones '31–, Longhurst '73, Perrin '98 and C. C. Palmer 1908–.

Birthplace of Stephen and G. J. Elvey 1805, '16 and H. A. Fricker '68.

Cardiff. Important seaport in South Wales, the seat of the University of South Wales. Since 1892 musical festivals have been held here at intervals.

In 1892 and '95 the conductor at the *Festivals* was Barnby, in 1902, '04, '07 and '10 Cowen. Among works here first given are Jos. Parry's *Saul of Tarsus* 1892, Stanford's *Bard* '95, Cowen's *John Gilpin* and *Veil* 1904, '10, C. H. H. Parry's *Vision of Life* '07, Brewer's *Sir Patrick Spens* '07, and Mackenzie's *Sun-God's Return*.

Carlisle. Small city in the north-west corner of England, close to the Scottish border, the seat of a cathedral.

Among the organists at the *Cathedral* have been J. Howe 1665–, T. Howe '93–1734, Greatorex 1781–, T. Hill '85–1833, H. E. Ford '42–, Mercer 1903–, Nicholson '04, Walrond '09– and F. W. Wadely '10–.

Birthplace of W. T. Best 1826.

Catania. Large port on the eastern coast of Sicily.

Birthplace of Giov. Pacini 1796, Vinc. Bellini 1801, and Pietro Platania '28.

Chemnitz. Important commercial city of Saxony (45 m. southwest of Dresden), maintaining various musical enterprises, including opera and symphony-concerts.

Recent *city-directors* include Sitt 1873–80, Pohle '89– and Malata 1909–.

At the old *Jacobikirche*, which has a noted choir, the cantors include Th. Schneider 1859– and Mayerhoff '98–1915, with Hoyer as organist since 1912.

The *Lehrergesangverein* has been led by Th. Schneider 1886–, Pohle '89– and Mayerhoff 1910–15.

The head of the *Musik– und Opernschule* is K. Wallbrecht.

Birthplace of Dulichius 1562, C. G. Neefe 1748, D. G. Türk '50 (at Claussnitz), Th. Kirchner 1823 (at Neukirchen), K. A. Fischer '29 (at Ebersdorf), Anton Krause '34 (at Geithein), Max Heinrich '53, Aug. Riedel '55 and Frz. Mayerhoff '64.

Chester. Small cathedral-city in the west of England (15 m. south of Liverpool), on the border of Wales, with musical festivals at intervals since 1772.

The roll of organists at the *Cathedral* runs back to 1541, and includes R. White 1567–, Stevenson '70–, Bateson '99–1609, T. Jones 1614–37, Stringer '61–73, Edmund Baker 1727–64, J. Bailey '76–, E. Bailey 1803–, Haylett '24–, Gunton '41– and J. C. Bridge '77–.

The old series of *Festivals* extended from 1772 to 1829, with 8 meetings, the conductors being Wm. Hayes in 1772, C. Knyvett, Sr. in '83, '86 and '91 and Greatorex in 1806, '14, '21 and '29. The new series, held triennially from 1879, was conducted by J. C. Bridge until 1900. Among the works here first given are Bridge's *Daniel* and *Rudel* 1885, '91. *G.*

Chicago, Ill. Second largest city of the United States and the metropolis of the Middle West. Especially since the great fire of 1871 it has had an extraordinarily rapid growth in cultural advantages, including music, and is now one of the chief centers of the country for opera, orchestral and choral music and professional education. Only a few of its many enterprises can here be named. *G* (Symphony Concerts), *A* (several articles).

Among choral societies a pioneer was the *Beethoven Society*, directed in 1873–84 by Wolfsohn. The noted *Apollo Musical Club* (men's voices), started in 1872, has been led by Dohn 1872–, Bergstein '74–, Tomlins '75– and Wild '98–. The latter also since 1895 has directed the *Mendelssohn Club*, which began in 1894 under F. W. Root. The *Madrigal Club* since 1900 has been under Clippinger.

The chief early orchestral enterprise was the *Philharmonic Society*, conducted in 1860–67 by Balatka. The famous *Chicago Symphony Orchestra*, founded in 1891, has had for conductors only Theo. Thomas from 1891 and Stock from 1905 (except temporarily in 1918–19). It was in this that Thomas brought to realization his ideal of a permanent orchestra of the highest quality. Among other orchestras may also be mentioned the *American Symphony Orchestra*, led for a time from 1915 by its founder, G. D. Gunn, aiming to present American compositions.

The *Chicago Opera Company*, formed in 1910 (often called 'Chicago-Philadelphia', because more or less dividing its seasons between the two cities, latterly also with visits to New York), owes its eminence to the genius of Cleofonte Campanini, the chief conductor and director, succeeded in 1920 by Marinuzzi.

The customary center for the Opera and for most larger concerts has been the *Auditorium*, built in 1889, but the Symphony Orchestra erected its own hall in 1904.

Among the larger music-schools are the *Chicago Musical College*, founded by Ziegfeld in 1867 and directed by him alone till 1905–06, when he was joined by Borowski and Kinsey, who later succeeded him, and the *American Conservatory*, founded in 1886 and directed since

then by Hattstaedt, from 1894 assisted by Hackett and Weidig.

Birthplace of Walter Spry 1868, Walter Keller '73, L. Campbell-Tipton '77, Rich. Buhlig '80, Albt. Spalding '88, Eleanor Spencer '90, Eddy Brown '95, etc.

Histories by Upton, 1908, and Hackett, 1913 (early opera).

Chichester. Small cathedral-city in southern England (15 m. northeast of Portsmouth).

Names of organists are on record from 1542, among them being Weelkes 1602–23, J. Reading '74–, Kelway 1720–47, Th. Bennett 1803–, H. R. Bennett '48–, Ph. Armes '61–, Thorne '63–, Gladstone '70, J. K. Pyne '73–, Hylton-Stewart '74–, D. J. Wood '75–, Aylward '76–, F. J. Read '87–, F. J. W. Crowe 1902– and F. J. Read '21– (reappointed).

Christiania. Capital and chief city of Norway, in recent times with considerable musical importance.

At the *Nationaltheater*, built in 1899, the conductor from the first has been Halvorsen, who also directs symphony-concerts.

The *Philharmonic Orchestra*, started in 1849, was led by K. Arnold 1849–, Winter-Helm '74– and Selmer '83–96.

The *Musical Union*, founded in 1867, was led by Grieg 1867–, Svendsen '72–, Olsen '78– and Svendsen again '80–83.

The *Conservatory*, founded in 1865, has long been directed by P. Lindemann.

Birthplace of Wald. Thrane 1790, Halfdan Kjerulf 1815, J. S. Svendsen '40, Edmd. Neupert '42, Rikard Nordraak '42, Joh. Selmer '44, Erica Lie '45 (at Kongsvinger) and Hjalmar Bergström '64.

Cincinnati, O. Large city of the United States (near the southwest corner of Ohio, on the Ohio River), in the period before the Civil War sharing with St. Louis the leadership of the Middle West. It early displayed a musical interest which is now especially manifested in its recurrent festivals, its orchestra and its conservatories. *A.*

The *Festivals*, held biennially (or nearly so) since 1873, grew out of gatherings of German singing-societies from as early as about 1850. For a long period they had no rival in importance. The chief conductors have been Theo. Thomas 1873–1904, Van der Stucken 1906–12, Kunwald '14–16, Ysaÿe '18–20 and Van der Stucken '23. Works here first given include D. Buck's *Golden Legend* 1880, Gilchrist's *Psalm 46* '82, J. K. Paine's *Song of Promise* '88 and Kelley's *Pilgrim's Progress* 1918. *G, A.*

The *Symphony Orchestra*, as first started in 1895, was led by Van der Stucken until 1907 and then disbanded because of difficulties with the Musicians' Protective Union. In 1909 it was reorganized and has since been led by Stokowski 1909–, Kunwald '12–17, Ysaÿe '18– and Fritz Reiner '22–. In 1915 it was munificently endowed by Martha C. Dow. *G, A.*

The *Cincinnati Conservatory*, founded in 1867 by Clara Baur, was directed by her till 1912, followed by her niece, Bertha Baur. *A.*

The *College of Music*, founded in 1878 in affiliation with the Festival Association, has been directed by Theo. Thomas 1878–80, Nichols and Neff as presidents '80–94, Van der Stucken '94–99 and Gantvoort as manager '99–1920. *A.*

The *Metropolitan College of Music* was started in 1903 by Sterling, who has remained at its head.

Birthplace of Gustav Dannreuther 1853, Julie Rivé-King '57, W. S. Sterling '59 and J. M. Spargur '79.

Cleveland, O. Large city of the United States, now the fifth in size (in northern Ohio, on Lake Erie). *A.*

The present *Symphony Orchestra* was formed in 1918, being conducted from the start by Nikolai Sokolov, assisted (from 1920) by Arth. Shepherd.

In 1920 the *Institute of Music* was founded with E. Bloch as director.

Birthplace of J. H. Beck 1856, Ella Russell '64 and Lila P. Robeson '80.

Coblentz. Capital of the Rhine Province of Prussia, at the confluence of the Rhine and the Moselle.

At the *Stadttheater* Hnr. Sauer was conductor in 1895–1907, followed by L. Meinecke.

The *Conservatory*, founded in 1889, has been directed by L. Ebert 1889–1908, with Maszkowski '89–90, Heubner '90–1905 and Kes 1905–, the latter three being also leaders of the *Musikverein*.

Birthplace of J. P. Lindpaintner 1791, Frz. Hünten '93, Joh. Müller 1801, Henriette Sontag '06 and Karl Anschütz '15.

Coburg. Small city in the south of central Germany, close to the border of Bavaria (30 m. north of Bamberg), capital of an ancient duchy and since 1826 one of the capitals of the new duchy of Saxe-Coburg-Gotha, its musical life centering in the court-establishment. See Gotha.

Among the early *court-directors* was Melchior Franck 1603–39. The recent list includes Drouet 1836–, A. Späth '54–, Langert '73– and A. Lorenz '98–, the office usually including leadership at the court-theater and conducting the *Oratorien-Verein*.

Birthplace of G. S. Löhlein 1727 (at Neustadt), J. N. Forkel '49 (at Meeder), B. W. Senff 1815, Duke Ernst II '18, Selmar Bagge '23, Felix Draeseke '35, Aug. Langert '36, F. E. Kaiser '53, etc.

History of the opera by H. Hirschberg, 1910.

Cologne. Famous city on the Rhine, now the third largest city in Germany. Musically it is noted for its opera, its two principal orchestras, its several choral societies and its strong conservatory, these together making it the chief musical center in the Rhine Valley. Since 1821 it has been one of the meeting-places for the Lower Rhine Festivals (with Düsseldorf and Aix).

At the *Cathedral* the choirmasters or organists have included Bernhard Klein ?1813–18, Frz. Weber '38–76 (organist), Koenen '63–, Cohen '87–1910.

At the *Stadttheater* or the *Opernhaus* (1902) recent conductors have included Koessler 1881–82, Mühldorfer '81–1906, F. Weissleder 1904–22, Knoch '09–11, Brecher '11–16, Klemperer '17– and H. H. Wetzler '19–. In 1904–11 Lohse was director and recently F. Remond.

The office of *city-director*, including leadership of the *Gürzenich concerts* (so called from the hall where they are given), has been held by K. Kreutzer 1840–46, Ferd. Hiller '50–, F. Wüllner '84–, F. Steinbach 1902– and Abendroth '15–. The orchestra has come to rank as one of the best in Europe.

The *Festival* conductors have been Burgmüller '21, F. Schneider '24, B. Klein '28, F. Ries '32, Mendelssohn '35, '38, K. Kreutzer '41, Dorn '44, '47, Hiller '58–83, F. Wüllner '86, 1901, H. Richter '89–98, F. Steinbach '04–13, Abendroth '22. *G* (Niederrhein. Musikfeste).

The *Männergesangverein* has been led by Frz. Weber 1842–76, Hnr. Zöllner '85– and O. Singer '90–92. Zöllner was also head of the *Wagnerverein*. In 1875–1900 Seiss was conductor of the *Musikalische Gesellschaft*.

The directors of the *Conservatory*, which was established in 1850 by the city, have been Ferd. Hiller 1850–, F. Wüllner '84–, F. Steinbach 1902– and Abendroth '15–, with assistance from Klauwell in 1905–17.

In 1906 Wilhelm Heyer established the remarkable *Musikhistorisches Museum* (instruments, portraits, books, etc.), of which since 1909 Kinsky has been curator.

For the court-kapelle of the Elector of Cologne see under Bonn.

Birthplace of Bernhard Klein 1793, Frz. Weber 1805, Frz. Commer '13, Jacques Offenbach '19, Max Bruch '38, Bernhard Pollini '38, Aug. Bungert '46 (at Mülheim), Otto Dorn '48, Wilh. Heyer '49, Hans Müller '54, Rich. Franck '58, Rich. Gompertz '59, Karl Venth '60, Fritz Volbach '61 (at Wipperfürth), Aug. v. Othegraven '64, Felix vom Rath '66, Wilh. Niessen '67, Hans Breuer '70, etc.

Histories by Klauwell, 1900 (conservatory), G. Hagen, 1912 (opera), Wehsener, 1913 (orchestra), E. Wolff, 1915 (in *Die Stadt Koln*), etc.

Copenhagen. Capital and by far the largest city of Denmark, notable since the 16th century as one of the chief musical centers in northern Europe and now conspicuous for its opera, its orchestras, its various choral organizations and its conservatories.

Among the organists at the *Fruekirke* (Lutheran Cathedral) have been Weyse 1805–42, Hyllested '76–79, O. Malling 1900– and G. Helsted 04–. Malling was at the *S. Petrikirke* in 1878–91 and at the *Heiliggeisteskirke* in '91–1900. Among other organists may be named Nebelong, from 1881 at the *Johanneskirke*, and Barfod, from 1894 at the *Frederiks-* or *Marmorkirke*.

Among organists or directors in the *court-kapelle* may be named the Borchgrevincks about 1600, Scalabrini 1748–53 and '75–81, Sarti '55–75, J. A. P. Schulz '87–95, Kuhlau 1818–32, Gläser '42–, Gade '61–, Svendsen '83–, F. Rung 1908– and Hoeberg '12–. With Gade was also associated Paulli in 1864–83 and in 1851–70 Lövenskjold was court-organist.

At the *Nationaltheater* (Opera) the conductors in recent years have been the court-directors as above. In 1817–34 Schall held the office. Opera is also given at the Kasino and the Volkstheater.

Besides those of the Royal Orchestra excellent concerts are given at the *Tivoli* (Gardens), among the conductors being C. J. Andersen 1894– and Schnedler-Petersen 1909–.

The *Musical Union* from about 1850 rose to distinction under Gade, followed in '65–70 by Paulli. The present leader is A. C. Nielsen.

The *Cecilia* (for older church-music), founded in 1851, has been led by H. Rung 1851–, Paulli '72– and F. Rung '77–1914. The latter also led a *Madrigal Choir* from 1887. The *Concert Union* was started by Malling in 1884 and led by him for some years.

The *Conservatory*, originally endowed by Moldenhauer, but since 1902 under royal patronage, was directed from 1867 by N. W. Gade, J. P. E. Hartmann and Paulli, the first and third being followed in '91 by Winding and Helsted and Hartmann in 1900 by J. G. Matthison-Hansen. In 1899 O. Malling took Winding's place. Since 1915 the directorate has been shared by C. Nielsen, A. W. Gade and A. Svendsen.

The *Horneman Conservatory* has been conducted by Horneman 1880–, F. Rung '93 and Holm 1906–. There is an *Organists' School* under Nebelong and an *Orchestral School* under Schnedler-Petersen.

For holders of the Ancker Scholarship, see under Prizes.

Birthplace of A. P. Berggreen 1801, J. P. E. Hartmann '05, J. F. Fröhlich '06, Henrik Rung '07, S. H. Paulli '10, N. W. Gade '17, Erik Siboni '28, Ed. Lassen '30, L. V. Tofte '32, Emil Hartmann '36, Jörgen Malling '36, S. V. H. Kalhauge '40, E. C. Horneman '41, Asger Hamerik '43, Joachim Andersen '47, A. K. W. Grandjean '47, J. H. Nebelong '47, Angul Hammerich '48, Otto Malling '48, P. E. Lange-Müller '50 (at Frederiksberg), Victor Bendix '51, Fred. Rung '54, Corn. Rybner '55, Gustav Helsted '57, Ludwig Holm '58, A. W. Gade '60, Rob. Hansen '60, Wm. Behrend '61, L. C. A. Glass '64, Alfred Tofft '65, Sophus Danning '67, F. V. Henriques '67, Erik Schmedes '68 (at Gjentofte), Georg Hoeberg '72, Roger Henrichsen '76, Ludolf Nielsen '76 (at Nörre Tvede), P. A. v. Klenau '83, etc.

Histories of the Conservatory by Hammerich, 1892, Bondesen, 1898, and Hetsch, 1917; of the singing-society Arion by Scedder, 1899; of the Chamber Music Union (founded in 1868) by Hammerich, 1918; and more general by F. Bendix, 1913, Lindström, 1913, and Hammerich, 1921.

Cracow. Large city at the western end of Galicia, now assigned to Poland, though from 1796 mostly claimed by Austria. For three centuries from 1320 it was the capital of Poland; her kings were crowned there till 1764 and its cathedral is the national mausoleum. Cracow and Lemberg (200 m. to the east) are the musical centers of the region between Hungary and Poland, in both cases artistic activity centering in a historic cathedral, significant opera-seasons, orchestral and choral societies and one or more conservatories.

At the *Cathedral* (R. C.) a special endowment (since 1543) supports the Rorantische Hofkapelle, which still maintains music in the pure Palestrina-style (history by Chybinski, 1910). The *Opera* has been conducted recently by Wallek-Walewski.

The head of the *Konservatorium für Musikfreunde* in 1918–21 was Zelenski.

Birthplace of Frz. Mirecki 1791, Ant. de Kontski 1817, Jan Drozdowski '58, Hnr. Opienski '70, Hans Kronold '72, Josef Hofmann '76, Ad. Chybinski '80 and Ignaz Friedmann '82 (at Podgorze).

Histories by Kubalski, 1906 (in *Krakauer Bibliothek*), and Tomkowicz, 1907 (in *Krakauer Jahrbuch*).

Crema. Small town in the center of northern Italy (about midway between Milan and Cremona), with a somewhat significant cathedral.

At the *Cathedral* the choirmasters have included Gazzaniga 1791– and Pavesi 1818–50.

Birthplace of Brigitta Banti 1759, Stef. Pavesi '79 and Giov. Bottesini 1821.

Histories by L. Barbieri and V. Benvenuti, 1888.

Cremona. Small city in northern Italy (on the Po about 50 m. southeast of Milan), musically famous in the 16-18th centuries as the chief seat of Italian artistic violin-making (cf. Brescia), especially in the hands of the Amati, Guarneri and Stradivari families. Its cathedral is also noted. *G.*

Among the maestri at the *Cathedral* are Ingegneri 1576–92, Massaini '94–98, Scaletta 1607–?, Merula ('28–39) '52–?, etc.

Birthplace of many Amatis (Andr. ?1530, Ant. '55, Girol. '56, F. A. '90, Nic. '96, Girol. 1649), Guarneris (Andr. ?1626, Pietro '55, Gius. '66, G. A. del Gesù '87, Pietro '95), and Stradivaris (Ant. 1644, Franc. '71, Omobono '79), also Cost. Porta 1530?, Tib. Massaini '50?, Cesare de Zachariis '65?, Bened. Pallavicino '60?, Monteverdi '67, Ign. Donati '90?, G. B. Vitali 1644?, Storione 1751, Franc, Bianchi '52, Carlo Bignami 1808 and Amilcare Poncielli '34.

Histories by Luechini, 1887–95 (the last on the Cathedral). See also many works on violin-making.

Czernowitz. Capital of Bukowina (in 1775–1919 a duchy or crownland of Austria-Hungary, now attached to Rumania), having a cathedral (Orthodox Greek), a university and considerable musical life.

In 1874–1908 A. Hřimaly was head of the *Musikschule* and the *Musikverein*, followed in the former by Horner and in the latter by Krämer.

Birthplace of Eus. Mandyczewski 1857, Ldw. Rottenberg '64 and Ottokar Hřimaly '83.

Histories by Norst, 1903, and A. Hřimaly, 1904.

Danzig. Important port on the Baltic, capital of the province of West Prussia, through much of its long history actually or virtually a free city and long prominent in the Hanseatic League (with Hamburg, Bremen and Lübeck). Musically a center in northeastern Germany (midway between Stettin and Königsberg), having good opera-seasons, a noted choral society and more than one conservatory, besides the historic Marienkirche.

Recent conductors at the *Stadttheater* include Weingartner 1885–87, Hoesslin 1907–, Huber-Anderach '09– and H. Hess '10–. Among the directors have been Emil Fischer 1863–70, Stolzenberg '78–82 and (recently) C. Grützner.

Leaders of the *Singakademie* (founded in 1817) have included Markull 1836–87, G. Schumann '90–, Heidingsfeld '96– and F. Binder 1901–.

At the *Marienkirche* in the 17th century the organists included Siefert 1623– and Hinsch (or Hintze) '66–?, with K. Förster 1627–52, B. Erben '58– and J. V. Medre '87–98 as choirmasters.

The head of the *Danzig Conservatory* (founded in 1899) is Heidingsfeld, of the *West Prussia Conservatory* F. Binder and of the *Riemann Conservatory* (founded in 1906) Wermbter 1912–.

Birthplace of Paul Siefert 1586, Kaspar Förster (Jr.) 1617, Christoph Bernhard '27, Arrey v. Dommer 1828, Max Abraham '31, R. F. Faltin '35, Rich. Metzdorff '44, Emil Kronke '65, Karl Schuricht '80, etc.

Histories by Rauschning, 1911, Günther, 1911 (in *Westpreuss. Geschichtsvereins Mittheilungen*), Medem, 1892, and Siebenfreund, 1917 (both on the Gesangverein or Singakademie).

Darmstadt. Capital of the grand duchy of Hesse (15 m. south of Frankfort), with court-music since early in the 17th century and especially notable during the past hundred years. At times its opera has attained much brilliance.

Among the older *court-directors* are Herbst 1619–23, Briegel '70– and Graupner 1712–60. Under the new régime have been Vogler 1807–, K. J. Wagner '11–22, A. Ganz '25–40, K. Mangold '48–, F. Marpurg '68–73, Schlösser '76–, Dehaan '87–, Weingartner 1914– and Balling '19–, with the additional conductors at the Hoftheater Schindelmeisser 1853–, Nešvadba '64–76, E. Steinbach '75–77, Ottenheimer 1914–, Pander '19– and Rosenstock'22–. In 1813–46 Rinck was court-organist, having been town-organist from 1805.

Among the local institutions are a *Musikverein* and a *Mozart-Verein*, usually led by some of the court-musicians.

The *Akademie der Tonkunst* is directed by Wilh. Schmitt and Willy Hutter.

Birthplace of Chrph. Schetky 1740, Louis Schlösser 1800, G. G. Gervinus '05, Karl Mangold '13, K. F. Pohl '19, Ad. Schlösser '30, Karl Muck '59, Hnr. Spangenberg '61, Karl Hallwachs '70, Frdr. Noack '90, etc.

Histories by Pasqué, 1852–68, Knispel, 1900–10, Nagel, 1901– (survey to 1800 in preparation), Kleefeld, 1904, and Noack, 1916.

Dessau. Capital of the duchy of Anhalt (35 m. southeast of Magdeburg), with court-music often important (including opera).

Among the *court-directors* have been F. W. Rust 1775–96, Lichtenstein '98–1800, Frdr. Schneider 1821–, Th. Schneider '54– (church-music only), Ed. Thiele '60–, Klughardt '82–, Mikorey 1902–, Knappertsbusch '19–22. G. Preitz is now state-organist.

Birthplace of F. W. Rust 1739, Aug. Mühling '86, Aug. Lindner 1820, Bern. Cossmann '22, Wilh. Rust '22, Th. Schneider '27, Jul. Tausch '27, Frdr. and Leop. Grützmacher '32, '35, Walter Pielke '48, etc.

Histories by Hosäus, 1882, Urban, 1909, and Arth. Seidl, 1913.

Detmold. Capital of the principality of Lippe (about 50 m. southwest of Hanover).

Among the *court-directors* have been Brahms 1854–58, Bargheer '63–76 (the kapelle then temporarily disbanded) and Rögely 1915–20.

Since 1908 Weweler has led the *Oratorienverein*.

Birthplace of Ldw. Deppe 1828 (at Alverdissen).

Detroit, Mich. The fourth largest city in the United States, situated on the river connecting Lakes Huron and Erie (facing Canada).

The *Symphony Orchestra* was founded by Weston Gales in 1914 and conducted by him till 1918, when Gabrilovitch succeeded. *A.*

The *Madrigal* and *Orpheus Clubs* are led by C. F. Morse.

Of many music-schools the *Detroit Conservatory* is the oldest (founded in 1874), directed by J. H. Hahn 1874– and York 1902–. *G, A.*

Birthplace of Max Bendix 1866.

Dijon. One of the chief cities of eastern France, with a fine cathedral and a branch of the Paris Conservatory.

The *École de Musique*, founded in 1868, has been directed by Poisot 1868–, Lévêque 1904– and L. Dumas '19–.

Birthplace of Arbeau, 1519, J. P. Rameau 1683, Claude Balbâtre 1729, Stéphen Morelot, 1820, Chas. Poisot '22, André Cœuroy '91, etc.

Donaueschingen. Small town in southern Baden (30 m. east of Freiburg), the residence of the princes of Fürstenburg.

Among the *court-directors* have been Fiala 1792–, K. Kreutzer 1816– and J. W. Kalliwoda '22–66. The opera-conductor in ?1820–49 was K. Keller.

Since 1921 the Prince has maintained chamber-music festivals to promote music by recent composers.

Birthplace of Wilh. Kalliwoda 1827.

Histories by the court-library, 1914, and Burkard, 1921 (in *Neue Musikzeitung*).

Dordrecht (Dort). Small city of Holland (10 m. southeast of Rotterdam).

In 1860–1918 Van der Linden was leader of the *Harmonie, Liedertafel* and other societies. Kes has also conducted series of concerts.

Birthplace of Corn. van der Linden 1839, Cornelia Van Zanten '55 and Willem Kes '56.

Dortmund. Large city in Westphalia (about 30 m. south of Münster), with opera-seasons, orchestral and choral concerts, music-schools, etc.

At the *Stadttheater* the director is H. Bollmann and the chief conductor C. Wolfram.

The leader of the *Musikverein* in 1882–1921 was Janssen (also of the *Männergesangverein*), who was named city-director from 1890. The *Philharmonisches Orchester* was led by Hüttner in 1887–1919, who also organized and directed the *Conservatory* (from about 1890) and an *Orchesterschule*.

Birthplace of D. F. E. Wilsing 1809 (at Hörde), Karl Pottgiesser '61, Wilh. Middelschulte '63 (at Werne), Karl Corbach '67, Otto Nodnagel '70, etc.

History by Feldmann, 1830.

Dresden. Capital of the kingdom of Saxony and now the sixth city in size in Germany, owing its rise in material and artistic prominence originally to the extravagance of the Electors Augustus II and III (1670–1763), who were also kings of Poland. But the musical importance of the court began more than a century earlier. At various times it has been one of most conspicuous centers for opera and for varied concert-life. Throughout the 18th century and till 1840 Italian and German influences struggled for control in the opera and also Protestantism and Catholicism in the church-music. To-day the chief interests focus in the two opera-houses and the orchestra inherited from the royal régime, various choral organizations, the several leading churches, the historic Kreuzschule and the modern Conservatory.

Among the older *court-directors* were Joh. Walther 1548– (in 1525–30 also in the Elector's service at Torgau), Le Maistre '54–, Scandelli '68–, Pinelli '80–, G. Forster, Jr. '86–, R. Michael '87–, Schütz 1617–, C. Pallavicino '72–73, V. Albrici '76–, C. Bernhard '81– and N. A. Strungk '93–96, with Pallavicino again in 1686–88 as director of the newly-introduced Italian opera. In 1717–19 Lotti brought an Italian troupe to Dresden repeatedly, and later Italian styles were fostered by Porpora in 1728–33 and '48–51, in competition with Hasse, director in 1731–63 (kapelle then disbanded for a time), J. G. Naumann '76–1801 (with Seydelmann and Schuster as associates

from 1787), Paër 1802–07, Morlacchi (Italian opera) '10–41, C. M. v. Weber (German opera) '16–26 (at the end with Marschner), Rich. Wagner '42–49, K. A. Krebs '50–, Schuch '72–, and Kutzschbach 1914–. The leaders of German opera have included K. A. Reissiger '26–, Rietz '60–, F. Wüllner '77–, Hagen '83–, F. Reiner '1914– and F. Busch '22–, assisted by Striegler 1912– and K. Pembaur '13–. The present *Hoftheater* was built by Semper in 1878 and later supplemented by the *Albert-Theater* in the Neustadt on the east side of the Elbe. Among the earlier *court-organists* were H. L. Hasler 1608–12, Klemm '25–51 (with Weckmann at times), B. Albrici '54–63 and Furchheim '66–82; the later series includes A. Klengel 1816–52, Joh. Schneider '25–64, Kretschmer '54–1901, Berthold '64–82, G. Merkel '64–85 and K. Pembaur 1901–. (duplication due to there being two positions, one in the Court Chapel proper, the other in the Court Catholic Church). The development of the *court-orchestra* into general importance belongs mostly to the 19th century.

At the *Kreuzschule*, founded in the 13th century and, like the more famous Thomasschule in Leipzig, important as an agency of musical education in relation to church-music, in the long list of cantors are to be named S. Baumann 1539–53, B. Petermann '89–1606, Lohr '25–, Beutel '54–92, Petritz '94–1715, T. C. Reinhardt 1720–, Homilius '55–, C. E. Weinlig '85–, C. T. Weinlig 1814–17, J. Otto 1830–, Wermann '76– and O. Richter 1906–. The cantorate includes care of the music at the *Kreuzkirche*, where A. Sittard was organist in 1903–12, followed by Pfannstiehl. Among other church-musicians may be named V. Schurig 1873–93 cantor at the *Annenkirche*, F. Reichel '78–89 at the *Johanniskirche*, O. Thomas '90–1910 at the *Paulikirche*, Stier 1911– at the *Versöhnungskirche*, etc.

The oldest of the many choral organizations is the *Dreyssig-Singakademie*, among whose conductors have been Dreyssig 1806–15, Joh. Schneider '30–, A. Reichel '57–, G. Merkel '67–73, Müller-Reuter '89–93, etc. In 1914 the *Robt. Schumann Singakademie*, which from 1901 was led by A. Fuchs, from '10 by Pembaur and from '13 by Edwin Lindner, was merged in a new *Singakademie*, led by Lindner, who in 1915 started also the *Philharmonic Orchestra*. In 1848 Kade founded the *Cäcilia* (for older church-music), followed in '60 by Kretschmer.

The *Königliches Konservatorium* was opened in 1856 and has been directed by K. A. Reissiger and Tröstler 1856–, J. F. Pudor '59–, H. Pudor '87–, E. Krantz '90– and his sons '98– (with J. Rietz '60–, F. Wüllner '77– and A. Hagen '84–90 as artistic directors). Among other institutions are the *Pädagogische Musikschule*, conducted since 1883 by Kaden, and the *Dresdene Musikschule*, managed by H. Schneider (with many branches).

The music-section of the *Royal Library* has been made significant under M. Fürstenau 1852– and K. A. Riccius '89–93, etc.

Birthplace of Groh 1580?, T. Michael '92, Furchheim 1635?, J. G. Naumann 1741, Jos. Schuster '48, Frz. Sevdelmann '48, G. B. Bierey '72, A. A. Klengel '83, Mor Hauptmann '92, Otto Kade 1819, Mor. Fürstenau '24, Hans v. Bülow '30, K. H. Döring '34, Otto Kitzler '34, Eugen Krantz '44, Felix Schmidt '48, Hugo Jüngst '53, Th. Müller-Reuter '58, Otto Schmid '58, Otto Lohse '59, Hugo Dechert '60, Konrad Heubner '60, Th. Gerlach '61, Kurt Hösel '62, Hnr. Pudor '65, Karl and Paul Miersch '65, '68, Karl v. Kaskel '66, Hugo Röhr '66, Paul Büttner '70, Paul Scheinpflug '75, Joh. Reichert '76, Karl Ehrenberg '78, Kurt Striegler '86, etc.

Histories by Fürstenau, 1849–81, Mannstein, 1863, Prölss, 1876, O. Schmid, 1893–1919, Brescius, 1898 A. Reichert, 1908, Pembaur, 1920, etc., with many works on individual court-musicians.

Dublin. Capital and largest city of Ireland, having two cathedrals, a university (Trinity College), an orchestra, choral societies and several music-schools.

At *Christ Church Cathedral*, where records run back to 1546, the longer terms as organist have been those of Bateson 1609–30, Hawkshaw '61–88, D. Rosingrave '98–, R. Rosingrave 1727–, G. Walsh '47–, R. Woodward '65–77, Doyle '80–1813, W. Warren 1805–41, F. J. Robinson '16–41, R. P. Stewart '44–, Horan '94–, Fitzgerald 1907–, Kitson '13– and Weaving '20–.

At *St. Patrick's Cathedral* (also Protestant), with records from 1509, long terms have been those of Jewitt 1631–42, Hawkshaw '61–78 D. Rosingrave '98–, R. Rosingrave 1727–47, Cogan '80–, J. Mathews 1806–27, J. Robinson '29–43, R. P. Stewart '52–, W. Murphy '61–, Marchant '79– and Hewson 1920–.

At the *University* the music-professors have been Earl Mornington 1764–74, John Smith 1845–, R. P. Stewart '61–, Prout '94–, P. C. Buck 1910– and Kitson '20–. In 1774–1845 there was no appointment.

The *Orchestral Society* was organized in 1899 by Esposito, who has remained its conductor.

Since 1897 annual festivals (*Feis Ceoil*) have been held to promote Irish music by means of competitions and performances (two of the earlier of these were held in Belfast).

The *Royal Irish Academy of Music* was founded in 1848 and reorganized in 1856 (the title 'Royal' being acquired in 1872). There is no director, the control being in a Board of Governors.

Birthplace of Michael Kelly 1762, T. S. Cooke '82, John Field '82, Samuel Lover '97, M. W. Balfe 1808, R. M. and W. C. Levey '11, '37, Jos. Robinson '15, R. P. Stewart '25, P. S. Gilmore '29, G. W. Torrance '35 (at Rathmines), Tom Karl '46, Barton McGuckin '52, C. V. Stanford '52, Victor Herbert '59,

H. P. Greene '65 (at Old Connaught House), etc.

Durham. Small city in northern England (about 60 m. north of York), with a famous cathedral and a university.

At the *Cathedral* the roll of organists (from 1557) includes R. Hutchinson 1614–46, W. Greggs '81–, Heseltine 1710–, Ebdon '63–1811, Henshaw 1813–, Armes '62– and Culley 1907.

At the *University* the music-professors have been Armes 1897– and J. C. Bridge 1908–.

Birthplace of Thos. Ebdon 1738, Nich. Kilburn 1843 (at Bishop Auckland) and Algernon Ashton '59.

Düsseldorf. The second city of the Rhine Province (25 m. below Cologne), for more than a century noted for its Academy of Painting and its musical enterprise. Since 1818 it has been the chief of the three meeting-places of the Lower Rhine Festivals (with Cologne and Aix). Its musical life has been largely guided by a town- or city-director, in charge of the opera, the municipal orchestra and chorus, the music in the leading churches etc. There are now also various music-schools.

The list of *municipal directors* includes Mendelssohn 1833–, J. Rietz '36–, F. Hiller '47–, Schumann '50–, J. Tausch '53–, Buths '90– and Panzner 1909–. Since 1903, however, the opera at the *Stadttheater* has been in charge of Ludwig Zimmermann, with various conductors.

The *Festival* conductors have been Burgmüller '18–22, Spohr '26, F. Ries '30, Mendelssohn '33–42, J. Rietz '45, '52, '69, Hiller '53, '55, '60, O. Goldschmidt '63, '66, Rubinstein '72, Joachim '75, '78, Breunung '81, Brahms '84, Tausch '87, F. Wüllner '90, Buths '93, R. Strauss '96, Panzner '08–14. *G* (Niederrhein. Musikfeste).

The *Brahms-Konservatorium* was directed by Eccarius-Sieber in 1900–16, and the *Düsseldorfer Konservatorium* by Buths since its foundation in 1902.

Birthplace of Karl Almenräder 1786, Julius Eichberg '24, Frdr. Niecks '45, E. S. J. Van der Straeten '55, Max Alvary '56, etc.

History by Baltz, 1887.

Edinburgh. Capital of Scotland, the seat of a cathedral, a university and various choral societies. It has always been the center for whatever music-publishing has been undertaken in Scotland.

The oldest church is *St. Giles'*, which was at one time actually the Cathedral and is still popularly so called. But the present *Cathedral* is St. Mary's, consecrated in 1879. Its organist since that time has been T. H. Collinson.

The Reid Professorship at the *University* is based on a bequest of Gen. John Reid (d. 1809). It has been held by John Thomson 1839–, H. R. Bishop '41–, H. H. Pierson '44–, John Donaldson '45–, Oakeley '65–, Niecks '91– and Tovey 1914–. As provided in the deed of gift, an annual *Reid Concert* was given till 1893 (when the institution was set aside), after 1867 having been much expanded into 'festival' dimensions. *G* (Reid Concerts).

The *Reid Symphony Orchestra* has been led by Tovey since 1917. For the *Scottish Orchestra* see under Glasgow.

The *Choral Union* has been led by Collinson since 1883.

Birthplace of Mary A. Paton 1802, David Baptie '22, Mme. Parepa-Rosa '36, A. C. Mackenzie '47, J. F. Rowbotham '54, Helen Hopekirk '56, Louis Rée '61, J. D. Brown '62, Chas. Macpherson '70, etc.

Eisenach. Small town in Thuringia (about 50 m. west of Weimar), now the second center of the grand-duchy of Saxe-Weimar-Eisenach, but earlier the capital of a separate duchy. In the 17-18th centuries it was one of the headquarters of the Bach clan.

Among the *court-* or *town-musicians* the most famous was Joh. Christoph Bach (cousin of J. S. Bach's father), who was organist in 1665–1703 and the ablest of the older Bachs. Hebenstreit was court-director in 1706–09, followed by Telemann (in residence to 1711, but in titular service to '18). Joh. Ambrosius Bach (J. S. Bach's father) was in the town-band in 1671–95. Recent organists and directors have been Thureau 1863–, Rinkens 1905– and W. Armbrust '22–.

In the villa once used by the poet Fritz Reuter the *Wagner Museum* collected by Von Oesterlein of Vienna has been located since about 1900. One of the early acts of the Neue Bach-Gesellschaft (started at Leipzig in 1903) was the purchase of J. S. Bach's birthplace as a *Bach Museum*.

Birthplace of G. C. Bach 1641, Joh. Nikolaus Bach '69, Joh. Jakob Bach '82, Joh. Sebastian Bach '85, Joh. Ernst Bach 1722, J. W. Hertel '27 and Otto Urbach 1871.

Elberfeld-Barmen. Large double commercial city in the Rhine Province (25 m. northeast of Cologne), with much varied musical life.

Among conductors at the Elberfeld *Stadttheater* have been H. Sauer 1892–95, Wetzler 1908–09 and Knappertsbusch '13–18. In 1909–11 Heger was at the Barmen *Opern-Theater*.

From 1854 Reinecke led the *Konzertverein* at Barmen, followed in '59–97 by A. Krause, while O. Lüstner was city-director in '77–89 and Hagel in '95–96. From '85 Rauchenecker led an *Orchesterverein* in Barmen and in '89–1906 one in Elberfeld.

Among various music-schools, *Conservatories* in both cities are now directed by Potthof-Zimmermann (that at Barmen founded in 1883, that at Elberfeld in 1889, the latter under Rauchenecker in '89–1906).

Elberfeld is the birthplace of Karl Riedel 1827 (at Kronenberg), Wilh. Bäumker '42, Ernst Heuser '63, Louis Koemmenich '66,

Alfred Remy '70, Hans Knappertsbusch '88, etc.

Ely. Small town in the east of England (15 m. north of Cambridge), the seat of a famous cathedral which has been of decided musical importance.

The notable roll of organists at the *Cathedral* (earliest entry in 1453) includes Tye 1541–, Rob. White '62–, J. Farrant '66–72, Barcrofte '79–, Amner 1610–, Claxton '41–, J. Ferrabosco '62–, Jas. Hawkins, Sr. '83–, Kempton 1729–62, H. Skeats, Sr. '78–, H. Skeats, Jr. 1804–, Janes '31–, Chipp '66–, Harwood '87–, Noble '92–, H. P. Allen '98–, A. W. Wilson 1901– and Ponsonby '19–.

Erfurt. Noted city of moderate size in Thuringia (midway between Weimar and Gotha), in the 13-15th centuries virtually a free city (member of the Hanseatic League in the 15th), but before and after under the control of the Archbishops of Mayence, until in 1802 assigned to Prussia. In 1392–1816 it had a university of importance (the first in Germany to have four faculties). Its musical interest centers in its being in the 17–18th centuries one of the headquarters for the Bach clan, in its old Protestant churches (the famous Cathedral is Catholic), its energetic societies and its music-schools.

Among the early *town-cantors* were H. Praetorius 1580–82, Joh. Bach 1635– and Joh. Egidius Bach '73–1717. Joh. Bach was organist at the *Predigerkirche*, as also were J. Pachelbel 1678–, A. N. Vetter '90– and J. H. Buttstedt '91–1727.

In 1906–16 Wetz was conductor of the *Singakademie*, the *Musikverein* and other societies, and Kopff is now in charge of the *Oratorienverein*.

At the *Thuringes Landeskonservatorium* the director since 1912 has been W. Hansmann, with Rinkens since 1922 over the Lehrerseminar. The head of the *Akademie der Tonkunst* is E. Voigt.

Birthplace of Mich. Altenburg 1584 (at Alach), Joh. Ambrosius Bach 1645 (father of J. S. Bach), J. J. Walther '50, J. H. Buttstedt '66, Joh. Bernhard Bach '76, J. G. Walther '84, W. H. Pachelbel '85, Konst. Bellermann '96, Jakob Adlung '99, J. C. Kittel 1732, F. V. Buttstedt '35, J. W. Hässler '47, J. F. Bellermann '95, A. G. Ritter 1811, Karl Reinthaler '22, Otto Gumprecht '23, Ed. Mollenhauer '27, Rob. Schwalm '45, Oscar Brückner '57, Rich. Hagel '72, etc.

Histories by Lemcke, 1886, and Pieck, 1899.

Erlangen. Small university-town in Bavaria (10 m. north of Nuremberg).

The list of *University-directors* includes J. G. Herzog 1854–, Oechsler '88– and Ernst Schmidt 1917–, the last two being also head of the *Institut für Kirchenmusik*.

Eton. Small town on the Thames, opposite Windsor, the seat of Eton College, one of the most noted of the English public schools.

Records of organists at the *College Chapel* are found from about 1575. Until 1867 they were usually drawn from St. George's Chapel at Windsor; since then they have included Hayne 1867–, Maclean '72–, Barnby '75–, Lloyd '92– and Basil Johnson 1914–.

Exeter. Important cathedral-city in the west of England (Devonshire).

The roll of organists at the *Cathedral* begins about 1585 and includes Langdon 1753–, Wm. Jackson '77–, Jas. Paddon 1804–, S. S. Wesley '35–, Alfred Angel '42–, D. J. Wood '76– and Ernest Bullock 1919–. In 1609–44 Edward Gibbons was priest-vicar, though apparently not organist.

Birthplace of Matt. Locke 1630?, Rich. Langdon 1729?, W. B. Gilbert 1829, Wm. Jackson '30, W. H. Cummings '31, (at Sidbury), etc.

Ferrara. Small city in the valley of the Po (about 60 m. southwest of Venice), in the 15–16th centuries, when under dukes of the Este family, famous as a center for painting and literature, now slightly notable musically for its opera and conservatory.

Among the *court-directors* from about 1530 were Vicentino, Gallus, A. della Viola and de Rore, with the organists Berchem 1555–? and Luzzaschi '76–1607.

Among the choirmasters at the *Cathedral* were G. F. Tosi 1683–90? and Bellinzani 1722–26. Grandi was at *S. Spirito* in 1610–17.

Early musical influence was exerted by the *Accademia della Morte* and the *Accademia dello Spirito Santo* (similar in purpose to many other clubs in Italian cities).

The *Istituto Musicale Frescobaldi* was long directed by P. Neri, followed now by G. Cattolica.

Birthplace of Lud. Agostini 1534, Fr. Milleville '65–, Girol. Frescobaldi '83, Ant. Draghi 1635, P. B. Bellinzani '90?, Lucrezia Agujari 1743 and Tancredo Mantovani 1864.

Histories by Gennari, 1883 (opera), Solerti, 1891 (court), Bennati, 1912 (in local history), etc.

Florence. Famous large city in upper central Italy (about 75 m. south of Bologna), from the 12th century one of the leading commercial cities of Europe and soon also a noted center for art and letters, particularly during the period dominated by the Medici family (1380–1730). From 1570 it was the capital of the grand-duchy of Tuscany. In 1865–71 it was the temporary capital of the new kingdom of Italy.

In musical history it was twice the scene of important innovations that presently affected the whole progress of the art—about 1300, at the rise of the so-called 'ars nova', and just before 1600, when the 'stilo rappresentativo' was devised. Both of these innovations were reactions against ecclesiastical polyphony as an exclusive method of composition and both tended to exalt solo melody with accompaniment (the one primarily vocal, the other vocal with instruments). The first led to the cultivation

of the ballad, canzona and madrigal (secular part-songs), while the second opened the way for the musical drama or opera. In both cases, however, the ablest development of the new styles took place elsewhere.

The court-music remained important through the 18th century, with some emphasis, also, on church-music. Interest now centers in the opera, organizations for orchestral and chamber-music and the conservatory. *G.*

Among the *court-directors* have been Corteccia 1539–, Malvezzi '71–90?, Bati 1606–, M. da Gagliano '11–40? (with Frescobaldi as organist in 1628–33), Habermann ?1735–40, Nardini '70–, G. F. Mosel '93–, Mabellini 1847–97. In the 16–17th centuries the maestri at S. Lorenzo were usually drawn from the court-cappella.

The chief headquarters for opera is the *Teatro della Pergola* (founded in 1638, present building erected in 1857). Opera is also given at the *Teatro Verdi*. From 1848 Mabellini was leader or conductor at the former.

In the old days Florence was one of the places where the Accademie flourished, the most noted being the *Accademia Filarmonici*. Since the unification of Italy it has been prominent for its choral and orchestral societies, especially the *Cherubini* (choral), led by Ehlert 1863–, Von Bülow '69– and Buonamici '73–1914, the *Società del Quartetto* and the *Società Orchestrale* (both started about 1865).

The *Regio Istituto Musicale*, founded in 1860 (on the basis of earlier schools), has been directed by Casamorata 1860–81, G. Tacchinardi 1891– and Pizzetti 1917–.

Birthplace of several workers in the 'ars nova' in the early 14th century, Landino 1325?, Aron 1490?, Giov. and Paolo Animuccia 1500?, Fil. Neri '15, A. F. Doni '19, Vinc. Galilei '33?, Pietro Strozzi '45?, Jac. Peri '61, Ott. Rinuccini '62?, Fil. Vitali '85?, G. B. Doni '94, Tenaglia 1630?, J. B. Lully '39, F. B. Conti '82, Vittoria Tesi 1700, G. F. Mosel '54, Bern. Mangozzi '58, Luigi Cherubini '60, Ferd. Giorgetti '96, Bald. Gamucci 1822, Giov. Giovacchini '25, Franc. Cortesi '26, Ciro Pinsuti '29 (at Sinalunga), Carlotta Patti '40, Gius. Buonamici '46, Reg. Grazzini '48, Aless. Kraus, Jr. '53, Fer. Busoni (at Empoli), Mario Ancona '70, Luisa Tetrazzini '74, Amadeo Bassi '76, Alb. Bimboni '82, Ezio Camussi '83, Mario Castelnuovo '95, etc.

Histories by Puliti, 1884, Ademollo, 1885, Gandolfi, 1892–1914, Mussi, 1896, Pavan, 1901, C. Lozzi, 1902, Solerti, 1903–05, A. Bonaventura, 1910 (in *La Toscana al del fine Granducato*), G. Piccini, 1912, etc.

Frankfort-on-the-Main. Large city in western Germany (25 m. east of the Rhine), until 1866 one of the great free cities and then incorporated into Hesse-Nassau. From 1356 till 1806 it was the place where the emperors of the Holy Roman Empire were elected and crowned, and in 1816–66 the German Federal Diet had its seat here. Its commercial prominence from the 13th century was at first associated with the holding of a notable annual fair. Its musical importance belongs almost wholly to the later 19th century, though foreshadowed long before. It now has one of the finest opera-houses in Europe, many superior orchestral and choral concerts, more than one strong music-school, a music-history museum, etc.

Among early *city-directors* were Herbst 1623–36, '46–66, G. P. Telemann 1712–, Bodinus '21– and J. B. König '27–58.

At the *Stadttheater*, replaced in 1880 by the new *Opernhaus*, recent conductors have been Goltermann 1853–92, I. Lachner '61–75, Frank '77–79, Dessoff '81–, Rottenberg '92–now, C. Wolfram '98–1914, Pittrich 1901–04, F. Neumann '04–19, Pollak '12–17, Brecher '16–20, Lert '20–, and Szenkar '20–. Besides opera the orchestra gives first-class symphony-concerts; hence the employment of more than one leading conductor.

The more recent conductors of the famous *Museum Concerts*, founded in 1808, have been Kogel 1891–, Hausegger 1903–, Mengelberg '07–, Furtwängler '20– and Scherchen '22–.

The oldest of the choral societies is the *Cäcilienverein*, founded in 1818 and conducted by Schelble 1818– (assisted in 1836 by Mendelssohn and Hiller), Ferd. Ries '37–, K. Voigt '38–40, Karl Müller '60–, Grüters '92–, Mengelberg 1908–20. The *Rühlscher Gesangverein*, founded in 1852, has been led by Rühl 1852–74, Kniese '76–, B. Scholz '84–, S. Ochs 1908–, Schuricht '10?–, and Pander '21–. Various other societies might be mentioned.

The oldest educational institution is the *Musikschule*, started in 1860 and directed by H. Henkel 1860–99 and Hauff 1860–91 (now by Frl. S. Henkel), but the most famous is the *Hoch-Konservatorium* (so called from the giver of the original endowment), whose directors since its foundation in 1878 have been Raff 1878–, B. Scholz '82–, I. Knorr 1908– and Bauszner '16–. In 1885 Max Schwarz started the *Raff-Konservatorium*, which he has since conducted.

Other educational facilities are furnished by the *Musikhistorisches Museum* established by Nicolas Manskopf and the noted musical library of P. A. Hirsch, of which Kathi G. Meyer has been librarian since 1922.

Birthplace of Ferd. v. Hiller 1811, Aless. Kraus, Sr. '20, Ad. Gollmick '25, Mathilde Marchesi '26, Frdr. Hermann '28, K. H. A. Reiss '29, Luise Ress '43, L. M. A. Stiehle '50, Ant. Urspruch '50, Siegfr. Ochs '58, M. J. Loewengard '60, R. H. Hohenemser '70, Viktor Boschetti '71, Alf. Hertz '72, Ottilie Metzger '78, P. A. Hirsch '81, Herm. Abendroth '83, K. A. Rau '90, etc.

Histories by Pasque, 1872, Israel, 1876, Nanau, 1903 (Hoch Conservatory), J. Schneider, 1904 (Jubilee of Kirchengesangverein), Valentin, 1906, Mamroth, 1908 (opera), I. Knorr, 1908 (Museum Concerts), etc.

Freiburg. The chief city in southern Baden, having a fine cathedral, a university, regular opera-seasons, a city-orchestra and choral society, etc.

The *city-director* since 1890 has been G. Starke, who is one of the conductors at the opera as well as of the city-orchestra (founded in 1887). The *opera-director* since 1914 is Klenau. In 1919–20 C. Hildebrand led the opera, the symphony-concerts and the Chorverein.

The *Musik-Konservatorium* is directed by G. Wille-Helbing.

Birthplace of Gustav Starke 1862.

Histories by Trenkle, 1856, and Birnschein, 1912 (city-orchestra).

Geneva. Noted city in southwestern Switzerland, now the third in size. Its location and development have associated it closely with France and Italy and it has had much importance at times in artistic and literary history. In the 16th century it became the fountain-head of Calvinistic Protestantism. Since 1920 it has been the official seat of the League of Nations.

At the *Cathedral* (Prot.) the organist since 1887 has been Barblan, who also directs two societies for sacred music.

Recent conductors of the *Concerts d'Abonnement* by the city-orchestra have been Rehberg 1892–, Stavenhagen 1907– and Ansermet '15–18. The latter started the *Orchestre de la Suisse-Romonde* in 1918. Stavenhagen also led the *Société du Chant* at the Conservatory in 1907–14.

The *Conservatoire* was founded in 1835. Its present director is Ferd. Held, with Bartholony as prefect.

Birthplace of J. J. Rousseau 1712, Sig. Thalberg 1812, Louis Nicole '63, Camilla Landi '66, Pierre de Maurice '68, A. A. Bachmann '75, Clotilde Bressler-Gianoli '75, Jean Bartholony '80, Ernest Bloch '80, etc.

History by Choisy, 1914.

Genoa. Large city in northern Italy (on the Mediterranean), always of commercial and maritime importance. Though not of the same prominence in music as several other Italian cities, it is somewhat notable for its cathedral, its opera-house (theTeatro Carlo Felice, one of the largest in Italy) and its music-schools.

The modern fame of the *Carlo Felice* was established under the great conductor Mariani 1852–73, followed by G. G. Rossi '73–79.

The *Civico Istituto di Musica Nicolò Paganini* was first started in 1829 and taken under municipal control in 1838. Among recent directors are S. A. Ferrari ?1860–85 and Polleri '98–. At the *Liceo Musicale Amilcare Zanella* G. G. Rossi was director in 1879–85, followed by Parodi, who is still in charge.

Birthplace of G. B. Penelli 1544, Nic. Paganini 1782, Fel. Romani '88, E. C. Sivori 1815, C. E. di Barbieri '22, S. A. Ferrari '24, G. B. Polleri '55, Lor. Parodi '56, etc.

Histories (of the opera) by Del Prato, 1874, Brocca, 1895–98, etc.

Gera. Capital of the (younger) principality of Reuss (35 m. southwest of Leipzig), musically noted for its court-music and its choral society.

The recent *court-directors* have been Tschirch 1852–, Kleemann '89– and Laber 1914–22, all of whom have also led the *Musikverein*.

Ghent. Third city of Belgium (about 35 m. west of both Brussels and Antwerp), having a cathedral, a university, opera in French or Flemish, a noted conservatory, etc.

Opera is given at the *Grand Théâtre* or *Théâtre Français* (built in 1840). The direction is under De Rycke, with Deveux as conductor.

The *Conservatoire Royale*, founded in 1835 and adopted by the state in 1879, has had as directors Mengal 1835–, Andries '51–, Samuel '71– and E. Mathieu '98–, with Miry as assistant in 1857–89. The director also conducts the *Concerts du Conservatoire*.

Birthplace of C. L. J. Hanssens 1777, M. J. Mengal '84, Jean Andries '98, Jos. Ghys 1801, C. L. Hanssens '02, A. M. G. Limnander '14, Karel Miry '23, J. B. van den Eeden '42, Flor. Van Duyze '43, Ed. Blaes '46, P. H. J. Lebrun '61, etc.

Histories by Neuville, 1828 (opera from 1750), P. Bergmans, 1901 (conservatory), O. Bergmans, 1912 (ditto), etc.

Giessen. Capital of Upper Hesse (35 m. north of Frankfort), the seat of a noted university.

At the *University* an early music-director was Gassner 1818–26; the present incumbent is Trautmann (since 1896), who leads the *Akadem. Chorverein* and the orchestra of the *Konzertverein*.

It is to be noted that Rinck was town-organist here in 1790–1805.

Birthplace of Hnr. Neeb 1807 (at Lich), Herm. Levi '39, Ad. Hempel '68 and Reinhard Oppel '78 (at Grünberg).

Glasgow. Noted port on the west coast of Scotland (20 m. from the mouth of the Clyde), the second city in size in Great Britain, having a cathedral, a university, a fine orchestra and choral society, etc.

At the *Cathedral* the organist (since 1897) is H. F. R. Walton.

The *Scottish Orchestra*, founded in 1891, has been conducted by Henschel 1893–, Kes '96–, Wilh. Bruch '98–, Cowen 1900–, Mlynarski '10– and Ronald and Harrison (jointly) '19–, with Verbrugghen as assistant in 1903–15. *G.*

The *Glasgow Choral and Orchestral Union* includes the above and the associated choral society. The Orchestra gives annual series of concerts in Edinburgh and other Scottish cities.

Birthplace of Andr. Black 1859, Eug. d'Albert '64, F. A. Lamond '68 and Jas. Friskin '86.

Gloucester. Small city in the west of England on the Severn (midway between Bristol and Worcester), musically important for its cathe-

dral and as being one of the seats of the famous Three Choirs Festivals (with Worcester and Hereford).

The earliest mention of an organist at the *Cathedral* is from 1562. The longer terms have been those of Jeffries 1682–, Hine 1710–30, M. Smith '40–, Mutlow '82–, Amott 1832–, S. S. Wesley '65–, C. H. Lloyd '76–, C. L. Williams '82– and A. H. Brewer '97–. The organ was rebuilt in 1920.

The *Three Choirs Festivals* date back to 1724, being therefore the oldest of the provincial festivals. They are held annually at each of the three cathedral cities in rotation (nearly 200 meetings thus far). The conductors have usually been the organists of the cathedral where the meeting occurs (but Boyce in 1739–42, Wm. Hayes in 1757–63 and Stephens in 1766). Among recent works first given at Gloucester are Parry's *Prometheus Unbound* 1880, *Job* '82, *Song of Darkness and Light* '98, *Sinfonia Sacra*, part i, 1904 and *English Te Deum* '13, Lloyd's *Andromeda* 1886, J. F. Bridge's *Forging of the Anchor* 1901, Brewer's *Emmaus* 1901, Bantock's *Christus* '07–10 and Saint-Saëns' *Terre Promise* 1913. *G.*

Birthplace of J. S. Smith 1750, John Clarke-Whitfield '70, G. W. Morgan 1823, W. H. Hadow '59 (at Ebrington), A. H. Brewer '65, and Ivor Gurney '90.

History of the Three Choirs Festivals in successive volumes by Lysons, 1811, Amott, 1864, and Williams and Chance, 1894.

Görlitz. City of moderate size in western Silesia (near the boundaries of Saxony and Bohemia, 60 m. east of Dresden), having an orchestra and choral societies, besides some opera.

Among the organists at the *Peter- und Pauls-kirche* have been Joh. Schneider 1812–, F. A. Succo '26–39 and R. Fleischer '70–1904. The last also conducted the *Singakademie*.

In 1912–20 Schattschneider was *city-director*, conducting the *Städt. Orchester* and organizing a *Volkschor* and a *Conservatory*.

The *Silesian Festivals*, started in 1876, have often been held here.

Birthplace of Adam Puschmann 1532, Joh. Nucius '56?, J. A. Hiller 1728 (at Windisch-Ossig), Reinhold Succo 1837, Erich Kloss '63 and Otto Richter '65 (at Ebersbach).

Histories by Jecht, 1911 (festivals), and Gondolatsch, 1914.

Gotha. Small city in Thuringia (30 m. west of Weimar), one of the capitals of the duchy of Saxe-Coburg-Gotha, since the 17th century noted for its court-music. See Coburg.

Among the *court-directors* have been Briegel 1650–70 (cantor), J. Pachelbel '92–95 (organist), Stölzel 1719–, G. Benda '50–, Anton Schweitzer '80–87, Spohr 1805– (concert-master), A. J. Romberg '15–21, Lampert '55–, Langert '73– and A. Lorenz '98–. The last led the *Musikverein* in 1901–19. Since 1880 Rabich has been court-organist and director of the concert-society *Liedertafel* and the *Kirchengesangverein*.

The opera-seasons at the *Hoftheater* have often been important.

Birthplace of Cyr. Schneegass 1546, F. L. Benda 1746, F. L. Schreiber 1817 (at Bienstedt), Artur Eccarius-Sieber '64, etc.

Histories by Hirschberg, 1910, and Rabich, 1921.

Gothenburg. The second city of Sweden and the chief port (5 miles from the Cattegat), having a cathedral, a university, enterprising orchestral and choral societies and several music-schools.

At the *Cathedral* recent organists have been Seldener ?1850– and Elfrida Andrée '67–.

Leaders of the *Musical Union* have included Smetana 1856–, Hřimaly '61–68, Hallén '72–78, '83–84 and Liljefors 1902–11, while since 1907 Stenhammer has conducted the *Orchestral Union* (founded in 1905). It was here that La Hay in 1782 organized the *Académie de Musique*, the pioneer Swedish choral society.

Birthplace of Wilh. Bauck 1808, Jul. Günther '18, Henriette Nissen '19, Anders Hallén '46, K. M. Atterberg '87, etc.

Histories by W. Berg, 1914, and Lamberg, 1915 (Orchestral Union).

Göttingen. University-town in southern Hanover (about 60 m. south of Hanover).

Among the music-directors at the *University* have been Forkel 1778–, J. A. G. Heinroth 1818–46 and Freiberg '87–1920.

Gratz (Graz). Capital of the duchy of Styria and now the second city in the Austrian Republic (over 100 m. southwest of Vienna), having a cathedral, a university, regular opera-seasons, a notable concert-society, a conservatory, etc.

In the 16–17th centuries, also, court-music had some importance.

At the *Cathedral* recent choirmasters or organists have been Joh. Weiss 1884–91 and Meuerer 1904–. With this is more or less associated the musical training in the Theological Seminary.

The director of the *Städt. Theater* (present building opened in 1899) is Grevenberg, with various conductors (as S. v. Hausegger in 1895–96, Winternitz about 1900, Posa in 1911–13, L. Seitz, Markowitz, Petritsch, etc.).

The oldest organization is the *Styrische Musikverein*, founded in 1815 and throughout its long history maintaining varied concerts and a strong conservatory, the directors being Hysel 1819–, A. Leonhardt '41–, G. Ott '43–53, jointly with Netzer '43–, W. Mayer (Rémy) '64–, K. Muck '85–, Kienzl '86–, Degner '91– Wickenhausser 1902–, Rosensteiner '07 and Mojsisovics '12–, with Spörr as orchestra-conductor in 1899–1902. Several other schools might be named.

At the *University* F. v. Hausegger was docent in music-history and theory in 1872–99.

Birthplace of Marie Koschak (Pachler) 1792, W. K. Mühldorfer 1836, Emil Scaria '38, Hnr. v. Herzogenberg '43, Wilh. Gericke '45,

Ernest v. Schuch '47, Ad. Doppler '50, Rich. Heuberger '50, Rich. Sahla '55, H. G. Noren '61, Marie Soldat '64, Irene v. Chavanne '68, Hedwig Materna '71, S. v. Hausegger '72, Rod. v. Mojsisovics '77, Herm. Grabner '86, etc. It is noticeable that many of these have been conductors of distinction.

Histories by H. Bischoff, 1889, Seydler, 1900 (on the Domchor, in *Kirchenmusikal. Jahrbuch*), anonymous, 1909, Karajan, 1910 (both on the Singverein), etc.

Greifswald. University-town in Pomerania (on the Baltic, 25 m. southeast from Stralsund). The music-director at the *University* since 1907 has been Zingel.

Groningen. Important city in the north of Holland, having a university, orchestral and choral societies and a music-school.

Since about 1900 Kuiler has led the *Harmonie-Orkest* and the choral society '*Bekker*', besides for a time directing the *Musiekschool*, in the latter succeeded by Cl. Schröner.

Birthplace of Bram Eldering 1865 and Louis Zimmermann '73.

History of the Harmonie-Orkest by Van der Funk, 1912.

Hague, The. Capital of the Netherlands, the third city in size and a center of much wealth and culture. It has been since 1899 the seat of the Hague Tribunal for international arbitration. Besides opera-seasons at the Théâtre Royal, it has an orchestra, many concert- and choral societies and a noted conservatory, with some music in connection with the court.

Recent directors of the *Residentie-Orkest* (so called because the city is the royal 'residence') have been Viotta 1896– and Arooij 1917–. From 1883 and '86 Viotta also led the *Wagner* and *Excelsior* societies, as well as from 1896 the *Caecilia*. The older *Diligentia* was led by J. H. Lübeck in 1829–60 and then for a time by Verhulst. Lübeck was also court-director.

The *Oratorio Society* was conducted by S. De Lange in 1885–93 and by Wagenaar since 1919.

The *Royal Conservatory* was founded in 1827 by Reissiger. Its directors have been J. H. Lübeck 1827–, W. F. G. Nicolai '65–, Viotta '96– and Wagenaar 1918–. Among other schools is *De Toonkunst*, directed since 1918 by Zwart.

It is to be noted that about 1880 Jenny Lind established here a large pension-fund for musicians.

Birthplace of Joh. Meursius 1579 (at Loozduinen), Chrn. Huyghens '96, Joh. Verhulst 1816, J. M. Coenen '24, Ernst and Louis Lübeck '29, '38, D. F. Scheurleer '55, Ant. Hekking '56, Jacques van Liet '75, etc.

History by Scheurleer, 1911 (music in the late 18th cent.).

Halle. The fourth largest city in Saxony (20 m. northwest of Leipzig), commercially important since the 12th century and long a member of the Hanseatic League, though overshadowed by Leipzig, remaining a free city till about 1480. From about 1650 it has been under Prussian domination. Its most famous institution is the University and its musical interests center in some of the old churches, the Stadttheater, a noted choral society, orchestral concerts, etc. In the 17th century the court-music had some importance.

Among musicians at the *court* in the 17th century were S. Scheidt 1609–54, organist at the Moritzkirche and most of the time court-director, and J. P. Krieger, vice-director in 1677–80 and then transferred to Weissenfels.

Organists at the *Liebfrauenkirche* include Zachau (Handel's teacher) 1684–1712, W. F. Bach 1747–64, Türk '87–1813 and, latterly, Zehler 1880–1915. At the *Ulrichskirche* Türk was cantor in 1776–87 and Franz organist in 1841–68, while Zehler played there in 1870–80.

The *Singakademie*, founded early in the century, but now known by Franz' name, because made notable by him, has been directed by Franz 1841–, O. Reubke '67– and Rahlwes 1910–. A *Neue Singakademie* was started by Voretzsch in 1903.

At the *Stadttheater* recent conductors have included Tittel 1901–07, Ohnesorg '12–, Weyzler '13– and Pander '16–19.

The music-directors at the *University* have included Türk 1779–, Naue 1813–, Franz '59–68, O. Reubke '92–, Rahlwes 1913–, with Balthazar in charge of the church-music seminar since 1919. The professors have included Abert 1909– and Schering '20–. The students' association *Fridericiana* has been led by Fehler 1887– and O. Richter 1904–06.

Among the music-schools is the *Konservatorium* founded and directed by Heydrich and also a *Riemann-Seminar*.

Birthplace of Sam. Scheidt 1587, J. A. Kobelius 1674, G. F. Handel '85, J. F. Naue 1787, A. B. Marx '95, Karl Loewe '96 (at Löbejün), Rob. Franz 1815, F. W. Stade '17, Th. Krause '33, Herm. Mendel '34, Paul Knüpfer '66, R. H. Stein '82, etc.

Histories by Abert, 1908 (Singakademie), Mund, 1908 (church-organs), Glenewinkel, 1909 (music in the late 18th cent.), and Preibisch, 1912.

Hamburg. Famous city and seaport in northwestern Germany (75 m. from the mouth of the Elbe), from the 13th century a leading member of the Hanseatic League and from 1510 designated a free city. It is now the second largest city in Germany and the third center of maritime commerce in the world. Its musical prominence in northern Europe became apparent from about 1600 and has always been maintained. Its older churches were often served by noted musicians. Before 1700 it had begun to be a focus for operatic interest. This latter has been so well kept up that it is now one of the chief operatic capitals in Europe. With this has gone eminent enthusiasm for orchestral and choral music And the conservatory, though comparatively recent, has gained wide recognition.

The series of *city-directors* (usually with special oversight of the city-churches) includes Schop 1621–, Selle '41–, Chr. Bernhard '64–, Gerstenbüttel '75–, Telemann 1721–, K. P. E. Bach '67–, C. F. G. Schwencke '89– and Hanke 1822–35.

At the *Cathedral* (demolished in 1805) among the choirmasters were Mattheson 1715–, Keiser '28–37 and J. V. Görner '52–?. At the *Katharienkirche* cantors or organists include Hans Scheidemann ?1590–, Hnr. Scheidemann 1625–, Reinken '63– (or '54–), Telemann 1721–, K. P. E. Bach '67–, C. F. G. Schwencke '89–1822. At the *Jacobikirche* Jakob Praetorius was organist in the 16th century, followed by his son Hieronymus in 1586–1629 and by Weckmann in 1655–74; recent incumbents have been F. A. and Karl Mehrkens (since 1893). At the *Nikolaikirche* J. F. Schwencke 1829–52 was followed by F. G. Schwencke '52–96. At the *Petrikirche* Armbrust was organist in 1869–96 and W. Köhler choirmaster since about 1900. In 1912 the old *Michaeliskirche* moved into a new edifice, with a notable organ, A. Sittard being organist. In the old days the care of the church-music was usually combined with the position of cantor in the *Johanneum*, founded in 1529 as a school for teachers, among the cantors being Elers 1529–90, Selle 1641–68 and Telemann 1721–67. This school still continues; in its presemt building (erected in 1834) are the city-library and two or three museums.

The *Stadttheater*, built in 1678, was the earliest in northern Germany; it became noted under Conradi 1690–, Kusser '94– and Keiser '95–1706. The early conductors in the 19th century included K. A. Krebs 1827–50, I. Lachner '53–58 and A. F. Riccius '64–72?. After the rebuilding in 1874 B. Pollini was director in '74–97, the list of conductors including E. Steinbach '74, Sucher '78–88, A. Hagen '79–82, Zumpe '84–86, Weingartner '87–89, Kienzl '89–?, P. Prill '89–92, Mahler '91–97, Lohse '93–95, Gille '97–1906, Pittrich '98–1901, Stransky 1903–09, Brecher '03–11, Wetzler '05–08, Klemperer '09–12, Weingartner '12–13, Meyrowitz '13–17, Alwin '17–20, etc. The *Neue Oper* was conducted in 1913–15 by G. Göhler.

The oldest societies are the *Singakademie* and the *Philharmonic Concerts*, founded by Grund in 1819 and 1828 respectively and usually having the same conductors, the list including Grund 1819–, J. Stockhausen '62–, Bernuth '67–, R. Barth '95–1904, Panzner 1909–, S. v. Hausegger '10–, Keussler '20– and Muck '22–. The so-called *Subscription Concerts*, started in 1886 by Herm. Wolff, were first conducted by Von Bülow and after 1894 mostly by Nikisch (to 1921), acquiring a high reputation. Many other organizations might be named that give orchestral or choral concerts, such as the *Verein der Musikfreunde*, the *Orchester-Konzerte*, the *Cäcilienverein* (founded by K. Voigt about 1840), the *Bachgesellschaft* (founded by F. A. Mehrkens in 1872), etc.

It is to be remembered that here Weckmann conducted in 1668–74 a *Collegium Musicum*, one of the earliest undertakings of the concert class.

The *Konservatorium*, established in 1873, has been directed by Bernuth 1873–, Fiedler 1903– and R. Barth '08–. The *Brahms-Konservatorium* was carried on in 1908–20 by W. Armbrust.

Birthplace of Hieron. Praetorius 1560, Hnr. Scheidemann '96?, Joh. Rist 1607 (at Ottensen), Joh. Mattheson '81, J. A. Hasse '99 (at Bergedorf), F. W. Grund 1791, J. F. Schwencke '92, Wilhelmine Schröder-Devrient 1804, Fanny and Felix Mendelssohn '05, '09, Karl Voigt '08, Frdr. Pacius '09, Ferd. and Luise David (Dulcken) '10, '11, Louis Lee '19, O. F. v. Königslöw '24, Herm. Berens '26, Louise Japha '26, Otto Goldschmidt '29, Mme. Tietjens '31, Wilh. Langhans '32, Joh. Brahms '33, Karl v. Holten '36, Ferd. Thériot '38, Emil Krause '40, Carl Rosa '42, Ad. Neuendorff '43, Hnr. Schradieck '46, K. F. Armbrust '49, Arnold Krug '49, J. H. Spengel '53, Herm. Behr '59, Otto Taubmann '59, Rich. Burmeister '60, Emil Sauer '62, Wilh. Mauke '67, Willy Burmester '69, Walter Niemann '76, etc.

Histories by Lindner, 1855, Meinardus, 1878, Chrysander, 1878 (in *Allgem.Mus.Zeitung*), Uhde, 1879, Zelle, 1889–93, Kleefeld, 1899 (in *I. M. G. Sammelbde.*) —all these on the opera—Sittard, 1890, and an account in the catalogue of the Exposition of 1921 of music in the time of Bach.

Hanover. Large city in the center of northern Germany (about 100 m. south of Hamburg), the capital of the duchy or kingdom of the same name—as the former associated with Brunswick originally and then with Celle and Lüneburg, as the latter after 1700 so connected with England that in 1714–1837 the two countries had the same kings. Its musical life since the 17th century has centered in the court-opera and orchestra, which have often ranked with the best in Germany (at both Hanover and Wolfenbüttel).

Among the *court-directors* have been Ant. Sartorio 1666–75, Steffani '88–, Handel 1710–, Venturini '15–45, Sutor 1818–28, Marschner '31–, K. L. Fischer '59– (with B. Scholz '59–65), Von Bülow '77–, Frank '79–, Herner '87–1900, Abrányi 1907–, Gille '10–17, Weigmann '11–?, K. Leonhardt '12–20. Among the *court-organists* and leaders of the *Singakademie* have been A. Schmitt, followed in 1829–85 by Enckhausen. The court-directors have lately led symphony-concerts by other organizations than the Opera.

At the *Marktkirche* it is to be noted that in the 17th century the organists were Ant. Schildt 1593–1621, '26–29, Lud. Schildt 1621–26 and Melch. Schildt '29–67.

Recent directors of the *Konservatorium* have

been H. Brune and of the *Beethoven-Konservatorium* C. Wagener.

Birthplace of Melch. Schildt 1592, J. J. Quantz 1697, Karl Engel 1818 (at Thiedenwiese), Georg Goltermann '24, G. A. Schmitt '27, Karl Klindworth '30, Georg Fischer '36, Ernst Schiever '44, Karl Gille '61 (at Eldagsen), Jul. Lorenz '62, Adele Lewing '66, etc.

Histories by G. Fischer, 1899–1918, and Noack, 1902. See also under Marschner.

Heidelberg. Noted small city in northern Baden (about 12 m. southeast of Mannheim), until 1720 the residence of the Elector Palatine, with a famous university (the oldest in Germany), opera-seasons, orchestral and choral music, etc.

Among the *court-directors* under the Electors were Lemlin ?1540–, C. J. Hollander '64–68, Knöfel '76–83, Raselius 1600–02, J. A. Keller '51–85 (when the kapelle was disbanded for a time because of French invasions) and K. L. P. Grua, who went with the Elector when the court was moved to Mannheim in 1720.

At the *University* the music-directors or professors have been Schletterer 1854–58, Nohl '60–65 (lecturer) '80– (professor), Ph. Wolfrum '84–, Abert 1919–20 (professor) and Poppen 1919– (director). Poppen shares with Radig the conduct of the *Stadttheater* and the *City Orchestra*.

In 1885 Wolfrum started the *Bach-Verein*, which Poppen now directs.

There are several music-schools, including that supported by the city.

Birthplace of J. G. Vossius 1577, Frz. Tausch 1762, Ferd. Langer 1839, Th. Pfeiffer '53, and H. M. Poppen '85.

Histories by Frdr. Walter, 1898, Maier, 1910 (Bach Verein), and Fritz Stein, 1912 (revised, 1921).

Helsingfors. Capital of Finland and the main center of its cultural life, with a cathedral, a university, Swedish and Finnish theaters, orchestral and choral societies and a conservatory.

Leading conductors at the *Opera* have been Faltin 1873–83, Merikanto '90–?, Järnefelt 1904–05, Mennicke '13–17, Mikorey '19– and H. Gura '20–.

The *Symphony Concerts* have been led by Faltin 1869– and Schneevoigt 1912–. Faltin was also leader of the *Oratorio Society* and music-director at the *University* in 1870–1910?, Krohn being docent in the latter since 1900.

The directors of the *Conservatory*, founded in 1882, have been Wegelius 1882–, Järnefelt 1906–, Ekman '07– and Melartin '11–.

Birthplace of Rob. Kajanus 1856, Paul H. v. Mickwitz '59, Ilmari Krohn '67, Oscar Merikanto '68, Aïno Ackté '76, Heikki Klemetti '76, Sulo Hurstinen '81 and E. G. Furnjhelm '83.

For histories see under National Music (Finland) in Appendix A.

Hereford. Small city in the west of England, with a notable cathedral, which is one of the meeting-places for the Three Choirs Festivals (with Gloucester and Worcester, each about 25 m. distant).

At the *Cathedral* organists are traceable since 1580, including John Bull 1582–85, Swarbrick 1721–, Clack '54–79, Coyle '89–, Dare 1805–, Hayter 18–, Clarke-Whitfield '20–, S. S. Wesley '32–, J. Hunt '35–, G. T. Smith '43–, Colborne '77–, Sinclair '89– and P. C. Hull 1918–. Under Sinclair the organ was rebuilt.

The first of the Hereford *Festivals* was held in 1726. They have regularly been conducted by the cathedral-organists. Among the works here first given have been Parry's *De Profundis* 1891, *Te Deum*, 1900, *Sinfonia Sacra*, part ii, '06 and *Nativity Ode* '12, Lloyd's *Song of Judgment* 1891 and *Hymn of Thanksgiving* '97, Stanford's *Battle of the Baltic* '91 and *Last Post* 1900, J. F. Bridge's *Cradle of Christ* '94, Coleridge-Taylor's *Atonement* 1903, Walford Davies' *Noble Numbers* '09, etc. See under Gloucester.

Innsbruck. Now the fourth city in Austria and capital of the Tyrol (about 100 m. south of Munich). From 1490 it was a favorite residence of Maximilian I (before and after becoming emperor) and retained court-life through the 17th century. During the last century its musical life has centered in the varied activities of the Musikverein, which maintains orchestral and choral concerts and a conservatory.

Among the prominent musicians at the *grand-ducal court* were Hofhaimer 1480–1519? (organist), Isaac '84–96 (composer) and C. J. Hollander 1568–70, Stadlmayr 1607– and Ambr. Reiner '48–72 (directors).

The *Musikverein* was founded in 1818 by J. B. Gänsbacher. Recent directors (orchestra, chorus and *Musikschule*) have been Jos. Pembaur, Sr. 1875– and Schennich 1918–.

Birthplace of J. F. Hummel 1841, Jos. Pembaur, father and son '48, '75, Max Steinitzer '64, Mart. Spörr and Karl Pembaur '76.

Various historical studies by Waldner, 1897–1911.

Jena. University town in Saxe-Weimar-Eisenach (45 m. southwest of Leipzig).

Music-directors at the *University* (including usually leadership of the *Singverein*) have been F. W. Stade 1842–, K. E. Naumann '60–, F. W. Stein 1906– and Poppen '14–18.

Birthplace of F. E. Niedt 1674, Oskar v. Hase 1846, Jul. Kniese '48 (at Rode) and Felix Berber '71.

Kansas City, Mo. Large city on the western border of Missouri (at the junction of the Missouri and Kansas Rivers).

The *Symphony Orchestra*, founded in 1910, has been conducted since 1912 by Carl Busch. *A.*

The *Conservatory*, managed by the city, has been directed by Volpe since 1922.

Karlsruhe. Capital of the grand-duchy of Baden (near the Rhine, about 50 miles south of Mannheim), long noted as an artistic and musical center, especially in opera (since 1853).

The list of *court-directors* includes Molter 1722–

33, '43–65 (at Durlach, a town near by, which was the seat of the court till 1776), J. A. Schmittbaur '76–, Joh. Brandl 1806–, Jos. Strauss '24–, Frdr. Krug '49–, W. Kalliwoda '53–, H. Levi '64–, Zenger '72–, Dessoff '75–, Mottl '81–, Balling 1903–11 (with Lorentz 1899 and Göhler '07–09), Cortelezis '13–. The present noted *Hoftheater* was opened in 1853, till 1869 with Devrient as director. The music at the *court-church* was directed by Brauer in 1888–1917, followed in 1918–19 by Poppen. The court-directors have charge of the opera and the concerts of the court-orchestra.

The *Philharmonischer Verein* was led by Mottl in 1880–92, followed by Rybner (till 1904). In 1905 Brauer started the *Bach-Verein*.

The *Conservatory*, founded in 1884, has been directed by Ordenstein 1884– and H. K. Schmid 1921–.

Birthplace of Frdr. Klose 1862 and Ernst Knoch '75.

Histories by Schiedermair, 1913 (in *I. M. G. Sammelbde.*), Ordenstein, 1915 (in the *Festschrift* at the local bicentennial), and Poppen, 1919 (on church-music, in *Zeitschr. d. Göttesdienstes*).

Kassel (Cassel). Capital of the old domain of Hesse and now of the province of Hesse-Nassau (about midway between Hanover to the north and Frankfort to the south), with a court-establishment at times of importance (including opera).

Among the *court-directors* have been G. Otto 1588–1619, D. Eberlin ?1760–85, R. Fedeli 1709–22, Chelleri '25–57, I. Fiorillo '62–80 (with J. C. Kellner as organist in '75–1803), Blangini 1809–13 (under Jerome Bonaparte as king of Westphalia), Spohr '22–, Karl Reiss '59–, Treiber '81– (with Mahler in '83–85) and Beier '99–, assisted by Zulauf 1903– and W. Pauli '08–. Since 1866 Rundnagel has been court-organist.

The *Conservatory* was founded in 1895 (director, J. Böhmer) and there are several other music-schools.

Birthplace of Gertrud Mara 1749, J. B. Logier '77, C. F. and Ph. Barth '87, 1804, Otto Kraushaar 1812, Frdr. Krug '12, J. J. Bott '26, Jos. Mosenthal '34, A. F. Christiani '36, Karl Gleitz '62 (at Hitzerode), Andr. Dippel '66, Ernst Zulauf '78, etc.

Histories by Apell, 1806, Lyncker, 1865, Zulauf, 1902, Bennecke, 1906, and G. Heinrichs, 1921–22.

Kharkov. Large city in southern Russia, now the capital of the Ukrainian Republic.

A branch of the *Imperial Musical Society* was established here in 1873 by Slatinn, who until recently has been its director.

Birthplace of Peter Sokalsky 1832, Ach. Alferaky '46, Alex. Siloti '63, Th. Akimento '76, Alex. Saslavsky '76 and Serg. Bortkiewicz '77.

Kiel. Large city and port in Holstein on the Baltic (about 60 m. north of Hamburg), since 1895 at the eastern end of the Kiel Canal. In recent years it has developed considerable musical interest, with regular opera-seasons, two orchestras, choral societies and a conservatory.

Recent conductors at the *Stadt-* or *Vereinigte Theater* have been Pander 1915–16, Neubeck '15– and A. Grau. Neubeck also started an *Oratorienverein*.

The *Gesangverein* and the affiliated orchestra have been led by H. Stange 1876– and Kunsemüller 1912–14. The *Philharmonisches Orchester* has been led by Mayer-Reinach 1905–, Neubeck '15– and F. W. Stein '18–.

At the *University* the music-directors have included Stange 1878–, Kunzemüller 1914– and F. W. Stein '18–, with Mayer-Reinach as lecturer since 1904. The last has been head of the *Conservatory* since 1908.

Birthplace of Otto Jahn 1813, Herm. Stange '35, Herm. Grädener '44, Hortense Panum '56, etc.

History of opera in the 18th century (when Kiel was the seat of the dukes of Holstein) by Gersdorff, 1911–12.

Kiev. The second largest city in the Ukrainian Republic.

A branch of the *Imperial Musical Society* was established here in 1876 by Puchalsky, who continued as director till '89, followed by Vinogradsky and (in 1913) by Glière. The last two have also conducted the *Symphony Orchestra*.

There are more or less regular opera-seasons at the *City Theater*.

Birthplace of P. I. Turtchaninov 1779, A. N. Vinogradsky '54, R. M. Glière '75, Simon Buchhalter '81, etc.

History of the Music School by Miklashevsky, 1913.

Königsberg. Large city on the Baltic, capital of the province of East Prussia, in the 16th century the seat of the Dukes of Prussia, in the 17th a headquarters of the Electors of Brandenburg, in 1701 the scene of the assumption by them of the royal title and always closely associated with Prussian dominion. It has a cathedral, a university, regular opera-seasons, numerous musical societies and several conservatories.

In the 17th century, under the Electors, the *court-directors* were Riccio 1579–, Eccard 1604–, Krocker '08–, Stobäus '26–, Case '47–, Sebastiani' 63–83. At the *Cathedral* Stobäus was cantor in 1602–26 and Hnr. Albert organist in 1630–51.

The oldest organization is the *Sängerverein*, founded in 1847 and recently conducted by R. Schwalm 1875–, Brode '98– and Sieben 1918–20. With this is more or less affiliated the *Philharmonie* (orchestra), led by Schwalm 1878–84, Brode '91–, Scheinpflug 1910–, Siegel '14– and L. Hess '17–20. Brode, Siegel and Hess have also led *Symphony Concerts* at the Städt. Theater or the Tiergarten. In addition there is the *Musikverein*, led by Wendel 1898– and Scheinpflug 1909–14.

At the *University* music-directors have included Brode 1894– and Fiebach 1918–.

The *Conservatory* has been directed by Kühns since about 1900, and the *East Prussian Conservatory* by Fiebach since 1918.

Birthplace of J. G. Goldberg 1730?, J. F. Reichardt '52, E. T. W. Hoffmann '76, J. T. Mosewius '88, Chas. Mayer '99, Hnr. Dorn 1804, Ed. Sobolewski '08, Otto Nicolai '10, Ldw. Schindelmeisser '11, Ernst Haberbier '13, Louis Ehlert '25, G. J. Japha '35, Ad. and Gust. Jensen '37, '43, Herm. Goetz '40, Louis and Paul Pabst '46, '54, Max Spicker '58, Rich. Sternfeld '58, Alf. Reisenauer '63, Herm. Güttler '87, etc.

Histories by Döring, 1852, Rockel, 1897 (Sängerverein), Mayer-Reinach, 1904 (court-music to 1720, in *I. M. G. Sammelbde.*), Moser, 1906, Güttler, 1916 (both on the Conservatory), and Küsel, 1915.

Krefeld. Manufacturing city of moderate size in the Rhine Province (12 m. northwest of Düsseldorf).

The *Konzertverein* was led in 1893–1919 by Müller-Reuter, followed by R. Siegel as city-director.

More or less regular opera-seasons are provided at the *Stadttheater*, a recent conductor being Cruciger.

The *Conservatory* was directed by Müller-Reuter in 1902–19.

Histories by Müller-Reuter, 1902–10, and C. Starck, 1912 (*Denkschrift* celebrating the 25th anniversary of the Kirchenchor).

Laibach. City of moderate size, capital of Carniola (former crownland of Austria, east of Trieste) and headquarters of the Slovenes.

Recent organists at the *Cathedral* have been Anton Förster, Sr. 1868– and Premerl 1909–, the latter being also head of the *Orgelschule* of the Cäcilienverein. It may be noted that in the early 17th century Posch was organist here.

There are two *theaters* (the Slovenian started in 1892) at which opera is given. Since 1922 Hubad has been intendant of both.

The oldest organization is the *Philharmonische Gesellschaft*, maintaining both concerts and a *Conservatory*, directed by Zöhrer 1882– and Weis-Ostborn 1913–. The corresponding Slovenian society is the *Glasbena Matica*, of which Gerbič was director from about 1900, followed by Hubad in 1917–19.

Birthplace of Matt. Hubad 1866.

History of the Philharmonic Society by Kessbacher and Bock, 1902.

Leeds. Large manufacturing city in the north of England (in Yorkshire, about 50 m. northeast of Manchester), musically notable since 1858 for its festivals and various concerts in the Town Hall.

At the *Town Hall* (built in 1858) there is a notable organ in Victoria Hall, the municipal organists having been Spark 1858– and Fricker '98–1917.

There are many choral and orchestral societies, including the *Philharmonic*, founded in 1894, whose conductors have been Stanford 1897–, Fricker 1900– and Bairstow '17–, the *Choral Union*, now led by Coward, the *Saturday Concerts*, started by Fricker, the *Symphony Orchestra*, led since 1918 by Harty, etc.

At the *University* regular series of recitals are given. There are several music-schools, including that supported by the city.

The *Festivals* began in 1858, but were not resumed till '74, then becoming triennial, the conductors being W. S. Bennett '58, Costa '74–77, Sullivan '80–98, Stanford 1901–10. Among works here first given are Bennett's *May Queen* '58, Macfarren's *Joseph* and *King David* '77, '83, Sullivan's *Martyr of Antioch* and *Golden Legend* '80, '86, J. G. Barnett's *Building of the Ship* '80, Mackenzie's *Story of Sayid* '86, Stanford's *Revenge*, *Voyage of Maeldune*, Te Deum, *Songs of the Sea* and Stabat Mater '86, '89, '98, '04, '07, Dvořák's *St. Ludmila* '86, Parry's *St. Cecilia's Day* and *Invocation to Music* '89, '95, Corder's *Sword of Argantyr* '89, Elgar's *Caractacus* '98, Cowen's *Ode to the Passions* '98, O. Goldschmidt's *Music* '98, Coleridge-Taylor's *Blind Girl* 1901, Glazunov's *Memorial Cantata*, '01, C. Wood's *Two Veterans* and *Ballad of Dundee*, '01, '04, Walford Davies' *Everyman* '04, Bantock's *Sea-Wanderers* '07, Vaughan Williams' *Sea Symphony* '10, Harty's *Mystic Trumpeter* '13, etc. *G.*

Birthplace of John Naylor 1838, J. V. Roberts '14 (both at Stanningley), Frank Kidson '55, Alb. Mallinson '70, P. A. Scholes '77, etc.

History of the Festivals by Jos. Bennett and F. R. Spark, 1892.

Leipzig. The largest city in the kingdom of Saxony and now the fifth in size in Germany (about 70 m. northwest of Dresden), from medieval times one of the great centers of European trade (especially at first through its annual fairs), since the 17th century the chief headquarters of book-publishing and selling in Europe, through this and its large university acquiring great importance in science and literature, especially from the 18th century, and also steadily growing in musical importance through the convergence of several lines of special activity. Throughout the 19th century it has ranked as one of the foremost headquarters for opera, symphonic and choral music, musical education and every branch of the larger music-trades (publishing and instrument-making). Among the historic institutions for which it is most famous are the Thomasschule and the circle of city-churches (with which J. S. Bach was associated for more than a quarter-century), the Gewandhaus Orchestra (which Mendelssohn made the most celebrated in Europe) and the Conservatory (also set in motion by Mendelssohn), which has exerted a wider influence than any other similar institution except, perhaps, the Paris Conservatory. *G.*

The *Thomasschule* is the most famous of several school-foundations in Germany whose origin antedated the Reformation and whose practi-

cal importance was promoted by that movement. Though concerned only with secondary education and drawing scholars from the humbler classes, such schools were influential through their usual connection with one or more of the municipal churches. In Leipzig the cantor of the school had oversight of the music especially in the Thomaskirche and the Nikolaikirche (with two others to a less degree) and the choirs were drawn from the schoolboys. In Leipzig, also, the cantor was titularly in charge of music at the University until late in the 18th century. Since 1550 the cantors have been M. Heyer 1551, V. Otto '64–, Calvisius '94–, J. H. Schein 1615–, T. Michael '30– (assisted after '50 by Rosenmüller), S. Knüpfer '57–, J. Schelle '76–, Kuhnau 1701–, J. S. Bach '23–, Harrer '50–, Doles '55–, J. A. Hiller '89–, A. E. Müller 1804–, Schicht '10–, C. T. Weinlig '23–, Pohlenz '42, Hauptmann '42–, E. F. Richter '68–, W. Rust '79–, Schreck '92– amd Straube 1918–. In 1877 the School moved into new buildings.

Organists at the *Thomaskirche* have included Ammerbach 1560–97, A. Düben ?–1625, V. Albrici '81–, Kühnel '82–, Kuhnau '84–1701, J. G. Görner 1729–78 (with son from '66), J. G. H. Voigt ?1802–11, Fr. Schneider '13–21, Pohlenz '27–43, Papier '69–, W. Rust '78– and Piutti '80–1902; at the *Nikolaikirche* Rosenmüller 1651–, A. Krieger '54–, W. Fabricius '57–79, J. G. Görner 1721–, Joh. Schneider '30–87, A. E. Müller '94–1804, E. F. Richter 1862– and Papperitz '68–99; at the *Peterskirche* E. F. Richter 1851–62 and Fr. Stade 1895–1920; at the *Paulinerkirche* (University) J. G. Görner 1716–21, Fr. Schneider 1807–, Joh. Schneider '11–12, Ernst Müller 1907–16; at the *Reformirte Kirche* C. E. Weinlig 1767–73, Riem 1807–14, G. A. Thomas '64–66 and Fr. Stade '85–95; etc.

The *Gewandhaus Concerts* grew out of the concerts begun by J. A. Hiller in 1763, but not known by this name till 1781, when they were located in the public hall then added to the Gewandhaus or House of the Drapers' Guild. They had been foreshadowed by the series conducted by Doles in 1743–56 on a smaller scale. The conductors have been J. A. Hiller 1763–, Schicht '85–, J. P. C. Schulz 1810–, Pohlenz '27–, Mendelssohn '35–43, '45–47, Ferd. Hiller '43–44, Gade '47–, Rietz '48–, Reinecke '60–, Nikisch '95– and Furtwängler 1922–. Their worldwide fame began under Mendelssohn's administration. A new concert-hall, also known as the Gewandhaus, was erected in 1884. With the orchestra is associated a chorus for use on occasion. *G.*

Another historic orchestral society is the *Euterpe* (founded in 1824) the chief conductors of which have been C. G. Müller 1829–, Verhulst '38–42, Netzer '44–45, A. F. Riccius '49–, H. Langer '55–, Bronsart '60–, Blassmann '62–, Bernuth '64–, Jadassohn '67–, Volckland '69–, Treiber '76– and P. Klengel '81–86. In 1896–1914 Winderstein conducted notable *Philharmonische Konzerte.*

Among the leaders of the *Singakademie* (founded in 1807) have been Pohlenz 1827–, E. F. Richter '43–, Jul. Rietz '47–, Bernuth '60–68, Kretzschmar '71–76, R. Hofmann '80–, Sitt '83–, P. Klengel '92–98, and Wohlgemuth 1900–. The famous *Riedel-Verein* (founded in 1854) has been led by Riedel 1854–, Kretzschmar '88–, K. G. Göhler '98– (except Pembaur in 1907–08), Wetz 1913– and Mayerhoff '15–. The *Bach-Verein* (founded in 1874) has been led by Volckland 1874–, Herzogenberg '75–, Sitt '85– and K. Straube 1903–19, being then merged with the Gewandhauschor. These are but examples out of many of the organized musical activities of the city.

The first *Stadttheater* was built in 1691 and throughout the 18th century was so popular as to check interest in other music. During the 19th century its artistic importance steadily advanced under conductors like Fr. Schneider 1817–21, Marschner '26–31, Lortzing '44–45, Jul. Rietz '47–, A. F. Riccius '54–64, Strantz '70–, Seidl '75– (with Sucher in '76–78 and then Nikisch), Nikisch '82–89, Paur '91–, Panzner '93–, Gorter '99–, R. Hagel 1902–10, Lohse '12– (with Knappertsbusch '18–19 and then Weissleder).

At the *University* the recent music-directors have been G. W. Fink 1842–, H. Langer '46–, Kretzschmar '87–, Hnr. Zöllner '98–, Reger 1907– and Brandes '09–. In 1878–80 H. Riemann was docent, returning in '95 and becoming professor in 1901–19, besides being named head of the *Collegium Musicum* (research-institute) in 1908, as well as of a similar institute under state auspices in 1914; his successor since 1920 is H. Abert. The University singing-society is the *Paulus*, led by the director. The *Psychologisches Institut* was under Wundt in 1875–1918, followed by F. E. Krüger.

The *Konservatorium*, established in 1843 by Mendelssohn with the aid of funds designated by the Saxon government, was the first in Germany. Its direction is in the hands of a board of which the heads have been Mendelssohn 1843–47, Schleinitz '47–, H. Günther '81– and Röntsch '97–. It was at first located in the Gewandhaus, but in 1887 removed to its own building. Among many music-schools mention may be made of the *Musik-Institut* directed by Zschocher in 1846–97 and now by Th. Raillard.

The business of music-publication is more extensive here than in any other center in the world, the oldest and largest house being that of Breitkopf & Härtel (see also under Peters, Hofmeister, Schuberth, Kistner, Senff, etc.), with periodicals like the *Allgem. Musikal. Zeitung* (1798–1882), the *Neue Zeitschrift für Musik* (from 1834), the *Signale für die Musikal. Welt* (from 1840), etc. It is to be noted that here is the *Musikbibliothek Peters*

(library for reference), in 1893–1901 in charge of E. Vogel, followed by R. Schwartz (with regular *Jahrbuch*).

Birthplace of F. W. Zachau 1663, J. A. Fabricius '68, J. P. Kunzen '96, J. A. Scheibe 1708, J. C. Frdr. and J. Chrn. Bach '32, '35, J. F. Rochlitz '69, A. F. Häser '79, K. L. Drobisch 1803, K. F. Becker '04, Jul. Knorr '07, Rich. Wagner '13, F. C. W. Praeger '15, Clara Wieck (Schumann) '19, Elise Polko '22, K. A. Hassler '25 (at Hohenmölsen), Rich. Pohl '26, Ldw. v. Brenner '33, Marie Lipsius (La Mara) '37, Georg Unger '37, Alb. Payne '42, Alf. Richter '46, Ferd v. Inten '48, G. F. Kogel '49, B. F. Richter '50, Martin Krause '53 (at Lobstädt), Paul Klengel '54, Hnr. Zöllner '54, Jul. Röntgen '55, Jul. Klengel '59, Alex. v. Filitz '60, Joh. Merkel '60, Arth. Prüfer '60, Karl Stoeving '61, Jos. Wohlgemuth '63, Steph. Krehl '64, Jos. Libeskind '66, Ernst Müller '66, Paul Gerhardt '67, Kurt Hering '70, Elena Gerhardt '83, Frieda Hempel '85, Georg Kiessig '85, etc.

Histories of the Euterpe, 1837, '74, Stallbaum, 1842 (Thomassch.), Dörffel, 1881–84, Kneschke 1893 (both on the Gewandhaus), Kipke and B. Vogel, 1888 (Conservatory), P. Langer, 1902 (Singakad.), Frdr. Lampadius, 1902, Primus, 1908 (both Thomassch.), Wustmann, 1909, F. Schmidt, 1912, F. Schulze, 1917, G. F. Schmidt, 1919 (both opera), *Festschrift* of the Conservatory, 1918, Bennemann, 1920, W. Lange, 1921, Kotzschke, 1922 (University), etc.

Lemberg. Capital of Galicia (formerly in Austria) and now the third city in Poland (about 200 m. east of Cracow), the seat of an R. C. cathedral, a university and an active Musikverein, besides regular opera-seasons.

Directors of the *Musikverein*, which supports orchestral and choral concerts and manages the *Conservatory*, have included Mikuli 1858–88 and M. Soltys '99–.

Among conductors at the *Stadttheater* have been Jarecki 1873–1900, L. Rozycki 1908–, Niewiadomski '18–19, Wolfsthal, Slomboroski, Wronski, etc. Jarecki was also choirmaster at the *Cathedral*.

Birthplace of A. F. and Karl Doppler 1821, '25, Maur. Strakosch '25, Th. Leschetizky '30 (at Lancut), Alex. Zarzycki '34, Eug. Gruenberg '54, Moriz Rosenthal '62, M. Soltys '63, Max Zech '64, Th. Lierhammer '68, Max Ettinger '74, B. Wallek-Walewski '85, Adam Soltys '90, etc.

Lichfield. Cathedral-town in the center of England (15 m. north of Birmingham).

Among the organists at the *Cathedral* have been Mich. Este ?1618–38, several by the name of Lamb '62 to 1749, John Alcock 1750–60, Wm. Brown '66, Spofforth 1807–, Bedsmore '64– and J. B. Lott '81–. In 1908 the organ was moved and rebuilt.

Liège. The fourth city of Belgium (about 30 m. west of Aix-la-Chapelle), prior to its devastation by the Germans in 1914 having a cathedral, a noted conservatory and regular opera-seasons.

The *Conservatoire Royal*, founded in 1827, has been directed by Daussoigne-Méhul 1827–Soubre '62–, J. T. Radoux '72– and S. Dupuis 1911–14. It shares with the Brussels Conservatory the right of awarding a Prix de Rome (see Prizes in Part I). *Concerts Populaires* have regularly been given under its auspices. Its latest building was erected in 1884.

Opera has been long given at the *Théâtre Royal*, recent conductors including Massin and Duchatel.

At the *Cathedral* the list of choirmasters of repute runs back to the 16th century. Vroye served in this office in 1835–73.

Birthplace of Adam Reiner ?1480, Jean Guyot 1512? (at Châtelet), Henri Dumont 1610 (at Villers d'Êvêque), A. E. M. Grétry 1741, Aug. Gathy 1800, L. J. Massart '11, F. H. Prume '16 (at Stavelot), Hub. Léonard '19 (at Bellaire), César Franck '22, Ad. Samuel '24, Aug. and Jos. Dupont '27, '38 (at Ensival), J. T. Radoux '35, Ph. Rüfer '44, M. P. J. Marsick '48 (at Jupille), Ovide Musin '54 (at Nandrin), Sylvain Dupuis '55, César Thomson '57, Eug. Ysaÿe '58, Armand Parent '63, Juliette Folville '70, Jos. Jongen '73, Gaston and Éd. Déthier '75, '85, Ivan d' Archambeau '79, Maur. Dambois '89, etc.

Histories by Auda, 1911, and Maquette, 1918–21 (in *Rivista Musicale*).

Lincoln. Cathedral-city in east-central England (about 60 m. southeast of York).

Organists at the *Cathedral* are noted from as early as 1439, including Byrd 1563–72, Geo. Holmes 1705–21, Skelton '94–1850, J. M. W. Young 1850– and G. J. Bennett '95–. In 1898 a large new organ was installed.

Festivals (somewhat in alternation with Peterborough) have been held here at intervals since 1889, at first under Young's direction, but since '96 under that of Bennett.

Birthplace of Jas. Stimpson 1820 and S. P. Waddington '69.

Linz. The third city of the present Austria (on the Danube in Upper Austria, midway between Vienna and Munich), having a cathedral (two edifices), regular opera-seasons and an energetic Musikverein.

Among the musicians at the *Cathedral* have been Roser and F. X. Glöggl 1798–1839 as choirmasters and Schiedermayer (till 1840), Bruckner 1855–67 and Neuhofer 1909– as organists.

Conductors at the *Stadttheater* have included F. X. Glöggl 1772–1839, Gericke 1865–74, Frotzler '97–?, Winternitz '98–?, and more recently O. Hess, Hernried, Zilzer and Gans.

The *Musikverein*, which maintains choral and orchestral concerts, as well as the *Musikschule*, has been directed by Thiard-Laforest 1870–89 and Göllerich '96–. There are various other organizations, like the *Schubertbund*, the *Frohsinn*, etc.

Birthplace of F. X. and Frz. Glöggl 1764, '97, Ant. Bruckner 1824 (at Ansfelden), Aug.

Göllerich '59, Arn. Winternitz '74 and Frz. Gräflinger.

Historical notes by Gräflinger (in *Linzer Tagespost*).

Lisbon. Capital, largest city and always the chief musical center of Portugal, in its court-chapel and cathedral sharing more or less in the artistic life of Spain, France and Italy from the 16th century, as also on the side of secular music during the 19th.

Among the influential choirmasters at the *Cathedral* in earlier days were Lobo 1594–1639, D. N. Pereira ?1700– and Moraës '29–47.

Among the earlier *court-musicians* were R. de Mel (before 1580), Coelho 1603–20? (organist), Garro '09–?, Lesbio (composer), M. S. Pereira (before 1655), D. Scarlatti 1721–29 (cembalist), D. Perez '52–58, Marcos Antonio (about 1800), etc.

The introduction of foreign operas seems to date from about 1735 and was specially furthered by the Neapolitan D. Perez in 1752–78. The *Teatro São Carlos* was built in 1793, the earlier directors being Moreira 1793–, Marcos Antonio ?'99–1830 (with interruptions in 1807–21, when the country was in the hands of the French) and Schira 1835–40. Recently in charge of Aug. Machado 1892–1908.

The *Conservatorio Real*, founded in 1833 (on the basis of schools previously conducted by ecclesiastics), has been directed by Bomtempo 1833–, Migone '42–57, Cossoul '63–80 and A. Machado '94–10. The society known as the *Amadores de Musica* also maintains an *Academia* (director, Gara) and an orchestra.

Birthplace of Felipe Magalhães 1610? (at Azeitao), F. d'Almeida '18?, A. M. Lesbio '39, D. N. Pereira '60?, J. de S. Moraës '89, M. A. Portugal 1762, J. D. Bomtempo '75, G. A. Cossoul 1828, Aug. Machado '45, Fr. d'Andrade '59, etc.

For histories, see under National Music (Portugal) in Appendix A and art. by Von Waxel in the supplement to Mendel's *Lexikon*, 1883.

Liverpool. The third largest city in England and the principal port, with a noted orchestra and concert-hall, some festivals in the past and a cathedral of recent establishment.

The *Philharmonic Society* was formed in 1840, its conductors including Zeugheer 1843–, Mellon '65–, Benedict '67–, Bruch '80–, Halle '83– and Cowen '96–1914.

The center of musical performances is *St. George's Hall*, opened in 1854, where the organists have included Best 1855–94 and Peace '97–.

At the *Cathedral*, established at St. Peter's in 1880 and beginning to occupy its new building in 1910, the organists have been Burstall 1880– and Goss-Custard 1917–.

Festivals have been held here in 1784, '90, '94, '99, 1823, '27, '30, '33, '36 and '74, the conductor in '23–36 being G. T. Smart and in '74 Benedict. Mendelssohn's *St. Paul* was here first given in England in 1836 (soon after its première at Düsseldorf).

Birthplace of J. L. Hatton 1809, Chas. Santley '34, Henry Coward '49, Maria Brema '56, C. S. Macpherson '65, Ern. Newman '69, Thos. Beecham '79, etc.

Llandaff. Small cathedral-town in South Wales (near Cardiff).

Among more recent organists are Gladstone 1866–, Aylward '70–, C. L. Williams '76–, Brooksbank '82– and Beale '94–. The present organ was built in 1900.

London. Capital, much the largest city and the musical metropolis of Great Britain, resembling Paris in being the artistic headquarters of the country in a peculiar sense. Its court-music has centered in the Chapel Royal (for sacred music) and there are now really four cathedrals (including Westminster Abbey). The two outstanding opera-houses are Covent Garden and Drury Lane, with others historically important. Around the venerable Philharmonic Society may be grouped various orchestras, just as from the now defunct Sacred Harmonic Society are descended numerous choral organizations. Among many schools of music the Royal Academy, the Royal College and the Guildhall School stand out conspicuously, with various undertakings on the part of institutions of general character. The instrument-collection at the South Kensington Museum is one of the finest in the world, just as the musical treasures of the British Museum are unsurpassed in many ways from the librarian's point of view. Music-publishing and instrument-making have here one of their chief habitats. This centrality of importance has been most noticeable during the past hundred years, but on the operatic side it runs back a century further and on the side of sacred music as far as the sixteenth century. In that century, too, instrumental writing had here a notable development.

Since the 15th century there has been a *Chapel Royal*, originally at Whitehall (Palace), but since about 1700 at St. James's Palace (there is still another at St. George's, Windsor), besides one once maintained at Savoy Palace (and still called by the name). The more prominent organists have been Tallis ?1545–85, Bull '91–1613?, O. Gibbons 1604–25, Tomkins '21–56, Wm. Child '32–97, C. Gibbons '60–76, Lowe '60–82, Blow '76–1708, Purcell '82–95, Croft 1704–27, Weldon '08–36, M. Greene '27–55, Travers '37–58, Nares '56–83, Boyce '58–79, T. S. Dupuis '79–96, S. Arnold '83–1802, C. Knyvett '96–1822, J. S. Smith 1802–36, G. T. Smart '22–67, Sale '38–56, G. Cooper '56–, Jekyll '76–, Creser '91–, W. G. Alcock 1902–, Lloyd '16– and Roper '19– (overlapping terms are due to there being two or more regularly in service at once). The office of choirmaster (Master of the Children), originally distinct from that of organist, has been held by Abington 1465–83, T. Day 1637–54, H. Cooke '60–72, Gates 1740–58, Ayrton '83–1805, Hawes 1817– and

Helmore '46–90. In addition, the office of composer (instituted in 1699) has sometimes been held by others than the above (as, for example, by Goss in 1856–72). Among recent organists at the Chapel in the Savoy are Frost 1865– and Haynes '91–1900. *G* (Chapels Royal and Savoy).

At *St. Paul's Cathedral* records of organists go back to about 1525. The present edifice was opened for service at the end of 1697 (taking the place of that destroyed in the Great Fire of 1666), the organists including Jer. Clark 1695–, Brind 1707–, Maur. Greene '18–, John Jones '55–, Attwood '96–, Goss 1838– (with Geo. Cooper, Jr. as suborganist from '43), Stainer '72–, G. C. Martin '88– and Macpherson 1916– (with R. S. Marchant as suborganist).

At *Westminster Abbey* the organists' roll begins about 1560 and includes Hooper 1606–21, O. Gibbons '23–25, Portman '33–48?, C. Gibbons '60–66, Blow '68–, Purcell '79–, Blow (reappointed) '95–, Croft 1708–, J. Robinson '27–, B. Cooke '62–, S. Arnold '93–, R. Cooke 1802–14, Greatorex '19–, Turle '31–, J. F. Bridge '82– and Nicholson 1919–.

At *Westminster Cathedral* (R. C.) the organist since 1901 has been Terry, with E. S. Mitchell lately as assistant.

For *St. Saviour's Cathedral*, see Southwark.

Among the innumerable churches peculiar distinction attaches to *Temple Church*, belonging to the lawyers' corporation of the Temple (so called because deriving its extensive property from the Knights Templar in the 14th cent.). The organists have included C. J. Stanley 1734–, R. J. S. Stevens '86–1810, Warne 1826–E. J. Hopkins '43–, H. W. Davies '98–, and Th. Ball 1923–.

Of the several theaters that have served for opera the oldest now existing is *Drury Lane*, originally built in 1696 and replaced by new buildings in 1794 and 1812 (at first known as the Theatre Royal). In 1738–78 it was the scene of many stage-works by Arne and after 1812 of foreign operas of various sorts, especially after '33 under Bunn's management. Later managers included Mapleson in '68–77, Carl Rosa in '83–87 and Harris in 1887–88. In 1870, '82–83 and from '92 it was much used for German opera. Among the conductors have been Benedict in '52–59 and Randegger in '83–98. Since 1910 Beecham has directed several series of much brilliance.

Next in order of age is *His Majesty's* (originally King's, then Queen's and later Her Majesty's), opened in 1705. In 1711–45 this was the place for the premières of numerous operas and some oratorios by Handel. New edifices were erected in 1790 and 1869, in each case after fires. After Handel's time it was managed as an opera-house by the Earl of Middlesex (among the conductors being Galuppi 1741–, Lampugnani '43– and Lahoussaye '70–75), and throughout most of the 19th century was the favorite place for lyric drama, one of the latest managers being Mapleson ('62–68, '77–84). Its site is now occupied by Beerbohm Tree's theater. *G.*

More conspicuous than these is *Covent Garden*, first opened in 1732 and twice replaced (1809 and '58), which, though used by Handel in 1735–57 and by Bishop in 1810–24, did not become widely known as an opera-house till 1847, its managers being Beale '47–49, Gye '49–, Harrison '77–84, Harris '88– and the Royal Opera Syndicate (or successors) '96–. Among the conductors have been Costa '47–, Vianesi '71–83, Randegger '87–98, Mancinelli '88–1906 (at intervals), Cl. Campanini 1900–12, Messager '01–, Hy. Russel 1903–09, Pitt '07–14. In 1914–19 the house was closed, reopening under Beecham.

It is to be noted in connection with these extensive modern undertakings that the earliest performances of what was called 'opera' in England were arranged by Davenant in 1656 (under Cromwell!) and more definitely from about 1675. *G.*

The most famous of the orchestral organizations is the *Philharmonic Society*, formed in 1813 and conducted by G. T. Smart 1813–44, Costa '46–54, Wagner '55, W. S. Bennett '56–, Cusins '67–83, Sullivan '85–, Cowen '87– Mackenzie '92–, Cowen again 1900–07, Beecham '16–. Among the guest-conductors in the earlier years were Cherubini in '15, Spohr in '20 and '43, Weber in '26, Mendelssohn in '29, '42, '44, '47, etc. The first editors of the analytical programs were Macfarren in '69–, Hueffer '81– and Jos. Bennett '85–1903. *G* (with summary of works given to 1910).

Since 1895 H. J. Wood has developed various series of orchestral concerts of superior quality at *Queen's Hall*. From this enterprise the *London Symphony Orchestra* branched off in 1902, its concerts being under various conductors.

The *Crystal Palace* orchestral concerts began in 1855 under Manns and continued with increasing importance till 1901.

In 1877 a series of Wagner concerts was given in *Albert Hall* under Wagner himself and Hans Richter. These led to the starting in 1879 of what came to be called the *Richter Concerts*, continuing regularly till 1897 and somewhat afterward.

The *New Symphony Orchestra* (or Royal Albert Hall Orchestra) was started in 1906 by Beecham, but transferred to Ronald in 1908, under whom it has become highly significant.

Without attempting the impossible task of tracing the extensive history of concert-enterprises in general, it is worth while briefly to mention some of them in chronological order for purposes of reference.

The earliest undertaking was that of Thos. Britton, commonly known as 'the small-coal man' (from his business), who arranged weekly

musicales of significance in 1678–1714. To this followed Pepusch's *Academy of Antient Music*, which he directed in 1710–52 and which closed in '92 under the lead of Samuel Arnold. *G.*

The oldest vocal association now existing is the *Madrigal Society*, formed in 1741 as a private club (not for giving public concerts) and long conducted by the members in rotation. Permanent conductors were later instituted, including Hawes 1809–, Turle '46–, Jas. King '49–, Cipr. Potter '55–, O. Goldschmidt '71–76, Stainer '78– and J. F. Bridge '87–. Prizes began to be offered from 1811. Somewhat like this is the *Catch Club*, founded in 1761 and giving highly-valued prizes from 1763 (except in 1794–1821). *G.*

The *Concert of Antient Music*, maintained by an aristocratic committee from 1776 till 1848, offered much orchestral and some choral music, often with eminent soloists. The conductors included Joah Bates 1776–, Greatorex '93–, Wm. Knyvett 1832–40 and H. R. Bishop '43–48. The *Handel Commemorations* of 1784, '85, '86, '87 and '91, the first of which was meant to celebrate the centenary of the composer's birth, were held in Westminster Abbey under the general direction of the committee, though with greatly augmented forces. The society's library ultimately went to the Royal College (see below). *G.*

The *Cœcilian Society*, formed in 1785, was a private choral society for giving sacred works, at first on a small scale, but later including full oratorios, among the conductors being Vincent, Thos. and Jos. Walker, Shoubridge and others. The Society continued until 1861. *G.*

Prominent among various undertakings about 1800 were the so-called *Vocal Concerts*, carried on in 1792–94 and 1801–22 mainly by Samuel Harrison, the Knyvetts and Greatorex (after 1801). For a single season these were followed by the *British Concerts*.

Oratorio-music was taken up by the *Choral Harmonists' Society* in 1833–51 under the leadership of Novello, Lucas, Neate and Westrop. But a much more influential enterprise in this field was the *Sacred Harmonic Society*, founded in 1832 and led by Surman till 1848 and then by Costa until its dissolution in 1882. It was revived for a time under Hallé (till '85) and Cummings (till '88). In 1857 the Society began the series of *Handel Festivals* at the Crystal Palace which after the centenary observance of 1859 became a triennial event. These latter were continued in 1883–1900 under Manns and in 1903–12 under Cowen.

In 1867 Novello, Ewer & Co. started *Barnby's Choir* (named from its leader) and in 1871 Gounod began a similar organization at Albert Hall (then first opened). In 1872 these were united into the *Royal Albert Hall Choral Society* (now the *Royal Choral Society*), the conductors being Barnby till '96 and then J. F. Bridge. To these followed in 1875 the notable *Bach Choir*, which has been led by Goldschmidt 1875–, Stanford '85–, H. W. Davies 1903– and H. P. Allen '07–.

In the field of chamber-music it is to be remembered that in 1844–80 John Ella directed the weekly meetings of the *Musical Union*, supplemented in 1850–59 by 'musical winter evenings', both series being accompanied with careful analytical programs. A somewhat parallel undertaking was that of the *Quartet Association* in 1852–55. In 1858–67 the *Musical Society* exercised varied functions, including both concerts and gatherings for papers and discussions. In 1859 Chappell & Co. instituted the so-called *Popular Concerts* (ultimately given on both Saturdays and Mondays), which continued with striking effect till 1898 (1000 concerts up to '87).

During the past forty years the number of concert-organizations has steadily increased in all directions, providing for the tastes of many different classes of patrons and also for the local needs of the many sections into which the metropolis is divided.

The oldest of the conservatories is the *Royal Academy of Music*, founded in 1822 and directed by Crotch 1822–, Cipr. Potter '32–, Lucas '59–, W. S. Bennett '66–, Macfarren '75– and Mackenzie '88–. The *London Academy of Music* was started in 1861 and directed by Wylde till '90, followed by Pollitzer in '90–1900 and in 1904 merged with other schools into what was called the United Schools. The *Tonic Sol-fa College* was begun by John Curwen in 1863 and in '80–1916 more fully established under J. S. Curwen. This is mainly an examining institution, as is also the *Trinity College of Music*, which dates from 1872.

The *National Training School for Music* began in 1876, its directors being Sullivan (till '81) and Stainer. In 1882 this was merged into the *Royal College of Music*, the directors of which have been Grove '82–, C. H. H. Parry '94– and H. P. Allen 1918–.

The *Guildhall School of Music* followed in 1880, its directors being Weist-Hill 1880–, Barnby '92–, Cummings '96– and Ronald 1910–.

Out of many institutions of general education that maintain musical professorships reference should be made to *Gresham College*, where such a position was instituted in 1596, the first incumbent being John Bull, followed (after a long series of curiously nugatory appointments) by Aylward 1771–, R. J. S. Stevens 1801–, Ed. Taylor '37–, Wylde '63– and J. F. Bridge '90–. At *King's College* Hullah was instructor in 1844–74, followed (till '89) by W. H. Monk; these two were also at *Bedford College* and the former at *Queen's College*. At *London University* J. F. Bridge has been professor since 1903.

The largest libraries are those of the *British*

Museum and of the *Royal College*, while the chief collections of instruments are at the *South Kensington Museum* and at the *Royal College*.

Birthplace of Wm. Byrd 1538, John Dowland '62, Nich. Lanière '88, Chr. Gibbons 1615, John Playford '23, John Banister '30, Hy. Aldrich '47, Pelham Humfrey '47, Hy. Playford '57, Hy. and Dan. Purcell '58, '60?, Jer. Clarke '69?, Maur. Greene '95, T. A. Arne 1710, Wm. Boyce '10, John Hawkins '19, Th. Aylward '30?, Benj. Cooke '30, John Battishill '38, Sam. Arnold '40, Sam. Webbe, Sr. '40, Wm. Jones '46, J. W. Callcott '66, Sam. Webbe, Jr. '70, Jn. Braham '74, Wm. Horsley '74, G. T. Smart '76, Vinc. Novello '81, H. R. Bishop '86, Cypriani Potter '92, Wm. Chappell 1809, S. S. Wesley '10, J. W. Davison 13, G. A. and W. C. Macfarren '13, '26, Hy. Smart '13, A. J. Ellis, T. A. Walmisley '14, E. F. Rimbault '16, E. J. Hopkins '18, H. C. Litolff '18, Geo. Cooper '20, Geo. Grove '20 (at Clapham), Mme. Sainton–Dolby '21, Hy. Willis '21, Hy. Leslie '22, W. H. Monk '23, W. S. Rockstro '23 (at No. Cheam), Jas. Coward '24, F. A. G. Ouseley '25, A. J. Hipkins '26, Chas. Steggall '26, J. B. Calkin '27, T. H. Weist-Hill '28, H. C. Banister '31, W. G. Cusins '33, S. A. Pearce '36, J. F. Barnett '37, Hy. Carter '37, Alf. and Hy. Holmes '37, '39, Georgina Weldon '37 (at Clapham), Geo. Hart '39, Scotson Clark '40, John Stainer '40, Hy. Gadsby '42, Janet Patey '42, Arth. Sullivan '42, Ed. Lloyd '45, Thos. Wingham '46, Frdk. Crowest '50, M. B. Foster '51, Frz. Rummel '53, Barclay Squire '55, J. A. Fuller-Maitland '56, H. J. Stewart '56, Tob. Matthay '58, Ethel M. Smyth '58, C. J. Sharpe '59, W. E. Whitehouse '59, W. H. Hall '62, Liza Lehmann '62, J. E. West '63, J. L. Browne '66, Max Pauer '66, Reg. Steggall '67, Granville Bantock '68, E. H. Fellowes '70, W. C. Macfarlane '70, Percy Pitt '70, R. K. Rumford '70, H. J. Wood '70, P. C. Buck '71, Hy. Russell '71, Frdk. Austin '72, W. H. Rothwell '72, Harold Bauer '73 (at New Malden), Landon Ronald '73, Sam. Coleridge-Taylor '75, S. H. Nicholson '75, Norman O'Neill '75, W. Y. Hurlstone '76, W. W. Whitaker '76, T. F. Dunhill '77, H. B. Gardiner '77, H. C. Colles '79, E. L. Bainton '80, Leop. Stokowski '82, Arn. Bax '83, Lord Berners '83, York Bowen '84, Felix White '84, B. J. Dale '85, J. G. Williams '88, Arth. Bliss '91, Cedric Sharpe '91, Edric Cundall '93, Eug. Goossens '93, etc.

Histories by Hogarth, 1863 (Philharmonic), K. F. Pohl, 1867 (Mozart and Haydn), P. Fitzgerald, 1882, Mapleson, 1888 (both opera), Kidson, 1900 (publishers) H. Klein, 1903, C. Maude, 1903, Wyndham, 1906 (both opera), Lafontaine, 1909 (Chap. Royal), C. W. Pearce, 1909 (churches and societies), Enitron, 1909, Reyher, 1909 (the old masques), M. B. Foster, 1912 (Philharm.), Northcote, 1912 (opera), W. J. Lawrence, 1922 (masques), etc., besides general works on music in England (see Appendix A, under National Music).

Los Angeles, Cal. Large city of rapid development in southern California (now the largest in the state and the tenth in the United States).

The leading organization is the *Philharmonic Orchestra*, since 1919 led by Rothwell, succeeding the *Symphony Orchestra*, at first led by Harty Hamilton and from 1897 by Ad. Tandler. There are also an *Oratorio Society*, vocal clubs, a *School of Music* at the Univ. of Southern California (W. F. Skeele, dean from 1898) and a *Conservatory* (Zielinski, director 1910–22).

Lübeck. Historic city of northern Germany (near the Baltic, 35 m. northeast of Hamburg), now the third of the free cities, but in the 14-15th centuries the head of the Hanseatic League and one of the chief commercial centers in northern Europe. Its older musical importance was associated with the famous Marienkirche. It now has opera-seasons, orchestral and choral societies and a conservatory.

At the *Marienkirche* the succession of organists has been P. Hasse 1616–, Tunder '41–, Buxtehude '68–, Schiefferdecker 1707–, J. P. Kunzen '32–, A. K. Kunzen '57–, C. Königslöw '71– and G. Herrmann 1831–78. It was to hear the noted 'Abendmusiken' under Buxtehude that J. S. Bach made his laborious trip in 1705. These sacred concerts continued even into the 19th century. The church now has three organs.

Among recent conductors at the *Stadttheater* have been Balling 1898–1901, Pander 1915 and Wetzler '15–19.

The *Singakademie*, founded in 1832, was led by K. Stiehl in 1878–97, and the *Symphony Concerts* by K. G. Göhler in 1915–18 and by Hoesslin in '19–20. There is also a *Gesangverein*, started in 1880.

The *Konservatorium* is directed by Luise Kaibel and A. Hofmaier.

Birthplace of Frdr. Kunzen 1761, Luise Küster 1823, Karl and Hnr. Stiehl '26, '29, Karl Grammann '44, Fritz Scheel '52, Karl Waack '81, etc.

Histories by K. Stiehl, 1885–1902 (six works, one on the Marienkirche), and Hennings, 1907–13 (on the Singakademie and Gesangverein).

Lucca. Cathedral-city in northern Italy (35 m. west of Florence).

The *Cathedral* has had musical importance from the 16th century, among the choirmasters then being Dorati 1557– and Fr. Guami '93–1601, with J. Guami as organist in '91–1611. In 1808–43 Santucci was maestro and since about 1890 Luporini.

The *Liceo Musicale Pacini* takes its name from the fact that G. Pacini removed hither the Istituto that he had founded at Viareggio (a few miles to the west) and directed it till 1867. The present director for many years is Luporini.

Birthplace of Jos. and Franc. Guami ?1540–44, Crist. Malvezzi '47, Franc. and Mich. Gasparini 1668, '85, Franc. Geminiani '74, Luigi Boccherini 1743, Marco Santucci '62, D. A. Cerù 1817, Alfr. Catalani '54, Giac. Puccini '58, Gaet. Luporini '65, Ad. Betti '75, etc.

Histories by Cerù, 1871, Nerici, 1879, Landucci, 1906, and Pellagrini, 1914.

Lyons. Large city in southeastern France, now third in size in the republic, important as a center for commerce, industry and much intellectual and artistic life, including opera, large concert-undertakings, a conservatory, etc.

At the *Grand Théâtre* Hainl was conductor in 1840–63 and about 1900 Vizentini director, followed by Beyle, recently with Bovy and Ryder as conductors.

In 1865–1915 L. Reuchsel, the organist at St.-Bonaventure, conducted the sacred music society *Ste.-Cécile*. In 1902 Witkowski organized a *Schola Cantorum* (choral) and in 1905 the *Société des Grands Concerts* (orchestral), both of which still flourish.

The *École de Musique*, opened in 1874 as a branch of the Paris Conservatory, has recently been directed by Savard 1902– and Florent Schmitt '21–.

Birthplace of Jacques Gaulthier 1597?, Pierre Perrin 1620?, Louis Marchand '69, J. M. Leclair '97, Chas. Widor 1845, J. L. Lassalle '47, Alex. Luigini '50, J. F. Delmas '61, Hip. Miranda '62, Edm. Monod '71, Amédée and Maur. Reuchsel '75, '80, etc.

Histories by Hainl, 1852, Tricot, 1899, M. Reuchsel, 1903, Holstein, 1904 (Conservatory), Sallès, 1907 (opera), Vallas, 1908, and J. B. Martin, 1908 (church-music).

Madrid. Capital and largest city of Spain, the main center of its intellectual and artistic life, with a cathedral, a university, a noted opera-house, various concert-enterprises and a conservatory. Its court-music was significant during the 16th century. In recent times the city has been the natural focus of most of the energy of the new school of Spanish composers and performers.

Among the choirmasters in the *Royal Chapel* during the 16th century were Peñalosa ?1480–1516, Gombert 1537–56?, G. Turnhout '72–, La Hèle '80–, Ph. Rogier '89–, Victoria '96–, Clavijo 1602– and Comes '19–32. Early in the 18th the organists included Torres 1702–38, followed by Nebra. In the 19th the list includes Lidón 1808–, Rodriguez '27–, Eslava '47–78, etc.

The introduction of Italian opera dates from about 1750. The present *Teatro Reale* was built in 1850, recent conductors being Mancinelli 1888– and E. Serrão '94–. The most popular dramatic form, however, is the zarzuela, mostly presented at various smaller houses.

The *Société des Concerts*, started in 1867, has been led by F. A. Barbieri 1867–, Mancinell, '91– and Monasterio '94–1903. Other orchestral enterprises are the *Filarmonica* (1915) and the *Sinfonica* (now led by Arbós), with the *Masa Coral* (1918). There are also several chamber-music organizations.

The *Conservatorio de Maria Cristina*, founded in 1830, has been directed by Eslava 1844–, Arrieta '68–, Monasterio '84– and Bretón 1903–.

Birthplace of Stef. Artega 1730, Isabella Colbran '85, Man. Patr. Garcia 1805, Raf. Hernando '22, F. A. Barbieri '23, Adelina Patti '43, Fern. Arbós '63, Alb. Jonás '68, etc.

Histories of the opera by Diana, 1850, Carmena, 1878, Pedrell, 4 vols. thus far, Cotarello, 1917, and various works on music in Spain.

Magdeburg. Capital of the Prussian province of Saxony (about 90 m. west of Berlin), in the Middle Ages and since one of the leading commercial towns of northern Europe, long prominent in the Hanseatic League, though never a free city. Its older musical significance came from its cathedral and churches, with the school that was started at the Reformation. Its civic enterprise has expressed itself in fostering the opera, in various organizations for instrumental and vocal music and in several music-schools.

At the *Cathedral* the more recent organists have been A. Mühling 1843–, A. G. Ritter '47– and Forchhammer '85–. In 1853–58 Rebling was choirmaster.

Among the cantors at the *Altstädte Schule*, founded in 1524 (resembling the much older Thomasschule at Leipzig and the Kreuzschule at Dresden) were M. Agricola 1527–5, Bonus '56–, Dreszler '63–, L. Schröter '77– and E. Hering '95–?. Music-masters at the more modern *Seminar* have included A. Mühling 1823– and Rebling '47–97.

In the office of *town-director* in the 18th century were C. F. Rolle 1721– and J. H. Rolle '52–75, the latter being organist at the *Johanniskirche* in '46–85, the same post held by Rebling in 1858–97. At the *Ulrichskirche* in the middle of the 18th century Rabert was organist, followed by A. E. Müller in 1789–94 and later by A. Mühling 1823– and J. Mühling '43–80.

The *Gesellschaftskonzerte* have been led by A. Mühling 1823–, J. Mühling '47–, Rebling '80– and F. Kauffmann '89–. The *Sinfoniekonzerte* by the City Orchestra (from 1889) have been led by Kauffmann 1889–, Krug–Waldsee 1901– and Rabl '15–. The leaders of the *Kirchengesangverein* have been Rebling 1846– and Kauffmann '97–, while since about 1900 Müller von der Ocker has had charge of the *Volks-Singakademie*.

A recent conductor at the *Städtisches Oper* has been Göllrich.

The *Konservatorium* is directed by M. Sunnemann, and there are several other institutions.

Birthplace of Joh. a Burck 1541? (at Burg), Martin Agricola '56, G. P. Telemann 1681. F. E. Fesca 1789, F. C. Ehrlich 1807, Karl Schuberth '11, Alb. Niemann '31 (at Erxleben), Herm. Riedel '47 (at Burg), Georg Dohrn '67, Kurt Beilschmidt '86, etc.

History of the music at the Cathedral by Engelke, 1913 (in a general local history).

Manchester. The fourth largest city in England and one of its principal manufacturing centers, with a cathedral, a university, a famous orchestra, regular opera-seasons, various choral

and chamber-societies, schools of music, etc. *G.*

At the *Cathedral* (or St. Mary's, which was so designated in 1847) the list of organists begins in 1635 and includes Betts 1714–, Rob. and Rich. Wainwright '68–82, Sudlow 1804–, J. J. Harris '48–, J. F. Bridge '69–, Pyne '75–, Nicholson 1909– and A. W. Wilson '19–.

The *Philharmonic Orchestra* (or *Hallé Concerts*), started in 1857, have been conducted by Hallé 1857–, Cowen '96–, Richter '99–, Balling '11–14 and Harty '20–. They early became notable events in the music-history of the country. The so-called *Gentlemen's Concerts* are much older, traceable to at least 1745, but latterly abandoned. The *Gentlemen's Glee Club* runs back to 1830. More recent organizations are the *Vocal Society*, started in 1867, and the *Philharmonic Choral Society*, begun in 1880. The present leader of the former is Keighley and of the latter Lane. At the *Town Hall* Pyne was organist in 1877–1913.

For many years opera-seasons have been maintained by the *Beecham Opera Company*, and the latter is projecting a large Opera House, which after ten years will become the property of the city.

At the *Victoria University* Pyne was lecturer, organist or professor in 1901–13.

The *Royal College of Music*, founded in 1893, has been directed by Hallé 1893– and Brodsky '95–. There are several other large music-schools.

In the *Public Library* is the notable music-collection given in 1899 by Henry Watson.

Birthplace of S. P. Jackson 1818, Rich. Hoffman '31, Julian Edwards '55, W. E. Broome '68, Mme. Kirkby-Lunn '73, Ralph Kinder (at Stalybridge), Howard Carr '80, etc.

Mannheim. Largest city of Baden (in the north, on the Rhine, about 50 miles south of Frankfort). In 1720–78 it was the residence of the Electors Palatine, who maintained a musical establishment that became not only the best in Europe, but the source whence was disseminated an epochmaking instrumental style (see Mannheim School in Part I). This court-organization had previously been at Heidelberg and in 1778 was transferred to Munich (see under both). During the 19th century the opera was notable and many orchestral undertakings prospered, besides choral societies and the like, so that he city has remained a conspicuous musical center in southwestern Germany.

The *court-directors* during the Electoral period were Carlo Grua 1720– (previously at Heidelberg) and Holzbauer '53–78, with Winter in charge of the opera in 1776–78. To these followed I. Fränzl 1790–, P. Ritter 1803– and Jos. Strauss '23–24, The development of the court-opera since has been under Fr. Lachner 1834–, V. Lachner '36–, Frank '72–, Frz. Fischer '77–, Paur '80–, Weingartner '89–, Röhr '92–, Rezniček '96–, Kähler '99–, Kutzschbach 1906–, Bodansky '09– (with Zemlinsky and Coates at times), Furtwängler '15– and Hoesslin '20–22. The Hoftheater (now the Nationaltheater), originally built in 1779 was restored in 1854 and is counted one of the finest in southern Germany.

The *Akademiekonzerte* have usually been led by the opera-conductors, as well as those of the *Musikverein*. But there are several other choral and instrumental organizations.

The *Hochschule für Musik*, founded in 1900, has been directed by Bopp 1900–, Zuschneid '07–, Rehberg '17– (with Max Welcker) and Schattschneider '21–. There is also an *Opernschule* and a *Seminar* for musicological study.

Birthplace of Frz. Beck 1730, Chrn. Cannabich '31, Ignaz Fräntzl '36, Ernst Eichner '40, Wilh. Cramer '45, Karl and J. A. Stamitz '46, '54, Paul Grua '54, Peter v. Winter '54, Peter Ritter '63, Karl Cannabich '64, J. F. and Frz. Eck '66, '74, B. A. Weber '66, J. B. Cramer '71, Gottfr. Weber '79 (at Freinsheim), Jacques Rosenhain 1813, Hnr. Esser '18, Emil Heckel '31, Jean Becker '33, Rob. Heckmann '48, Max Brauer '55, Willy Hess '59, Wilh. Bopp '63, Rob. Kahn '65, Alb. Mayer-Reinach '76, Berta Morena '78, Gerald Maas '88, etc.

History by Fr. Walter, 1898–99.

Mantua. Small city in northern Italy (40 m. east of Cremona), capital of the duchy or province of Mantua, which in 1328–1708 was made brilliant by the Gonzaga family. Musically it was important under their régime.

At the *Cathedral* the choirmasters in the 16th century include Jachet de Mantua 1527–58, Baccusi '87– and Viadana '94–1609.

Choirmasters at the *Ducal Chapel* and the court-church (S. Barbara, erected in 1565) include Contino 1561–, de Wert '65–, Gastoldi '82–, B. Pallavicino '96–, Monteverde 1602–12, Effrem '17–22, etc.

Birthplace of Alb. Ripa 1510?, Ales. Striggio, Sr. '35?, Hip. Baccusi '45?, Lud. Viadana '64 (at Viadana), Carlo Farina 1600?, G. B. Gordigiani 1795 and Cesare Rossi 1864.

Histories by Canal, 1881–86, Davari, 1884, A. d' Ancona, 1885, Ademollo, 1885–88, Bertalotti, 1890–91, etc.

Marburg. Small university-city in Hesse-Nassau (40 m. north of Frankfort).

The music-directors at the *University* have been L. Wolff 1875–, Freiberg '80–, R. Barth '87–, Jenner '95– and Stephani 1921–. They conduct the Akademischer Konzertverein.

Marseilles. The second city and chief port of France, but not specially noted for musical life except in its conservatory.

Directors at the *Conservatoire*, founded in 1821, have included Barsotti 1821–, Morel '52–77 and André Gouirand recently.

At the *Opéra Municpal* a recent conductor has been F. Rey.

Birthplace of Denis Gaultier 1605?, And. Bernasconi 1706, J. H. A. Farrenc '94, A. F. Morel 1809, Ernest Reyer '23, Marie Carvalho '27,

J. E. D. Cohen '30, Émile Bernard '43, Victor Maurel '48, Mich. Calvocoressi '77, Lucien Muratori '78, etc.

History by Gouirand, 1908.

Mayence. Important city on the Rhine (25 m. west of Frankfort), now the capital of the province of Rhein-Hesse, but until about 1800 the seat of an electorate (archbishopric) and from medieval times of much commercial importance. It has a notable cathedral, an opera-house, a municipal orchestra, choral societies, more than one music-school, etc. In the 15th century it became famous as the place where printing from movable types was invented or at least introduced by Gutenberg.

The electoral court seems not to have emphasized a musical establishment, though Zach was *court-director* in 1745–56 and Righini in 1788–92.

The recent *city-directors* and chief conductors at the *Stadttheater* and of the *Städtisches Orchester* have been E. Steinbach 1877– and Gorter 1910–. The Theater, built in 1833, was renovated in 1876. The Orchester was given permanence by a fund established in 1874–75 by Franz Schott (the publisher) and his wife. In 1892–1907 Volbach led various choral societies.

The choirmaster at the *Cathedral* in 1896–1911 was G. v. Weber.

Prominent among the music-schools is *Schumachers Konservatorium*, founded in 1881 by the critic Paul Schumacher, followed as director by his widow in 1891 and now by M. F. Voss.

Birthplace of Ldw. Fischer 1745, J. M. Kraus '56 (at Miltenberg), Margarete Schick '73, Adolf, Moritz and Leopold Ganz '96, 1806, '10, Peter Cornelius 1824, Wilh. Ganz '33, Frz. Betz '35, B. E. Scholz '35, Emma Koch '60, Wilh. Bruch '64, Wilh. Kleefeld '68, Edgar Istel '80, R. Sondheimer '81, etc.

History by Peth, 1879–83.

Meiningen. Capital of the duchy of Saxe-Meiningen (40 m. southwest of Gotha), made muscially most notable by the superb development (from 1880) of its court-orchestra.

The list of *court-directors* includes Bott 1857–A. E. Büchner '66–, Von Bülow '80–, R. Strauss '85–, Fritz Steinbach '86–, W. Berger 1903–, Reger '11– and F. W. Stein '14 (the establishment being then broken up by the war). Since 1914, however, Paulke has been court-cantor (in charge of church-music) and leader of the *Bach-Verein*. It is to be noted, also, that in 1708 Joh. Ludwig Bach (J. S. Bach's third cousin) became court-cantor here and in 1711–41 was director.

Birthplace of J. G. Vierling 1750 (at Metzels), F. A. Kummer '97, C. C. Müller 1831, and Frdr. Grützmacher '66.

History by Mühlfeld, 1910.

Merseburg. Capital of the duchy of Saxe-Merseburg (1656–1738) and in medieval times the seat of an important bishopric (about 15 m. west of Leipzig).

The *Cathedral* is noted for having a large organ, built during the 18th century. A. F. Graun was cantor here in 1729–65 and Römhild organist in 1735–56. Among later organists have been J. G. Werner 1819–, Wilh. Schneider '22–, A. G. Ritter '44– and D. H. Engel '48–77.

Among the leading musicians at the *ducal court* in the early 18th century were J. C. Hertel, Aschenbrenner and Chr. Förster as directors and J. F. Alberti and G. F. Kauffmann as organists.

Metz. Capital of the province of Lorraine (90 m. northwest of Strasburg), having a cathedral, opera-seasons, two or more orchestras, a conservatory, etc.

The *École de Musique*, founded in 1835 and made a branch of the Paris Conservatory in 1841, was directed until the Franco-Prussian war by Desvignes 1835– and Mouzin '54–71; a recent director under the German régime was Th. Biester.

Birthplace of Louis de Persuis 1769, Ambroise Thomas 1811, Éd. Mouzin '22, Gabriel Pierné '63 and Rich. Zöllner '96.

Historical sketches of the Conservatory by Mouzin, 1860?.

Milan. The third largest city in Italy and the metropolis of Lombardy, long musically famous for its cathedral, its great opera-house and its fine conservatory. In recent times, for various reasons it has become the center for a new interest in instrumental composition and performance, as well as for music-publishing.

Among the choirmasters at the *Cathedral* have been Gafori ?1484–, Werrecoren 1523–58, V. Ruffo '63–74, '80– (with Caimo as organist in '80–88), Gabussi '82–1611, I. Donati 1631–, Crivelli '38–42, Fioroni 1747– (with J. Chr. Bach as organist in '60–62), Sarti '79–84, Zingarelli '92–94, Boucheron 1847–76, Quarenghi '79–82, etc.

La Scala (so called because on the site of the old church of S. Maria della Scala) was built in 1776–78 by order of Maria Theresa (Lombardy being then under Austrian domination), replacing the earlier Ducal Theater; it was restored in 1878. It may be noted that Lampugnani was cembalist or conductor in 1779–89. Among its directors have been Barbaja '1820–30 (also in charge of the court-theaters in Vienna and of San Carlo in Naples), Merelli c. '35–45, Gatti-Casazza '98–1908 and Toscanini 1920–. Among the conductors may be named A. Rolla 1802–, Gius. Lamperti '42–Faccio '72–91, Mascheroni '93–, Toscanini '98–1908 (with Polacco and Cl. Campanini for short periods). *G.*

The *Regio Conservatorio* (now with *Giuseppe Verdi* added) was started in 1807 by Eugène de Beauharnais, then Viceroy of Italy under Napoleon, being therefore one of the oldest in Italy (in the modern series). Prior to its reorganization in 1850 the chief 'inspectors' were

Basili 1827– and Vaccai '38–48; later directors have included Lauro Rossi '50–70, Mazzucato '72–, Ronchetti-Monteviti '77–, Ant. Bazzini '82– and Gallignani '97–. The Conservatory has a library and an instrument-collection, both large and important. *G* (Milan).

Birthplace of Francesco da Milano 1490?, Orfeo Vecchi 1540, G. D. and Franc. Rognone-Taegio '80?, Franc. Porta '90?, F. A. Urio 1660?, G. B. Lampugnani 1706, Luigi Marchesi '55, Dom. Barbaja '78, Maria Caradori (-Allan) 1800, Gaet. Nava '02, G. B. Sammartini '04, Giuditta and Giulia Grisi '05, '11, Marietta Brambilla '07, (at Cassano d'Adda), Ern. Cavallini '07, G. A. Biaggi '19, Ad. Fumagalli '28 (at Inzago), Ant. Zamara '29, Gust. Garcia '37, G. B. Lamperti '39, Ed. Mascheroni '59, Fr. Leoni '64, Piero Coppola '88, Amelita Galli-Curci '89, etc.

Histories of La Scala and other theaters by Chiappari, 1818, L. Romani, 1862, Cambiasi, 1872, '98, 1916-Gutierrez, 1914, Marangori and Vanbianchi, 1922, and many other books and articles.

Minneapolis, Minn. Large city on the upper Mississippi River, with the almost adjoining city of St. Paul the metropolis of the northwestern central states of the United States.

The *Symphony Orchestra*, formed in 1903, was soon brought to artistic importance under Oberhoffer, who in 1923 was succeeded by Verbrugghen. *A.*

Among the music-schools are the *Northwestern Conservatory* (founded in 1885 by C. H. Morse) and the *School of Music*, now directed by W. H. Pontius.

Modena. Small city in northern Italy (25 m. northwest of Bologna), from 1452 for four centuries earlier capital of a duchy and from even a century earlier controlled by the celebrated Este family, having a cathedral, a university and more or less regular opera-seasons.

Among the maestri at the *Cathedral* in the olden time were Orazio Vecchi 1596–, Capilupi '98–1616, Uccellini ?1654–, G. M. Bononcini ?'75–, Colombi '78–94, M. A. Bononcini 1721–26, Catelani 1838–59, etc.

Among the *court-directors* have been Orazio Vecchi 1598–1605, Uccellini 1645–49 and again later, Sacrati '49–, Crivelli '50–, B. Ferrari '53–62 and '74–81, Gianettini '86–1721, Ant. Gandini ?1810– and Ales. Gandini '42–71 (the last continuing after the end of the ducal régime).

Birthplace of Lud. and Giac. Fogliano 1470?, '73, Sper' in Dio Bertoldo 1530?, Orazio Vecchi '50?, G. M., Giov. and M. A. Bononcini 1640, '60?, '75?, Ant. Seghicelli 1802, Luigi Giordigiani '06, Ales. Gandini '07, F. L. Valdrighi '37, Alice Barbi '62, etc.

Histories by Ales. Gandini, 1873, Valdrighi, 1882, Tardini, 1883–1902, etc.

Mons. Small city in southern Belgium, capital of the province of Hainault (40 m. south-west of Brussels), but destroyed in the recent war.

Directors at the *Conservatoire* have included Huberti 1874– and Van den Eeden '78–1914.

Birthplace of F. J. Fétis 1784 and Th. Nisard 1812.

Moscow. The traditional capital of Russia and now its largest city, the seat of government and (with Petrograd) the center of most of its intellectual and artistic life. It has long had one or more opera-houses and is the headquarters of the National Musical Society (with many branches elsewhere), as well as of the more local Philharmonic Society, each of which maintains symphony-concerts and a conservatory. It has also been an influential center for the *a cappella* music of the Russo-Greek Church. Although earlier visited by various artists from abroad, the rise of its active musical life dates from the recovery of the city after its occupation and burning in the French invasion under Napoleon in 1812.

Early leaders in the development of the *opera-house* were Frdr. Scholtz 1815– and Verstovsky '24–62. The more recent conductors at the 'Great Theatre' have included V. Suk 1881–84 and 1906–, Altani '82–?, Klenovsky '83–93, Rachmaninov 1904–06 and Dobroven 1919–.

The *Imperial Musical Society* was here started in 1859 by Nich. Rubinstein, who conducted its *Symphony Concerts* till '81, followed by Erdmannsdörfer '82–, Safonov '90– and Ippolitov-Ivanov 1906–. Its *Conservatory* was founded in 1866, the directors being N. Rubinstein 1866–, Hubert '81–, K. Albrecht '83–, Taneiev '85–, Safonov '89– and Ippolitov-Ivanov 1906–.

The *Philharmonic Musical Society*, founded in 1883, also maintains *Symphony Concerts*, led by Shostakovsky 1883–, Kes '98–1901, '02– and Chessin 1903–. Its *Conservatory* has been directed by Shostakovsky 1883–, Kruglikov '98–, Kes 1901– and Brandukov '03–. This latter grew out of a school started by Shostakovsky in 1878.

The heads of the *Synodal School* and *Choir* have included Smolensky 1889– and Rastalsky 1901–.

Birthplace of Vassili Besekirsky 1835, Nich. Rubinstein '35, Mich. Asantchevsky '38, Mich. Ivanov '49, Alex. Kastalsky '56, Georg Konius '62, Alex. Gretchaninov '64, H. E. Pfitzner '69, Arseni Korestchenko '70, Paul Juon '72, Alex. Scriabin '72, Sergei Vassilenko '72, Jos. Lhévinne '74, Mich. Ivanov-Boretsky '74, Vassili Besekirsky, Jr. '79, Leonid Sabaniev '81, etc. In 1920 Sabaniev led in the establishment of a *National Institute of Musical Science.*

Histories by Smolenski, 1895–98 (Synodal Sch.), Dmitriev, 1898 (opera), Manikin-Nevstruev, 1899 (Imp. Soc. concerts), etc., with many works on music in Russia (see Appendix A, under National Music).

Mühlhausen. Small Thuringian town (20 m. north of Eisenach), musically important because of the succession of organists in the 16–18th centuries.

The roll of organists at the *Blasiuskirche* includes Moller (a Burck) 1566–, Heydenreich 1610–, H. Schmied '34–, Vockerodt '49–, J. R. Ahle '54–, J. S. Ahle '73–, J. S. Bach 1707– and J. Frdr. Bach '08–30. During J. S. Bach's short service he prepared a notable scheme for the reconstruction of the organ.

Birthplace of Joh. Eccard 1553, J. R. Ahle 1625, J. N. Hanff '30 (at Wechmar) and J. G. Ahle '51.

History by Jordan, 1905.

Munich. Capital of the duchy of kingdom of Bavaria and now the fourth largest city in Germany. It has held a place of great brilliance and influence in music since the 16th century, especially because of the genius of Lassus in the *a cappella* period, as the inheritor of the Mannheim traditions (from 1778) and in connection with manifold operatic and orchestral developments during the 19th century. Under the erratic Ludwig II (from 1864) it became a headquarters for the Wagner propaganda. Besides its court-establishment, it has a cathedral and many noted churches, a powerful university, several important orchestral and choral organizations, one of the best conservatories in Europe, etc.

In the *court-kapelle* the long list of directors includes Senfl 1530–40?, Daser '52–, Orl. Lassus '59–, Ferd. Lassus '94–1609, Ferd. Lassus, Jr. 1616–, Crivelli '29–, Porro '35–, Kerll '56–, G. E. Bernabei '74–, G. A. Bernabei '88–, Torri 1732–, Giov. Porta '38–, Bernasconi '55–Karl Cannabich '78–, F. Fränzl 1806–, Aiblinger '26–, Fr. Lachner '36–, Rich. Wagner '64–65, Von Bülow '67–69, H. Levi '72–96, Frz. Fischer '79–1912, Rich. Strauss '86–89, '94–98, Stavenhagen '98–, Cortolezis 1907–11, Bruno Walter '14– and Knappertsbusch '22–, the last two having the title of general music-director, as also Zumpe in 1900–03 and Mottl in 1903–14, while that of intendant was borne by Rumling in 1800–25, Poiszl in '25–48, Perfall in '64–1907 and Von Franckenstein in 1912–18. Additional conductors at the Hofoper to be named are Winter 1788–1825, Stuntz 1826–36, Kienzl 1892–93, Röhr since 1896, Reichenberger 1903–05, O. Hess since 1913, Heger since 1921, etc. Among the court-organists have been Paumann 1467–73, Vento 1570–, Guami '75–, Rud. Lassus '87–1625, Steffani 1675–88?, Kalcher 1798–, Pentenrieder 1826–, E. Frank '65–68, etc. In 1864–77 Fr. Wüllner was conductor of the court-choir, followed (till 1901) by Rheinberger.

It is to be remembered that in 1778, the electorates of Bavaria and the Palatinate having been united, the musical establishment formerly at Mannheim was transferred to Munich (though some of the musicians remained at Mannheim).

The present *Hof-* (or *National-*) *Theater* was built in 1824 to replace the earlier building that was burnt in 1823. It is one of the finest opera-houses in Europe. In addition there is the *Prinzregententheater*, in the newer part of the city, under the same management.

Besides the *Hoforchester*, conducted by one or more of the court-directors, the more important of several organizations is the *Konzertvereins-Orchester*, formed in 1908 to succeed the *Kaim-Orchester*, which was started in 1893 by Franz Kaim to give both symphony and popular concerts in his Konzertsaal. The conductors of the two enterprises have been Winderstein 1893–, Zumpe '95–, F. Löwe '97–, Weingartner and Hausegger '98–, Raabe 1903–, Schneevoigt '04–, Löwe and Prill '08–14 and Hausegger '20–.

The *Oratorienverein*, founded in 1854, was led till '64 by Perfall and then (till '77) by Rheinberger. Other choral organizations are the *Porges Gesangverein*, led by its founder in 1886–1900, and the *Bachverein*, started in 1909 by Alfred Stern.

The organist at the *Frauenkirche* (the Cathedral) since 1901 has been Jos. Schmid, who previously (from 1890) had been at the *Heiliggeist-Kirche*.

At the *University* Sandberger has been lecturer or professor since 1894. He is also head of the music-section in the Royal Library.

The directors of the *Akademie der Tonkunst*, founded in 1846 and reorganized in 1867, have been F. Hauser 1846–64, Von Bülow '67–69, Rheinberger '67– (as 'inspector'), Stavenhagen 1901–, Mottl '04–11, with Hans Bussmeyer '04–19, and S. v. Hausegger and Waltershausen '20–.

Birthplace of Ldw. Daser 1525?, sons and grandson of Lassus '60–95?, Th. Boehm 1794, Karl Bärmann 1811, Josephine Lang '15, Karl v. Perfall '24, Ldw. Stark '31, Dionys Pruckner '34, Max Zenger '37, Karl Bärmann, Jr. '39, Hnr. Kahl '40, G. W. Rauchenecker '44, Hnr. Vogl '45, Ern. Frank '47, Sophie Menter '48, Frz. v. Fischer '49, Max Koch '55, Herm. von der Pfordten '57, Rich. Strauss '64, Emil Oberhoffer '67, Jos. Schmid '68, Hnr. Knote '70, Th. Kroyer '73, Frz. Mikorey '73, Ern. Boehe '80, Alf. Einstein '80, Klaus Pringsheim '83, Frz. Hoesslin '85, Walter Harburger '88, etc.

Histories (mostly on the opera) by Rudhart, 1865. Grandaur, 1878, Perfall, 1892, Sandberger, 1894–95, etc., with biographies of many of the court-musicians.

Münster. City of moderate size in northwestern Germany, the capital of the province of Westphalia, with a cathedral, a university, regular opera-seasons, various musical societies, etc.

The choirmaster at the *Cathedral* since 1866 has been Frdr. Schmidt (Witt's successor as head of the Cäcilienverein).

Recent leaders of the *Musikverein*, founded in 1820, have been Niessen 1900– and Volbach '19–. These have also led the *Liedertafel* (one of the oldest in Germany, dating from 1822) and have served as music-directors at

the *University* (revived in 1902 after having been suspended since 1818).

Birthplace of Andr. Romberg 1767, Frz. Espagne 1828, Frz. Wüllner '32, Fr. Hueffer '43, Ldw. Wüllner '58, etc.

History of the Musikverein by Fel. Hase, 1920.

Nancy. City of moderate size in northeastern France (75 m. west of Strasburg), with a cathedral, opera-seasons and considerable concert-life, a conservatory, etc.

A recent conductor at the *Grand Théâtre* was Poncet.

Directors at the *Conservatoire*, founded in 1881, have included Sandre ?1881–, Ropartz '94– and Bachelet 1919–.

Birthplace of C. N. Baudiot 1773, Alexis de Garaudé '79, Ern. David 1844, Eug. Gigout '44, Chas. Dalmorès '71, etc.

History of the Conservatory by Ropartz, 1897.

Nantes. The sixth largest city in France (at the head of the estuary of the Loire), with a cathedral, more or less operatic and concert-activity, a music-school, etc.

The *École de Musique* is affiliated with the Paris Conservatory (recent director, H. Weingaertner).

Birthplace of Fr. Benoist 1794, L. A. Bourgault-Ducoudray 1840, Camilla Urso '42, L. de la Laurencie '61, Rouillé-Destranges '63, P. E. Ladmirault '77, etc.

Histories by Rouillé-Destranges, 1890? (opera), Maillard, 1896, Laurencie, 1906, etc.

Naples. The largest city in Italy and its principal seaport. From the 12th century it was the capital of the kingdom of Naples (or of the Two Sicilies), which in the 16–17th centuries was controlled by Spain, in 1707–35 and 1815–60 by Austria and in 1806–15 by France. It has therefore had court-music at times and its cathedral and large churches have also had some musical importance. But its greatest musical fame has come from its having been the place where the germ of the 'conservatory' was first planted (16–17th centuries) and the home of that type of Italian opera which has achieved the widest circulation and power (chiefly in the 18th century). In connection with this latter arose a legion of Neapolitan composers, singers and conductors. Its great opera-house, San Carlo, for two centuries has been one of the most celebrated in the world. *G.*

The first music-school was that of the Netherlander Tinctoris (about 1480), which is the earliest anywhere except for classes connected with religious houses and cathedrals (see under Maîtrise in Part I).

The name 'conservatorio' was first applied to four charity-schools for orphans, that of *S. Maria di Loreto* (projected in 1535 and fully established in 1566), that of *S. Onofrio a Capuana* (1576), that of the *Poveri di Gesù Cristo* (1589) and that of the *Pietà de' Turchini* (started in 1583, but without musical instruction till 1670). At first devoted only to elementary teaching, these developed in the 18th century into schools of breadth and influence, often commanding the services of masterly teachers. They were gradually more or less consolidated into two and in 1806–08 (under Joseph Bonaparte) were replaced by the present *Real Conservatorio S. Pietro a Majella* (at first called *S. Sebastiano*). The directors of this latter have been Tritto, Paisiello and Feneroli (jointly) 1808–, Zingarelli '13–, Donizetti '37–, Mercadante '40– (assisted in '61–68 by Conti and then by his son), Lauro Rossi '70–, Arienzo '79–, Platania '88–, Martucci 1902– (with De Nardis), Pagliara '09–, Fano '11– and Cilèa '16–. (It may be added that with the earlier Cons. di S. Onofrio are associated the names of A. Scarlatti, Durante and Porpora and with that de' Turchini those of Provenzale, Fago, Feo, Leo and Cafaro.)

In the list of *court-directors*, which runs back into the 16th century, among the directors or organists are the Macques (before 1600), Trabacci, P. A. Ziani, Falconieri and Caresana (before 1700), A. Scarlatti 1694–1702, '08–25, F. Mancini 1725–40, Sarri (second-director from 1713 and first from '40), Majo '60–70 (organist) Paisiello '84–1815 (with some interruption), Tritto 1816–24 and Sarmiento '54–69.

The *Teatro San Carlo* was built in 1737 and, after a disastrous fire, rebuilt in 1816. The first director after the renovation was the celebrated Barbaja. The conductors, except for short periods, seem to have been constantly varied, after the old custom. There are several other theaters where operas are produced. *G.*

Birthplace of Scip. Cerreto 1551, Muzio Effrem '55?, Andr. Falconieri 1600?, Ales. Stradella '45?, Nicolini '73?, Fr. Mancini '74, Fr. Durante '84, Fr. Feo '85?, Dom. Scarlatti '85, N. A. Porpora '86, Fr. Araja 1700, Nic. Logroscino '00?, Farinelli '05, Dav. Perez '11, Ign. Fiorillo '15, Regina Mingotti '21, Pasq. Anfossi '27, Gius. Giordani '44, Gennaro Astaritta '49?, N. A. Zingarelli '52, Luigi Caruso '54, Ang. Tarchi '60, Gaet. Andreozzi '63, P. C. Guglielmi '63, Gius. amd Luigi Mosca '72, '75, Carlo Coccia '82, Giac. Cordella '83, M. E. Carafa '87, Luigi Lablache '94, Luigi and Fed. Ricci '05, '09, Giov. Moretti '07, Mich. Costa '08, Giov. Sbriglia '40, Enr. Bevignani '41, Tito Mattei '41 (at Campobasso), Nic. d'Arienzo '42, Ben. Cesi, Fed. Polidoro '45, Ed. Marzo '52, Rug. Leoncavallo '58, Leop. Mugnone '58, Enr. Sansone '59, Luigi Romaniello '60, Ant. Scotti '66, Enr. de Leva '67, Enr. Caruso '73, Pasq. Amato '78, Lor. Filiasi '78, Alb. Gasco '79, Fr. Santoliquido '83 (at S. Giorgio a Cremano), etc.

Histories by Taddei, 1817, Villarosa, 1840–43, Florimo, 1869–84, A. Alberti, 1878, Scherillo, 1883–1918, Arienzo, 1887–1902, Giacomo, c. 1890–1920, Croce, 1891–1916, Ceci, 1893, Scaleri, 1909, etc.

Newcastle. Large city and port in the north of England, having now a cathedral, an orchestra, a music-school, etc.

At the *Cathedral* (established in 1884 at the old church of St. Nicholas) the organists have been Ions 1884– (at St. Nicholas from '57), Huntley '94–, Jeffries '95– and Wm. Ellis 1918–.

For some years Bainton has been head of the *Conservatory* and conductor of the *Philharmonic Orchestra.*

New Haven, Conn. The largest city in the state of Connecticut (formerly one of its capitals), the seat of Yale University.

At the *University* the music-directors have been G. J. Stoeckel 1854–, Hor. Parker '94– and D. S. Smith 1920–, the last two being directors of the *Yale School of Music* and of the *New Haven Symphony Orchestra.* In 1907–23 Troostwyk also conducted the *New Haven String Orchestra.*

Birthplace of H. R. Shelley 1858, W. E. Haesche '67, H. B. Jepson '70, W. J. and E. A. Kraft '72, '83, and W. R. Cowles '81.

New Orleans. La. The largest city of the state of Louisiana, in the period before the Civil War one of the largest in the country and a notable center of literary and dramatic life. Musically it was the first city in the United States to maintain French and Italian opera.

The first French troupe appeared there in 1791. In 1808 the *Théâtre St. Philippe* was built, followed in 1813 by the *Théâtre d' Orléans* (twice burnt and rebuilt) and in 1859 by the *New Orleans* (or *French*) *Opera House* (burnt in 1919). At intervals troupes from abroad made tours to Chicago, New York and elsewhere from this as a center. Many American premières of French operas have taken place in New Orleans. *A.*

Birthplace of L. M. Gottschalk 1829, Ernest Guiraud '37, H. A. Lang '54 and Sam Franko '57.

New York. The largest city and chief port of the United States, elsewhere exceeded only by London. Until after 1800 its importance was at least no greater than that of Boston or Philadelphia, but in the 19th century it rapidly took the place of metropolis for the whole country. In musical enterprises its leadership has been most conspicuous since about 1850 and from about 1880 the rapidity of its advance to a place among the foremost capitals of the musical world has been phenomenal, especially on the side of the opera and every sort of vocal and instrumental concert. As in the case of the other largest cities, only a small fraction of its activities can be here indicated. *G, A* (various articles in both).

The earliest concert on record was about 1730 and at intervals through the 18th century the city was visited by various foreign artists, mostly from England and France (the latter only just before 1800). From about 1775 sundry musical clubs began to come into existence. In 1825 and later Italian opera was occasionally represented and by 1850 the influx of German immigrants had set in, bringing many instrumentalists, teachers and artisans. See Historical Intro. to the *Am. Supplement* to Grove's *Dictionary.*

In 1823 the *Sacred Music Society* was formed, followed in 1849–69 by the *Harmonic Society* and in 1873 by the *Oratorio Society,* the conductors of the last being L. Damrosch 1873–, W. Damrosch '85–, F. Damrosch '98–, Koemmenich 1912–, W. Damrosch '17– and Stoessel '21–. The *Deutsche Liederkranz,* started in 1847, developed especially under Agriol Paur 1850–, R. L. Herman '84–, Hnr. Zoellner '90–, P. Klengel '93–, Claasen '03–10 and Klee '17–. From this branched off in 1854 the *Arion,* which has been led by Bergmann 1859–60, '67–71, Anschütz '60–62, F. L. Ritter '62–67, L. Damrosch '71–, Van der Stucken '84–, J. Lorenz '95–, Trunk 1912– and Carl Hein '14–. It may be noted that the Liederkranz gave one of Lortzing's operas in 1851 and that the Arion made a European tour in 1892. The *Mendelssohn Glee Club* was founded in 1866 and has been led by Mosenthal 1867–, MacDowell '96–, Mees '98–, F. Damrosch 1904, C. Dickinson '09–, Koemmenich '13–, Coffin '19– and R. L. Baldwin '23–. The *Church Choral Society* was conducted in 1889–1907 by R. H. Warren. It had been preceded by the *Church Music Association,* started in 1868 by G. T. Strong and Jas. Pech. Even more significant than these have been the *Musical Art Society,* conducted in 1894–1920 by F. Damrosch, and the *Schola Cantorum,* begun in 1909–12 as the MacDowell Club and conducted from the first by Kurt Schindler.

The oldest orchestral organization is the *Philharmonic Society,* founded in 1842, whose conductors have included Eisfeld 1849–, Bergmann '65–, Th. Thomas '76– (till '79 with L. Damrosch and Neuendorff), Seidl '91–, Paur '98–1902, then various guest-conductors, Safonov 1906–, Mahler '09–, Stransky '11– and Mengelberg and Van Hoogstraten (jointly) '23– (with Hadley as assistant since '20). In 1864–69, '72–78 and '80–88 Th. Thomas directed his own orchestra in more than one series of concerts. The *Symphony Society,* founded in 1878, has been led by L. Damrosch '78– and W. Damrosch '85– (with some interruptions); the latter took the orchestra on a European trip in 1920. The *Russian Symphony Society* has been conducted by Altschuler since its beginning in 1904. Since 1916 Bodansky has led the concerts of the *Society of the Friends of Music* and since 1920 those of the *New Symphony Society.* Space fails for mention of several chamber-music enterprises, but note should be made of the *Mason-Thomas Soirées* in 1855–68, since they laid the foundation for later advance.

The first building for opera was the *Astor Place*

Opera House, built in 1847, followed in 1854 by the *Academy of Music* (rebuilt after a fire in '67). In 1883 this was superseded by the *Metropolitan Opera House*, which has been administered by Stanton 1884–, Grau '91–, Conried 1903– and Gatti-Casazza '08–, among the chief conductors in recent years being Hertz in 1902–15, Toscanini in '08–15, Polacco since '12 and Bodansky since '15. The *Manhattan Opera House* was set up by Hammerstein as a rival in 1906–10 and here Cl. Campanini won his first American success as conductor in '06–09. Other short-lived enterprises were the *American Opera Company* under Thomas in 1885–87 and the *Century Opera Company* in 1913–15. Several similar enterprises have been lately set on foot.

Among innumerable music-schools one of specially wide influence has been the *Institute of Musical Art*, directed from its foundation in 1905 by F. Damrosch. Other institutions are the *New York College of Music* (1878), of which A. Lambert was head in 1887–1905, followed by Hein and Fraemcke; the *National Conservatory*, managed by Mrs. J. M. Thurber since 1885, with Bouhy in '85–89, Dvořák in '92–95, Paur in '99–1902 and Safonov in 1906–09 as artistic directors; and the *Metropolitan Conservatory* (now the *Am. Institute of Applied Music*), in which Miss Chittenden has been the leading spirit since its start in 1886.

At *Columbia University* a music-department has been recognized since 1896, now including the instruction given in Teachers' College as well. The chief professors have been MacDowell 1896– and Rybner 1904–19, with McWhood in '97–1910, Farnsworth from 1900, D. G. Mason from '10 and W. H. Hall from '13 as associates. At the *College of the City of New York* the organ-recitals of S. A. Baldwin since 1907 have won high praise.

The *Public Library* has one of the largest music-collections in the country, and at the *Metropolitan Museum of Art* is the remarkable Brown Collection of Instruments.

New York is now the headquarters of the piano-making industry in America, early made notable by the house of Steinway (since 1853) and now by the American Piano Co. (a consolidation effected in 1908). Most noted among many music-publishers is the house of G. Schirmer (since 1866 or really earlier), one of the largest in the world. Since 1915 they have published the *Musical Quarterly*, edited by O. G. Sonneck.

Birthplace of Maria Nau 1818, J. H. Cornell '28, W. W. Gilchrist '46 (at Jersey City), Th. Baker '51, Ed. Reuss '51, Minnie Hauk '52, G. T. Strong '56, Gust. Kobbé '57, A. W. Lilienthal '59, Marie Van Zandt '60?, Victor Baier '61, E. A. MacDowell '61, Zélie de Lussan '63, W. H. Dayas '64, P. H. Goepp '64, Senkrah '64, Geo. Lehmann '65, S. A. Rivarde '65, Gust. Saenger '65, F. L. Limbert '66, David Mannes '66, Leon Rains '70, Bern. Sinsheimer '70, Rubin Goldmark '72, O. G. Sonneck '73 (at Jersey City), Chas. Heinroth '74, Amadeo von der Hoya '74, Leon. Liebling '74, G. A. Walter '75, Fritz Koennicke '76, Otto Kinkeldey '78, Alb. Mildenberg '78, Eleonora de Cisneros '80, F. M. Class '81, H. B. Gaul '81, G. H. Federlein '83, J. P. Dunn '84, Edwin Grasse '84, Deems Taylor '85, Lucille Marcel '87?, Lillian Grenville '88, Ph. James '90, A. W. Kramer '90, etc. See also under Brooklyn.

Histories by Krehbiel, 1884–1919, Messiter, 1906 (Trinity Church), Anon., 1909 (Oratorio Soc.), Huneker, 1918 (Philharm. Soc.), Saerchinger, 1920 (in *Musical Quarterly*), etc.

Norfolk, Conn. A small town in northwestern Connecticut where since 1900 notable festivals have been held under the patronage of Carl Stoeckel (discontinued in 1923).

The *Litchfield County Choral Union* was formed in 1899 to link together choruses in the adjacent towns of Norfolk, Winsted, Salisbury, Canaan and Torrington. The conductor till 1915 and again in '22 was R. P. Paine, with Mees in '15–21. Here were first given symphonic works by Hadley, Kelley, Sibelius, Stanford, Stock, Loeffler, Carpenter and D. S. Smith and large choral works by Hor. Parker, Chadwick, Coleridge-Taylor, etc. *A.*

History of the Festivals by Vaill, 1912.

Norwich. Cathedral-city in the east of England, having important festivals since 1770.

The register of organists at the *Cathedral* runs back to 1585 (with also a single item in the 14th century) and includes Cobbold 1598–, Inglott 1608–21, Ayleward '60–69, H. Cotton 1721–, T. Garland '49–, J. Chr. Beckwith 1808–, J. Chas. Beckwith '09–, Zech. Buck '19–, Gladstone '77–, Atkinson '81– and Frank Bates '86–. In 1899 a new 5-manual organ was installed.

Festivals of a somewhat irregular character were held in 1770, 1802, '09, '11, '13, '14, and '17, but from '24 were put upon a triennial basis. The conductors have included G. T. Smart 1824–36, Ed. Taylor '39–42 (with Spohr in '39), Benedict '45–78, Randegger '81–1905, H. J. Wood 1905–11. From 1872 the organist was Bunnett. Works here first given include Cowen's *St. Ursula* '81 and *Water-Lily* '93, Goring Thomas' *Sun-Worshippers* '81, Mackenzie's *Rose of Sharon* '84, Stanford's *Elegiac Ode* '84, Parry's *L'Allegro ed il Pensieroso* '90 and *Pied Piper* 1905, Elgar's *Sea-Pictures* '99, etc. *G.*

The *Choral Union* and the *Philharmonic Society*, both now led by Bates, are active in annual series of concerts.

Birthplace of Simon Tunsted 1515?, Ed. Miller 1731, J. Chr. Beckwith '50, Wm. Crotch '75, R. M. Bacon '76 (the founder of the regular festivals), Ed. Taylor '84, Zech. Buck '98, Ed. Bunnett 1834, Ph. Armes '36, A. R. Gaul '37, A. H. Mann '50, C. R. Day '60 (at Horstead), etc.

Novara. Small cathedral-city in northern Italy (35 m. west of Milan).

Maestri at the *Cathedral* during the 19th century include Generali ?1825–, Mercadante '33–, Coccia '40– and Cagnoni '73–87. Names might also be given in the 16–17th centuries.

The director of the local *Istituto Musicale* is Vito Fedeli.

Birthplace of G. F. Alcarotti 1536?.

Histories of the *Teatro Nuovo* by Imasio, 1877, Tornielli, 1887, Bustico, 1918–21 (in *Rivista Musicale*), etc.

Nuremberg. The second largest city in Bavaria and its leading commercial center (about 100 m. north of Munich). In the Middle Ages its geographical position gave it importance and from 1219 it was one of the strong free cities. In the 14th century it was a headquarters for the Meistersinger movement and in the 16th one of the enterprising leaders in the new industry of music-printing. In the 16-17th centuries Protestant church-music was much cultivated here, as is evidenced by the large number of competent organists and composers who originated in its circle. Its modern musical interest attaches to its several fine churches, the vigor of its operatic and concert-life and its conservatory.

Musically, the chief among the three largest churches is the *Sebalduskirche*, where the organists in the 17-18th centuries included Joh. Staden 1618–34, Heinlein '58–, Wecker '86–, Joh. Pachelbel '95– and W. H. Pachelbel 1706–64. Here, also, the first German player, Paumann, was in service in 1446–67. At the *Lorenzkirche* J. Staden was organist in 1617–18 and S. T. Staden in 1635–55. At the *Frauenkirche* Schwemmer was cantor in 1656–96. At the *Aegidienkirche* F. Lindner was cantor in 1588–97 and among the organists were J. E. Kindermann 1630–, Wecker '55– and Schultheiss '86–93.

Among recent conductors at the *Stadttheater* are P. Prill 1892–1901, Weigmann ?1903–07?, Tittel '07–12, Heger '13–21, Pittrich ?'18–, etc.

The *Philharmonisches Orchester* was formed in 1890 by Winderstein and led by him till '93; recent conductors have been Heger (from 1913) and W. Bruch. In 1909–22 Meister directed series of symphony-concerts. The leading choral society has been led by Scharrer since 1914.

The *Städtische Musikschule* was founded in 1865 and given the title *Konservatorium* in 1920; its first directors were Ramann 1865– and Göllerich '90–96 and its present head is Rorich 1914–.

Birthplace of Konrad Paumann 1410?, the Hausmann family '84ff, Hans Sachs '94, Sebald Heyden '98, Nik. Selnecker 1528 (at Hersbruck), Lukas Osiander '34, H. L. Hasler '64, Joh. Staden '81, J. A. Herbst '88, J. E. Kindermann 1616, Dan. Eberlin '30?, G. K. Wecker '32, J. C. Wagenseil '33, J. P. and Joh. Krieger '49, '51, Joh. Pachelbel '53, Gottlieb v. Tucher 1798, W. B. Molique 1802, K. A. Krebs '04, K. F. Hilpert '41, Max v. Erdmannsdörfer '48, Berth. Kellermann '53, Alb. Gorter '62, Hnr. Kiefer '67, Karl Rorich '69. Ldw. Weber '91, etc.

Histories by Drescher, 1898, Hampe, 1900, Mummenhof, 1908, various articles by Sandberger, Seiffert and Schmitz in the *Denkmäler d.Tonkunst in Bayern*, v–vii, and Sandberger, 1918 (in *Archiv.f.Musikwissenschaft*).

Oberlin, O. Small town in northern Ohio (35 m. southwest of Cleveland), the seat of Oberlin College, with a notable conservatory.

The College was founded in 1833 and provided musical instruction from 1837 (the earliest instance among American colleges), the *Conservatory* being organized in 1865, soon becoming important in many ways. The first instructors were G. N. Allen 1837–64, J. P. Morgan and G. W. Steele '65–, followed as directors by F. B. Rice '69– and C. W. Morrison 1901–. Through its concerts and those of the affiliated *Choral Union*, led by Rice from 1871 and by G. W. Andrews since 1900, not only the college and town, but a large territory has been effected. In 1884 and 1910 large buildings were erected. *A.*

Odessa. Large city in the Black Sea, now the commercial center of the Ukrainian Republic, having, aside from its more informal musical undertakings, more or less regular opera-seasons, a municipal orchestra and a music-school.

Since 1894 Pribik has been conductor at the *Municipal Theater*, besides conducting the *Municipal Orchestra* (in 1887–94 led by Klimov).

The *Music School* of the Imperial Musical Society has been directed by Klimov 1887– and Malyshevsky 1908–22.

Birthplace of Vlad. de Pachmann 1848, Nik. Klenovsky '57, Dem. Achsharumov '64, Vas. Sapellnikov '68, Maria Kuznietsov '84, Tina Lerner '90, Toscha Seidel 1900, etc.

Oxford. Small city in the center of southern England (60 m. northwest of London), the seat of the older of the two most famous universities, now consisting of an affiliation of more than 20 colleges, in most of which musical services and other activities are kept up, often on an elaborate scale.

At *Christ Church Cathedral* (also the chapel of Christ Church [College]) organists are recorded since 1526, including Benbow 1530–, Lant '64–1605, Stonard 1608–, E. Lowe '30–82, the Goodsons '91–, R. Church 1741–, Th. Norris '76–, Crotch '90–, Wm. Cross 1807–, Wm. Marshall '25–, Ouseley '46 (briefly), C. W. Corfe '46–, C. H. Lloyd '82–, Harwood '92– and H. G. Ley 1909–.

At *Magdalen College* the records begin in 1510 and include Jn. Sheppard 1542–54, R. Nicholson '95–1639, B. Rogers 1664–86, Dan. Purcell '88–, Hecht '95–, Wm. Hayes 1734–, Ph. Hayes '77–, Vicary '97–, Blyth 1845–, Jn. Stainer '59–, Parratt '72–, J. V. Roberts '82– and H. C. Stewart 1919–.

At *New College* there are some records from the early 17th century, the list including Wm. King 1663–80, the elder Goodson '82–, Weldon '94–, S. Child 1702–, R. Church '32–, Ph. Hayes '76–97, Woodcock '99–, A. Bennett 1825–, Stephen Elvey '30–, G. B. Arnold '60–Jas. Taylor '65–, H. P. Allen 1901– and W. H. Harris '19–.

At *St. John's College* the records for the 17th century have been lost; later names are Th. Norris 1765–, Ph. Hayes '90–, Crotch '97–, Wm. Cross 1807–, Wm. Marshall '25–, Stephen Elvey '46–, Grizzelle '60–, Rich. Porter '68–, Allchin '75– and Iliffe '83–.

Without extending these lists to other colleges generally, it may be noted that since 1900 Ernest Walker has been organist at *Balliol College*.

The organists at the *University Church* (St. Mary the Virgin) have included Crotch 1797–, Cross 1807–, A. Bennett '25–, Vicary '30–, Elvey '45–, Stainer '60–, J. Taylor '72– and Iliffe. '83–.

The *Professorship of Music* in the University was founded in 1626 by a gift from Dr. Wm. Heyther of London. The incumbents have been R. Nicholson 1626–, A. Phillips '39–44, Jn. Wilson '56–, E. Lowe '61–, the Goodsons (father and son) '82–, Wm. Hayes 1742–, Ph. Hayes '77–, Crotch '97–, Bishop 1848–, Ouseley '55–, Stainer '89–, C. H. H. Parry '99–, Parratt 1908– and H. P. Allen '18–. The duties consist of one or more annual lectures, with some oversight of the granting of degrees. At intervals the office of *Choragus* has been filled, the functions corresponding slightly to those of music-director in the German universities; recent incumbents have included Elvey 1848–, C. W. Corfe '60–, Parry '83– and Harwood 1900–.

Various musical societies have existed in the University since the middle of the 17th century, but the most fruitful development was delayed until rather recently. In 1865 was founded the *Philharmonic Society*, in 1869 the *Choral Society*, in 1885 the *Glee and Madrigal Club* and in 1896 the *Bach Choir*. The first two, having been led by J. Taylor and Lloyd and by Allchin, Parratt, Lloyd and Roberts respectively, were merged into the *Choral and Philharmonic Society*, whose leaders have been Roberts 1890–, F. C. Woods '93–, Betjemann '95– and H. P. Allen 1901–, the latter succeeding Harwood as leader of the Bach Choir. There is also a competent *Orchestral Society* whose leaders have been Lloyd, Harwood and Allen.

The *Bodleian Library* and the library of Christ Church contain valuable collections. The former is one of the depositories for music covered by copyright.

Birthplace of Jas. Clifford 1622, Wm. Turner '52, Ph. Hayes 1738, H. H. Pierson 1816, Fred. Archer '38, F. E. Gladstone '45 (at Summertown), and W. E. Thomas '67.

Padua. Small city in northeastern Italy (25 m. west of Venice), with a famous university, a cathedral, the noted church of S. Antonio, regular operatic seasons and a conservatory.

At *S. Antonio* the roll of choirmasters includes Costanzo Porta 1565–67, L. Balbi '85–91, Colombani '93–, Porta again '95–1601, Barbarino 1605–, Giulio Belli '07–11, Ghizzolo '22–, Scaletta '25–30, F. A. Calegari 1703–27, Vallotti '30–, Agost. Ricci '80–, L. A. Sabbatini '86–1809, A. Calegari 1814–28 (organist from 1801), with Tebaldini '94– and Ravanello '98–1902.

The opera-performances are at the *Teatro Verdi*.

The directors of the *Istituto Musicale* (municipal) have been C. Pollini 1883– and Ravanello 1914–.

Birthplace of Marchettus c. 1300, Annibale 1527, Bart. Cristofori 1655, B. G. Bassani '57, Ant. and L. A. Calegari 1757, '80?, Arrigo Boito 1842, Ces. de' Pollini '58, Emilio Pente '60, Andr. d' Angeli '68, and Alb. Fano '75.

Histories (mostly of the opera) by Facco 1849, Leoni, 1873, Mazzoni 1890–91, Pallerotti, 1892, Tebaldini, 1895 (S. Antonio), Anna Böhm, 1899–1902, and Brunelli, 1921.

Palermo. Large city in the southwest of Sicily, now fifth in size in Italy and a noted port, having a cathedral, a university, a fine opera-house and a conservatory of much antiquity.

Opera is now given in the notable *Teatro Vittorio Emanuele*, opened in 1897.

The *Regio Conservatorio Vincenzo Bellini* runs back to a charity-school started in 1615 (Conservatorio Buon Pastore), in 1737 was made into a Collegio di Musica and was taken into municipal control in 1863 under its present name. The directors have included Platania 1863–, Miceli '87–, Zuelli '94–1911, Cilèa 1913– and Fano '16–.

Birthplace of F. A. Pistocchi 1659, Matteo Pallotta '89?, G. M. Jarnovic 1745, Errico Petrella 1813, Salv. Agnelli '17, Salv. Marchesi '22, Salv. Auteri-Manzocchi '45, Rom. Sapio '58, G. M. Sammarco '73, Gius. Marinuzzi '82, etc.

Histories of the opera by Basile, 1896, Pitrè, 1905 (in a general local history), Majorca, 1909, etc.

Paris. Capital and metropolis of France, the third city in size in Europe and at many times conspicuous as a brilliant center for literary and artistic enterprise. Within France itself it has always tended to dominate the national culture more absolutely than is the case in any other large country. Since the later 17th century it has been notable as one of the chief headquarters for operatic music of varied schools, but with a natural emphasis on the successive types evolved by the French genius for the drama and its presentation. Aside from the two or three leading opera-houses and some supplementary performances associated with them, the oldest and most influential musical institution is the conservatory, which was the first of the modern national schools and always

one of the most eminent. To this have now been added other schools of significance. During the past half-century there has been a striking development of interest in orchestral music of the highest class. Sacred and choral music has not been neglected and organ-playing has reached a remarkable pitch of excellence. Every sort of music-industry is pursued with skill and enterprise. Musical science has had here much intensive cultivation, particularly on its physical and historical sides.

The present *Académie Nationale de Musique* or *Grand Opéra*, opened in 1874, is the latest and most splendid of a succession of buildings for the establishment set up in 1669 by Louis XIV. In the 17th century the first holders of the operatic monopoly were Perrin and Cambert, followed in 1672 by the Italian Lully. In the 18th century the most striking periods were those under Rameau in 1737–64 and after the advent of Gluck in 1772–74. In the early 19th century the dominant influences were those of Rossini (till 1830) and Meyerbeer, though with steadily increasing attention to the characteristic French types. Since the new building was opened important managers have been Vaucorbeil 1880–84, Gailhard '99–, Messager 1907– and Rouché '13– (with Chevillard as musical director till '23). Among the many conductors may be named Lamoureux 1878–, Altès '80–, Vianesi '87–, Colonne '92–, Taffanel '93– (with various others), Büsser 1902–, Vidal '06–, Gaubert '20–, etc.

The enterprise that came to be known as the *Théâtre des Italiens* (with other names from the buildings occupied) originated in the efforts of Viotti in 1788–91. Among directors later associated with it were Spontini 1810–, Paër '12–, Rossini '24–26, Girard '30–32 and Tilmant '38–49.

The *Opéra-Comique*, now on the site of the old Italiens, not far from the present Opéra, is the successor to an enterprise first set up in 1715–45 and resumed in '52. In 1791–1801 there were two rival houses, later merged together. The present fine building was built in 1898 (its predecessor having been tragically burnt in 1887). The managers who lifted the house into full rivalry with the Opéra were Carvalho 1875– and Carré '98–1912. Among the conductors have been Blasius 1802–, Kreube '16–28, Valentino '31–, Girard '37–, Labarre '47–, Tilmant '49–68, Constantin '75–, Lamoureux '76–, Danbé '77–, Luigini '97–, Messager '98–, Bruneau 1903–, Rabaud '04–, Doret '07–09, etc.

In 1725–91 by arrangement with the management of the Opéra were provided the *Concerts Spirituels* (so called because held on Sundays and other days when the Opéra was not open), the conductors being A. D. Philidor 1725–, J. Aubert '27–, Mouret '28–, J. F. Rebel '34–, Royer '48–, Mondonville '55–, d'Auvergne '62–, Gossec, Gaviniès and S. Leduc (jointly) '73–, Lahoussaye '79–, J. B. Rey '81–85, Riegel '82–86 and Berthaume '83–91. These were so successful and important that they gave rise to similar undertakings in Leipzig (1763), Berlin (1783) and Vienna (1819). In Paris they were revived in a limited way in 1805, and served as prototypes for various other undertakings from 1770 onwards (*Concerts des Amateurs*, etc.)

The leading orchestral institutions are the *Concerts du Conservatoire*, started in 1828 to replace those held at the Conservatoire from 1808, of which the conductors have been Habeneck 1828–, Girard '48–, Tilmant '60–, Hainl '63–, Deldevez '72–, Garcin '85–, Taffanel '92–, Marty 1903–, Messager '08– and Gaubert '19; the *Concerts Colonne*, led by Colonne 1875– and Pierné 1910– (assistant from '03); and the *Concerts Lamoureux*, led by Lamoureux 1881–, Chevillard '97–1923 and Paray 1921– (co-conductor at first). With these latter choral forces are sometimes associated.

The official court-chapel is the famous *Sainte-Chapelle*. Among the court-choirmasters have been Okeghem 1465–95, Prioris 1507–?, Sermisy '47–, Certon '62–, Caurroy '72, Ant. and J. Boessot 1617–, M. A. Charpentier '84–, Bernier 1704–26, Francœur '60–87, N. Séjan '89–91, (under the Napoleonic régime, Paisiello, Lesueur, Paër, Rey in various relations), Cherubini 1816–42, etc.

At the *Cathedral of Notre-Dame* the recent organists have been Vierne 1900– and Dupré '16– (technically as substitute); at the *Madelaine* Wély 1847–, Saint-Saëns '58–, Dubois '77– and Fauré '96–1905; at *St.-Sulpice* Wély 1862– and Widor '70–; at *St.-Eustache* Bonnet 1906–; at *Ste.-Trinité* Chauvet 1869– and Guilmant '71–1901; at *Ste.-Clothilde* Franck 1858–, Pierné '90– and Tournemire '98–.

The *Conservatoire de Musique* was founded in 1795, having been preceded by the École Royale du Chant (from 1784) and the Institut Nationale (from 1792), the former under Gossec and the latter under Sarrette. The directors have been Sarrette 1795– (at first with Gossec, Grétry, Méhul and Cherubini as 'inspecteurs'), Perne 1815–, Cherubini '22–, Auber '42–, A. Thomas '71–, Dubois '96–Fauré 1905. and Rabaud '20–. Its faculty has at some time included nearly every important French musician of recent times. Its library and museum are extremely notable. The librarians have been Langlé 1795–, N. Roze 1807–, Fétis '19–, Berlioz '52–, Fél. David '69–, Weckerlin '76– and Tiersot 1909–. The custodians of the museum have included Chouquet 1871– and Pillaut '86–1903.

The now highly successful *Schola Cantorum* was started in 1894 by Bordes, Guilmant and d'Indy, at first directed by them jointly, but since 1911 by d'Indy alone. Out of many other institutions the *École Niedermeyer* may be mentioned, begun under Niedermeyer in 1854–61.

Birthplace of Franco 13th C., Loys Bourgeois 1510?, Jacques Manduit '57, Guil. Dumanoir 1615, Rob. Cambert '28?, M. A. Charpentier '34, Philidor and Hotteterre families 17th C., J. F. Lallouette '51, Marin Marais '56, Mich. Lalande '57, J. F. Rebel '61, Henri Desmarets '62, Fr. Couperin '68, A. C. Destouches '72, A. L. Couperin 1725, J. P. and J. L. Duport '41, '49, Nic. Séjan '45, H. M. Berton '67, Pierre Baillot '71, F. L. Perne '72, A. J. Boucher '78, L. F. Dauprat '81, C. P. Lafont '81, J. F. d'Andrien '84, P. J. G. Zimmerman '85, J. L. Tulon '86, H. A. Chelard '89, M. D. Beaulieu '91, L. J. F. Hérold '91, Eug. Scribe '91, Ant. Prumier '94, J. F. Halévy '99, Laure Damoreau 1801, J. A. L. de Lafage '01, Ad. Nourrit '02, Ad. Adam '03, Jeanne Farrenc '04, Th. Labarre '05, G. L. Duprez '06, Maria Malibran '08, A. F. Debain '09, Eug. Sauzay '09, J. L. F. Danjou '12, Marie Falcon '12, Chas. Alkan '13, G. H. Roger '15 (at St. Denis), Rosine Stoltz '15, E. M. E. Deldevez '17, Léon Kreutzer '17, L. J. A. Lefébure-Wély '17, C. F. Gounod '18, J. E. Pasdeloup '19, Ed. Batiste '20, Pauline Viardot-Garcia '21, Félix Clément '22, Jul. Stockhausen '26, E. E. Altès '30, Aug. Tolbecque '30, Chas. Lecocq '32, T. C. Salomé '34, Désirée Artôt '35, Cam. Saint-Saëns '35, Georges Bizet '38, Zelia Trebelli '38, Félix Joncières '39, Célestine Galli-Marié '40, V. A. Duvernoy '42, C. H. Meréchal '42, Louis Diémer '43, C. E. Lefebvre '43, J. L. A. Jullien '45, Alb. Lavignac '46, H. M. F. Lavoix '46, Marie Roze '46, Alb. Soubies '46, Henri Duparc '48, Benj. Godard '49, Augusta Holmès '49, Vinc. d'Indy '51, Aug. Harris '52, Paul and Lucien Hillemacher '52, '60, Raoul Pugno '52, Eug. d'Harcourt '55, C. T. Malherbe '53, Fernand de Tombelle '54, Ern. Chausson '55, Arth. Harvey '55, André Gédalge '56, Alfr. Bruneau '57, Cam. Bellaigue '58, Cam. Chevillard '59, G. E. Marty '60, Cécile Chaminade '61, Fernand LeBorne '62, Cam. Erlanger '63, Paul Dukas '65, Alberic Magnard '65, Chas. Gilibert '66, Clotilde Kleeberg '66, Edm. Clément '67, Jules Mouquet '67, Chas. Koechlin '67, Frêd. d'Erlanger '68, J. G. Prod'homme '71, Jules Écorcheville '72, Amédée Gastoué '73, Henri Rabaud '73, Lucien Capet '73, Pierre Aubry '74, Marie Delna '75, (at Meudon), Pierre Monteux '75, Cam. Decreus '76, Jean Chantavoine '77, Gust. Haberdeau '78, Carl Engel '83, Henri Collet '85, Rob. Lortat '85, Henri Prunières '86, Jacques Ibert '90, Georges Migot '91, etc.

Histories by G. Robert, 1895, Rolland, 1905, Gregoir, 1880–83, Campardon, 1884 (both on the Opéra), Malherbe, 1887–93 (on the Opéra-Comique), Thoinan, 1864, C. Pierre (on the Chap. Royalle), C. Pierre, 1901 (on the Conservatoire), Elwart and Deldevez, 1860–85, Dandelot, 1897 (both on the Concerts du Cnoserv.), and many others (see Riemann, *Musiklexikon*).

Parma. Small cathedral-city in northern Italy (60 m. northwest of Bologna), formerly the capital of an important duchy, from 1545 associated with the Farnese family.

Among the *court-directors* have been De Rore 1561–65, T. Traetta 1758–65, Morigi '75–, Rolla '88, Colla 1802–06, etc., and the last of the court-organists was G. G. Rossi in 1852–60, who was also conductor (till '73) at the *Teatro Regio*. In the Palazzo della Pilotta, now a museum and library, are still preserved remains of the extraordinary *Teatro Farnese*, built in 1618–19.

At the *Regio Conservatorio*, now named after Arrigo Boito, the directors have been G. G. Rossi 1864–, Bottesini '73–, Boito '89–, Tebaldini '97–, Zanella 1903–, Fano '05– and Zuelli '11–.

Birthplace of Marco Marazzoli 1610?, Fort. Chelleri '86, Francesca Cuzzoni 1700, the Besozzi family from 1700, Ferd. Paër '71, Italo Gardoni 1821, G. G. Rossi '28, (at Borgo S. Donnino), Giov. Bolzoni '41, Italo and Cleof. Campanini '46, '60, Art. Toscanini '67, Ildebr. Pizzetti '80, etc.

Histories by Bocchia, 1875, P. E. Ferrari, 1884, Gasparini, 1913 (Conservatory), etc., as well as various studies relating to the Teatro Farnese.

Pesaro. Small town on the Adriatic (20 m. southeast of Rimini), made musically notable by the large bequest for a conservatory left by Rossini.

The *Liceo Musicale Rossini* was richly endowed by Rossini at his death in 1868, but did not begin operations till 1883. Its directors have been Pedrotti 1883–93, Mascagni '95– and Zanella 1904–.

Birthplace of Lod. Zacconi 1555, G. de Sabbatini 1600?, Luigi Tomasini 1741, Luigi Bassi '66 and Gioc. Rossini '92.

Histories by Cinotti, 1895 (Liceo), Cenelli, 1897 (opera), etc.

Pest (Budapest). Capital of Hungary and formerly the second city in the empire of Austria-Hungary (on the Danube, about 160 m. below Vienna). It is the metropolis of the fertile and versatile culture of the Maygar race, for its region analogous to Paris. Musically it is distinguished by its opera-houses, its several orchestras and its conservatories, the strong development of which belongs to the last half-century, especially since the formation in 1875 of the Academy of Music under Liszt as head.

Opera is given at the fine *Opera House* (opened in 1884), at the *National-Theater*, at the *Volkstheater* and more or less at the *Deutsches Theater*, besides supplementary performances in Buda. Among the conductors or directors have been F. Erkel 1838–75, A. Bartay '38–48, Schindelmeisser '38–47 (German), Thern '41–64, K. Doppler ?'50–62, H. Richter '71–75, A. Erkel '75–1900, Mahler '88–91, Rebiček '91–93, Nikisch '93–95, Káldy '95–1901, Mader, Kerner and Rékay, all from c. '95, etc. Mader has been director since 1921. At the *Volksoper* F. Reiner was conductor in 1911–14 and Szenkár in '13–15.

The *Philharmonic Concerts* were founded by F. Erkel (c. 1860?) and led by him or A. Erkel (from '75) till '95, followed by Nikisch '93–95 and Kerner 1900–. The *Musikfreunde Concerts* have been led by Richter 1871–75, Káldy '75–1903, F. Löwe 1907–16, etc.

The *Landes-Musikakademie*, founded in 1875 and since 1920 known as the *Hochschule für Musik*, was associated from the start with Liszt, who was honorary president in 1875–86, followed by Mikalovitch '87–, Dohnányi 1919 and E. Hubay '19–. With the older *Conservatory*, which runs back to 1834, Count Zichy has long been connected as president; the director up to 1901 was E. Bartay, followed by Erney (for a time), Gobbi and Tomka, who are now in charge. There are several other strong music-schools, including that for operatic music.

Birthplace of Jos. Böhm 1795, Caroline Unger 1803 (at Stuhlweissenburg), Steph. Heller '13, Ad. Pollitzer '32, Jul. Káldy '38, Alex. Erkel '46, F. A. Korbay '46, Anton Seidl '50, Jenö Hubay '58, Tivadar Nachez '59, Jos. Bloch '62, Isidor Philipp '63, Victor Küzdö '69, Alex. Sebald '69, Desid. Demenyi '71, Géza Molnár '72, Emil Abrányi '82, Erwin Lendvai '82, Yolanda Mérö '87, Victor Kolar '88, Fritz Reiner '88, Eug. Szendár '91, Frz. v. Vecsey '93, Georg Szell '97, Mary Zentay '97, etc.

Peterborough. Cathedral-town in the east of England (30 m. northwest of Cambridge).

At the *Cathedral* the organists have included Mudd 1592–1639, three Standishes 1661–, Jas. Hawkins 1714–59, Larkin 1812–, Speechly '37–, Keeton '70– and R. H. P. Coleman 1921–.

Petrograd (St. Petersburg). Capital of Russia during the imperial régime of the Romanoffs (1703–1917), becoming in the 19th century one of the largest cities in Europe. The vogue of Italian, French and German opera, with more or less orchestral and piano-music, was early established under energetic court-patronage, resulting before 1840 in the rise of original composition in large forms and after 1860 in organized effort by a national association to maintain concert-series and conservatories throughout the country from Petrograd and Moscow as centers. Under the present government the leadership has been transferred to Moscow.

The first German theater was established in 1720, followed in '37 by a house for Italian opera. By 1800 dramatic music in Italian, French or German was customary, with some works in Russian, though not by Russian composers till 1836. The foreign conductors or managers at the *Court Opera* include Araja 1735–59, Raupach '56–, Galuppi '65–, Traetta '68–74, Paisiello '76–, Sarti '84–1802, Cimarosa '89–92, Boieldieu 1803–10, Steibelt '11–23, with Cavos as a most useful conductor in 1799–1840 and with Fed. Ricci as general inspector in '59–69. The modern excellence of performances at the *Maryinsky Theatre* was first secured under Const. Liadow, succeeded in 1869–98 by Nápravnik. In 1911–14 Coates was conductor.

The leaders of the *Imperial Choir* have included Bortniansky 1779–, F. P. Lvov 1825–, A. F. Lvov '36–67, Balakirev '83–, Arensky '95–, Smolensky 1901– and Klenovsky '03–14.

As early as 1772 a *Musical Club* was founded and in 1802 the *Philharmonic Society*, which continued till '51, much of the time conducted by Paris. In 1859 the *Russian Musical Society* followed with still higher aims. Among the conductors of the concerts of the last have been A. Rubinstein 1859–, Balakirev '67–, Nápravnik '69–81, Auer '87–92, Erdmannsdörfer '95–97, Chessin 1908–, Safonov '11–18, besides Glazunov at intervals. The symphony concerts started by Count Sheremetiev in 1882 have been led by him and (from 1911) by Chessin; to these were added in 1898 series of popular concerts. Other concerts were those of the *Musical Free School*, led by Balakirev in 1862–74 and then by Rimsky-Korsakov till '81, and the *Russian Symphony Concerts*, started in 1885 by Belaiev and at first led by Rimsky-Korsakov and from 1901 by Tcherepnin.

The *Conservatory* of the Russian Musical Society was founded in 1862 and has been directed by A. Rubinstein 1862–, Zaremba '67–, Asantchevsky '71–, Davidov '76–, Rubinstein again '87–, Johannsen '91–, A. Bernhardt '96–? and Glazunov 1909–12, '22–.

Birthplace of Y. von Arnold 1811, Gabr. Lomakin '12, Alex. Serov '20, Karl Klauser '23, Vlad. Stassov '24, Nik. Yussupov '27, Alex. Borodin '34, Mitr. Belaiev '36, E. M. Albrecht '42, Herm. Laroche '45, Alex. Taneiev '50, Annette Essipov '51, Const. v. Sternberg '52, Anatol Liadov '55, Nic. Galkin '56, Ed. Schütt '56, Arth. Friedheim '59, Alex. Ilyinsky '59 (at Tsarkoe Selo), Nik. Sokolov '59, Erik Meyer-Helmund '61, Alex. Glazunov '65, Nik. Findeisen '68, Alex. Chessin '69, Peter Schenk '70, Ossip Gabrilovitch '78, Alb. Coates '82, Igor Stravinsky '82 (at Oranienbaum), etc.

For history, see various works on music in Russia and compare data under Moscow.

Philadelphia, Pa. The largest city in Pennsylvania and now third in the United States (90 m. southwest of New York). Until after 1800 it was the largest of the colonial towns and served as capital of the united country prior to the founding of Washington in 1800. From about 1750 it was frequently visited by traveling troupes of actors and singers. In 1759 the first musical club was started and after 1785 several competent English and French musicians became resident. These banded together from 1820 for the maintenance of choral and orchestral concerts and after about 1850 opera was given with increasing frequency. During the opening years of the 20th century an or-

chestra of the first class has been developed and opera-seasons have become regular, together with the quickening of interest in all other directions. *A* (various articles).

The *Musical Fund Society*, founded in 1820 and continuing until 1858, took its name from an original purpose to give aid to musicians in need, but its public influence was still more important. Its concerts from 1824 were held in its own hall (enlarged in 1847). From 1857 this latter was supplemented by the erection of the *Academy of Music* for both concerts and opera. The much finer *Opera House* was opened in 1908 by Hammerstein, being originally meant to be managed in conjunction with the Manhattan Opera House in New York. (For the Chicago-Philadelphia Opera Company, see under Chicago.)

The present *Symphony Orchestra*, founded in 1900, was preceded by several earlier undertakings (such as the *Germania* under Wm. Stoll and the *Symphony Society* from 1893 under W. W. Gilchrist). It now ranks as one of the finest organizations in the country, increasing its influence by means of extended tours. Its conductors have been Scheel 1900–, Pohlig '07– and Stokowski '12–. *G* (iv. 805), *A*.

Among various choral societies, mention should be made of the *Mendelssohn Club*, organized in 1874 and led by Gilchrist 1874– and Norden 1917–.

Important influence has been exercised by the *Manuscript Music Society* since 1892, of which Gilchrist was long president, followed now by Douty.

The oldest of the music-schools is the *Philadelphia Musical Academy*, established in 1870, the directors being Himmelbach 1870–, R. Zeckwer '76– and C. Zeckwer, F. E. Hahn and C. L. Murphy 1917–. Other institutions are those founded by Combs (1885), Sternberg (1895) and Leefson and Hille (1899). At the *University of Pennsylvania* H. A. Clarke has been professor since 1875.

A unique institution is the *Presser Home for Retired Musicians*, founded in 1906 by Theo. Presser, liberally endowed by him and housed in a fine building in the suburb of Germantown.

Birthplace of Francis Hopkinson 1737, W. H. Fry 1813, Mich. Cross '33, C. H. Jarvis '37, David Bispham '57, Fred. Zech '58, J. G. Huneker '60, H. G. Thunder '65, Nich. Douty '70, Cam. Zeckwer '75, N. L. Norden '87, Fred. Gittelson '96, etc.

History of the Musical Fund Society by Madeira (Goepp), 1896.

Pittsburgh, Pa. Large city in western Pennsylvania (at the head of the Ohio River), the metropolis of a region rich in oil, coal and iron and one of the great headquarters of the steel industry. In recent years it has become the musical center of a large region, partly in consequence of the benefactions (from about 1885) of Andrew Carnegie.

In 1889 and '95 respectively Mr. Carnegie established organ-recitals at the music-halls attached to the *Public Libraries* in Allegheny and Pittsburgh, the official organists being Archer 1895–, Lemare 1902– and Heinroth '07–.

The *Symphony Orchestra*, started in 1896 and continued till 1910, was for a time strong and influential, the conductors being Archer 1896–Herbert '98–, and Paur 1904–10. *G* (iv. 806), *A*.

The leading choral society is now the *Musical Club*, formed out of organizations long led by E. S. Martin, since 1916 conducted by Boyd.

Chief among the music-schools is the *Musical Institute*, since 1915 directed by Boyd, Oetting and D. Russell. *A*.

At the *University* Earhart has been music-director since 1913 and at the *Carnegie Inst. of Technology* Bingham has given courses in music-psychology since 1915.

Birthplace of S. C. Foster 1826, D. D. Wood '38, A. M. Foerster '54, E. W. and A. F. Nevin '62, '71, Louise Homer '72?, W. H. Oetting '75, David Sapirstein '89, etc.

Pittsfield, Mass. Small city in western Massachusetts, since 1918 made musically notable by the *Berkshire Festivals of Chamber Music* under the patronage of Mrs. F. S. Coolidge of New York, in connection with which prizes are given for the best new composition submitted. *A*.

The prize-winners have included Iarecki in 1918, E. Bloch in '19, Malipiero in '20, H. W. Warner in '21, and Weiner in '22.

Prague. Famous capital of the kingdom of Bohemia and now of the republic of Czecho-Slovakia (on the Moldau, about 115 m. south of Dresden). Prior to the 18th century it was at times the residence of the Emperor (notably Rudolf II in 1576–1612). Here the first German university was established in 1348 and in the next century it was one of the chief seats of learning in Europe, as well as the site of the pre-Reformation movement of John Huss. Here was the outbreak of the Thirty Years' War in 1618 and since 1620 it has been dominated by Roman Catholic influences. It has always been the natural center for the art, literature and national aspirations of the Czechs, though its nearness to both Saxony and Bavaria has made its population almost half German. Musically, it has been much associated with Vienna, Munich and Dresden. For a time in the 16-17th centuries its court-music had importance, but in recent times the cultivation of the opera in German, Italian or Czechic and of the national instinct for song and dance has been conspicuous. Educationally it has also been notable, producing or forming a long line of artists, vocal and instrumental.

Among the *court-musicians* under Rudolf II were De Monte as court-director in 1577–1603 and

Luyton 1577– and F. Turini 1601–24 as organists.

Among the more recent choirmasters at the *Cathedral* (St. Veit) have been Brixi 1756–71, J. A. Koželuch 1784–, Vitásek 1814–, Führer '39–43, J. N. Skroup '45– and J. Förster '87–1907.

The opera-history has had several periods of brilliancy, some of the leaders at what is now the *Deutsches Landestheater* being Kucharcz ?1786–1800, Wenzel Müller 1808–, C. M. v. Weber '13–16, Fr. Skroup '37–53, Mahler '85–, Muck '86–92, Stransky '98–, Gust. Meyer 1903–, Klemperer '07–, K. Pringsheim '09–, K. Horwitz '11–14, Szenkar '12–13, Zemlinsky '12– and Széll '19–. At the *Böhmisches Landes-* (or *National-*) *theater* the leaders have included Nesvadba 1857–58, Sebor 1864–, Smetana '66–74, Klička c. '80–, Kovařovic '99– and Ostrčil 1921–. Opera is also given at the *Stadttheater*, now under the direction of Piskaček.

Among the three or more leading orchestras, the *Böhmische Philharmonie*, founded about 1895 by Celansky and at first led by him, has been conducted by Nedbal 1896– and Zemánek 1903–22.

Here originated the famous *Bohemian String Quartet*, formed in 1891 by the teacher Wihan and including Karel Hoffman, Suk, Nedbal and Otto Berger (the latter followed in 1897 by Wihan himself). Their wide tours did much to establish chamber-music in several countries. *G.*

Among the choral societies the *Hlahol* is prominent, in 1877–90 and '97–1901 led by Knittl and in '90–97 by Klička.

The *Konservatorium* was founded in 1811 (the first in Germany) and has had a distinguished history under D. Weber 1811–, Kittl '43–, Krejči '65–, Bennewitz '82–, Dvořák 1901–, Knittl '04– and Káan Albest '07–. In 1918 it was transformed into a more strictly Bohemian institution under the new Republic. Directors at the *School for Organists* have included Vitásek 1826–, Pitsch '39–, Krejči '58– and Skuhersky '66–92. Among many other schools special mention may be made of that founded by Josef Proksch in 1830 and since continued by his descendants. To maintain the tradition of German instruction the *Akademie für Musik und darstellende Kunst* (or *Deutsches Konservatorium*) was opened in 1920 with Procházka as director.

Among lecturers or professors at the *University* have been Ambros 1869–72, Skuhersky, '79– and Adler '85–95.

Birthplace of Franc. Turini 1589, Jos. Mysliweczek 1737, J. B. Krumpholtz '45? (at Klonitz) Ant. Reicha '70, Ignaz Moscheles '94, Jos. Dessauer '98, J. W. Kalliwoda 1801, A. W. Ambros '16 (at Mauth), Ed. Hanslick '25, Ad. Prosniz '29, Wilh. Mayer ('W. A. Remy') '31, Ferd. Laub '32, Wilhemine Clausz-Szarvady '34, Hnr. Porges '37, Karl Bendl '38, David Popper '43, Jos. Rebiček '44, Hans Sitt '50, Alf. and Hnr. Grünfeld '52, '55, J. M. Weber '54, Ant. Rückauf '55, Frz. Ondriček '59, Mme. Schumann-Heink '61 (at Lieben), Karl Kovařovic '62, Rud. v. Procházka '64, Rich. Batka '68, Viktor Joss '69, Rob. Robitschek '74, Wilh. Zemánek '75, Cam. Hildebrand '76, Emmy Destinn '78, Egon Pollak '79, Joh. Kubelik '80 (at Michle), Viktor Lederer '81, R. M. Haas '86, Erich Steinhard '86, etc.

Histories of the Conservatory by D. Weber, 1817, Ambros, 1858, and Branberger, 1911, of the opera by Nejedly, 1908, and Nettl, 1922 (in *Auftakt*), and, more general, by Rychnovsky, 1904 (with a semicentennial memoir of the Männergesangverein, 1911), and Procházka, 1914. See also works under Bohemia under National Music in Appendix A.

Presburg. Important city in western Hungary, close to the Austrian boundary (on the Danube, about 40 m. east of Vienna), in 1541–1784 the capital of the kingdom of Hungary, with a cathedral and some concert-life.

Birthplace of Melchior and Hans Neusiedler 1507, '08, Sigm. Kusser 1660, Ant. Zimmermann 1741, J. N. Hummel '78, Peter Lichtenthal '80, Jos. Joachim 1831 (at Kittsee), Ldw. Strauss '35, R. M. Mader '56, Ernst v. Dohnányi '77, etc.

Ratisbon (Regensburg). Small city in east-central Bavaria (on the Danube, about 60 m. southeast of Nuremberg), formerly the capital of the Upper Palatinate, in 1663–1806 the seat of the Imperial Diet and always a headquarters of Roman Catholic learning and education. In recent times it has acquired musical prominence through the circle of scholars engaged upon the restoration of Gregorian music along lines which they believed to be historic— a movement that was later superseded by the still more searching investigations of the ecclesiastics of Solesmes. The moving spirit in this circle was F. X. Haberl, active here for nearly forty years (d. 1910).*

At the ancient *Cathedral* (St. Peter's) the choirmasters in recent times have included Schrems 1839–, Haberl '71– and Mitterer '82–85, and the organists Hanisch 1839– and Jos. Renner (Jr.) '93–.

In 1867 Franz Witt (since 1859 singing-teacher at the Priests' Seminary) founded here the *Allgem. Deutsche Cäcilienverein*, branches of which soon sprang up not only throughout Germany, but in many other countries, the general presidents including Witt 1867–, Frdr. Schmidt '89–, Haberl '99– and Herm. Müller.

In 1874 followed the founding of the notable *Kirchenmusikschule*, the directors of which have been Haberl 1874– and Weinmann 1910–. This has attracted pupils from many countries.

Birthplace of Gregor Aichinger 1564, F. M. Grimm 1722, E. J. Schikaneder '48, J. N. Maelzel '72, Jos. Renner 1868, etc.

* It may be noted that both the Ratisbon and the Solesmes circles of investigators are directly or indirectly connected with the Benedictine order.

Histories by Mettenleiter, 1866–67, and Seyboth, 1909 (on the local Liederkranz, founded in 1839).

Riga. The capital of the medieval Livonia, which was till 1521 associated with Prussia, from 1582 with Poland, from 1660 with Sweden, from 1721 with Russia and is now the capital of the new Republic of Livonia. It is situated on the Baltic, about midway between Königsberg and Petrograd. Musically, it has shared influences from northeast Germany and from Poland and Russia. It has a cathedral, an opera-house, two or more orchestras, many choral societies and several strong music-schools.

At the *Cathedral*, which has one of the largest organs in Europe, the organists or choirmasters have included H. Dorn 1831–42, Bergner '68– and Creutzberg 1906–, the last of whom has made the choir notable.

The directors at the *Stadttheater* have included Rich. Wagner 1837–, H. Dorn '39–42, Wilm '57–60, J. Ruthardt '71–82, O. Lohse '89–93, Wetzler 1909–13 and Wihtol 1918–, under the last of whom performances in Lettish have been instituted.

The orchestral society *Harmonia* has been led by Waack in 1883–1915 and later by Nedela, and the *Philharmonic*, founded in 1903, has been directed by Himmelstjerna 1903–, Schneevoigt '09–, Hoesslin '12– and Scherchen '14–15.

The *Wagner-Verein* has been led by Lohse 1882–89 and Waack 1891–1915, while the latter in 1903 also established a *Bach-Verein*.

The branch *Music School* of the Russian Musical Society was led in 1882–89 by Lohse and from 1904 by Himmelstjerna. The *Riga Music School* was started in 1875 by Louis Pabst in association with his father.

Birthplace of Ed. Mertke 1833, Nic. v. Wilm '34, Wilh. Bergner '37, K. F. Glasenapp '47, Artur Smolian '56, V. Y. Tcheshichin '65, A. M. Schnabel '90, etc.

Histories by N. Busch, W. Neumann, 1909 (in his Baltic Lexikon), and Perl, 1919 (in *Zeitschr. f. Musikwissensch.*).

Rio de Janiero. Capital and largest city of Brazil (the second largest in South America), steadily advancing in importance since the establishment of the empire in 1822. It came into contact with European music during the temporary sojourn of the Portuguese court in 1808–21. It is now noted for its brilliant opera-seasons, its varied concert-life and a conservatory.

The director at the *Instituto Nacional* for many years has been Nepomuceno.

Ripon. Small cathedral-city in the north of England (20 m. northwest of York).

Organists at the *Cathedral* are traceable from about 1400, but the records are very slight until late in the 17th century. Among the names are the two Prestons (father and son) 1690–, three Ayrtons 1748–1822, George Bates 1829–, E. J. Crow '73– and C. H. Moody 1902.

Birthplace of Wm. and Edmund Ayrton 1726, '34.

Rochester. Small cathedral-city in southeast England (midway between London and Canterbury).

The first record of organists at the *Cathedral* is from 1559, but without detail till after 1700. The longer terms are those of Peach 1721–53, Banks 1790–, J. L. Hopkins 1841–, John Hopkins '56–, Luard-Selby 1900– and C. H. Stewart '16–.

Birthplace of J. C. Bridge 1853.

Rochester, N. Y. The third city in the state of New York (about 60 m. east of Buffalo), the seat of the new *Eastman School of Music*, liberally endowed since 1919 by George Eastman and administered under the general care of the University of Rochester. Besides general instruction it is to provide somewhat specially for the use of music in conjunction with motion-pictures. *A*.

The director since the opening in 1922 has been Alf Klingenberg.

Rome. Large city in central Italy, now the third in size in the country. Historically it is the most famous city in the world, because the center of the ancient Roman Empire and from classical times the seat of the powerful institution of the Papacy. Since 1871 it has been the capital of the new kingdom of Italy. It has always been conspicuous for its artistic and literary riches and activity. In the development of sacred music it has played a part of extreme significance, especially in the cultivation of the *a cappella* style under Palestrina and his schools in the 16–17th centuries. The usages of the Papal Chapel, St. Peter's and the several great basilicas have naturally served as models for the Roman Catholic world. At intervals it has had some importance in connection with the progress of Italian opera. During the last half-century it has more and more taken its place as a prominent headquarters for modern opera, concert-music of the highest class and advanced musical education. *G* (several articles).

The musical establishment appertaining to office and functions of the Pope is usually known as the *Papal Chapel*. Its history (at first under the name Schola Cantorum) is said to go back to the time of Gregory the Great (about 600) or even earlier. Its artistic importance began with the rise of polyphonic music, which coincided in time with the temporary transfer of the Papal court in 1309–77 to Avignon (southern France). Late in the 15th century two distinct bodies of singers came to be recognized, called the Cappella Sixtina and the Capella Julia (from Sixtus IV and Julius II respectively). In the 16th century these attained great eminence as exponents of the *a capella* style in its purist form. The number of singers, originally twelve, was increased to twenty-four or even

thirty-two. The earliest designated maestro was named about 1390, but from 1586 he was elected by the singers for a term of one year or longer. Among the early leaders were Roselli 1548–, Rubino '50–, Palestrina '51–55 and G. M. Nanini 1604–07, with Palestrina as 'composer' in 1565–94 and F. Anerio in 1594–1614. In modern times are to be mentioned Baini in 1818–44 and recently Perosi (1898–?). In 1905 the establishment was reorganized under Pius X; at most functions the Cappella Julia officiates.

At the pontifical basilica of *St. Peter's* or the *Vatican* (S. Pietro in Vaticano) the office of maestro has been highly significant since the middle of the 16th century, the list including D. Ferrabosco 1546–50, G. Animuccia '55–, Palestrina '71–, Giovanelli '94–, S. Fabri (Sr.) '99–1601, Suriano 1603–, V. Ugolini '20–, P. Agostini '27–, V. Mazzocchi '29–, Benevoli '46–, G. E. Bernabei '72–74, Bai 1713–, D. Scarlatti '15–, Pitoni '19–43, Costanzi '54–78, Boroni '85–, Guglielmi '93–, Zingarelli 1804–, Jannaconi '11–, Fioravanti '16–, Basili '37–, P. Raimondi '50– and Meluzzi '55–97.

At the *Lateran* (S. Giovanni in Laterano) the maestri have included P. Animuccia 1550–, Orlandus Lassus '53–, Palestrina '55–, Zoilo '61–71, Stabile '75–, Dragoni '76–, Suriano '99–1600, S. Fabri (Sr.) 1603–07, Cifra '22–, Abbatini '26–, V. Mazzocchi '28–29, F. Foggia '43–, G. Corsi '61–, G. E. Bernabei '65–67, Pitoni 1708–19, Gasparini '25–27, Casali '59–, Anfossi '91–, Santucci '97–1808, Meluzzi, ?1840–, G. Capocci '55–, F. Capucci '98– and Casimiri 1911–.

At *S. Maria Maggiore* the list includes Palestrina 1561–, G. M. Nanini '71–75, Suriano '87–88, '95–99, 1600–, Ugolini 1603–, D. Allegri '10–29, Abbatini '45–, Benevoli '46–, S. Fabri (Jr.) '57–58, G. Corsi '59–61, A. Melani '69–73, F. Foggia '78–, A. Foggia '88–, A. Scarlatti 1707–09, G. Capocci 1839–55, etc. The organists in the 17th century included Quagliati about 1608–27 and Pasquini about 1660–1710.

At *S. Luigi de' Francesi* may be mentioned Zoilo, Suriano and the Naninis in the 16th century and Ugolini, P. P. Sabbatini, Benevoli, the younger Fabri, Micheli, G. E. Bernabei and A. Melani in the 17th.

These are but conspicuous examples among many churches that participated fruitfully in the activities of the historic 'Roman school.'

The giving of operas did not begin in Rome as soon as elsewhere in Italy and has not been as striking until within the last half-century. The older opera-houses are the *Teatro Costanzi* and the *Teatro Argentina*. To these has lately been added the *Augusteo*, which is a center for both opera and concerts of the highest class. At this latter Molinari has been chief conductor since 1912.

The institution now usually known as the *Accademia S. Cecilia* is historically derived from a much older organization. In 1566 was started and in 1584 formally instituted the 'Congregation of Roman Musicians under the protection of S. Cecilia', which in time became the standard society for all regular musicians to join and from which at certain periods it was necessary for them to hold a license (particularly after Papal decrees in 1689 and 1764). Many non-Italian members have from time to time been admitted. Its practical operation as an examining and certificating body has varied greatly. In 1839 it acquired the title Accademia, to which was later prefixed the term Pontificia. In 1847 and 1857 efforts were made to develop a music-school under its auspices, but unsuccessfully. In 1869, however, Sgambati and Pinelli started free classes in piano- and violin-playing, which in 1870 were sanctioned by the Accademia and gradually expanded until in 1877 the *Liceo Musicale* was formally instituted. The directors have included Marchetti 1881–, Falchi 1902–, R. Terziani '15– and Bossi '16–23. The Accademia was promptly taken under the patronage of the new Italian government in 1871 and later the Liceo. Under their oversight significant orchestral and choral concerts are regularly provided at the Augusteo, often with guest-conductors of eminence. The library of the Liceo has grown to be one of the best in Italy.

In addition to the above the municipal orchestra or *Banda Communale* gives annual concerts in the Teatro Argentina, until 1885 led by Pezzini and in '85–1921 by Vessella. For some years Mascagni has been head of the so-called *Scuola Musicale Nazionale* (though not subsidized by the government).

For the *Prix de Rome* (French and Belgian), see under Prizes in Part I.

Birthplace of G. M. Nanini 1545? (at Tivoli), Franc. Suriano '49, Stef. Fabri (1) '50?, Felice and G. F. Anerio '60, '67?, Ales. Merlo '70?, Ant. Cifra '75?, Rom. Micheli '75?, Greg. Allegri '84, Franc. Manelli '95? (at Tivoli), Marco Scacchi '95?, G. F. Sances 1600?, Orazio Benevoli '02, Franc. Foggia '05, Stef. Fabri (2) '06, Mario Savioni '08, Vinc. Albrici '31, P. S. Agostini '50, G. A. Bernabei '59, Pietro Castrucci '79, Gius. Valentini '80?, P. A. Metastasio '98, Pasquale Pisari 1725, Catterina Gabrielli '30, Ant. Boroni '38, L. A. Sabbatini '39, Gius. Jannaconi '41, Muzio Clementi '52, Val. Fioravanti '64-Gius. Baini '75, Fort. Santini '78, Pietro Generali '82, Pietro Raimondi '86, Pietro Alfieri 1801, Gaet. Capocci '11, Fanny Persiani '12, Salv. Meluzzi '13, Enrico Tamberlik '20, Fil. Capocci '40, Ettore Pinelli '43, Giov. Sgambati '43, Giulio Rossi '65, Alb. Cametti '71, Lina Cavalieri '74, Gius. De Luca '76, Ed. Ferrari-Fontana '78, Bern. Molinari '80, Vinc. Tommasini '80, Vit. Gui '85, Flora Perini '87, Franc. Ticciati '93, etc.

Histories by Alfieri, 1845, Schelle, 1872, Guéranger, 1873–98, Zuliani, 1878, Haberl, 1887, Ademollo, 1888 (opera), Cametti, 1895–1919 (largely in *Rivista Musicale*), Memorial at the 25th anniversary of the Liceo, 1902, Radiciotti, 1906 (opera), Calvi, 1907–08 (do.), Incagliati, 1907 (the Costanzi), Celani, 1907–15 (in *Rivista Musicale*), Pinto, 1913 (the Argentina), Raeli, 1921, etc.

Rostock. The chief town of the grand-duchy of Mecklenburg (on the estuary of the Warnow midway between Lübeck and Stralsund), having a noted university, several fine churches and more or less opera- and concert-life.

The music at the *Marienkirche* has often been notable; among early cantors were E. Sartorius 1590–1604 and Friderici 1617–54, and Nik. Hasse was organist about 1650.

At times the opera at the *Stadttheater* has had importance. The old building, burned in 1880, was replaced in 1895. Recent conductors have been Klausner and Flohr.

At the *University* the music-directors have been Ferd. v. Roda 1857–, Kretzschmar '77– and Thierfelder '88–.

Birthplace of K. G. P. Grädener 1812, Alb. Schatz '39, Th. Reichenau '49, etc.

Histories by Schacht 1908 (opera), Kohfeldt, 1919 (opera and the Collegium Musicum, in the history of the University), and the *Festschrift* of the Theater, 1921.

Rotterdam. Large city and port in the west of Holland, second in size and importance only to Amsterdam, having many important churches, fine opera-seasons, choral societies and a strong conservatory.

At the *Groote Kerk* (St. Laurentius) Barth. Tours was organist in 1830–64. He was one of the founders of the *Eruditio Musica* (society) in 1826, of which Hutschenruijter (the elder) later became director.

German Opera was established at the *Groote Schouwburg* in 1860 under the direction of Thooft, some of the conductors being H. Levi 1861–64, Ad. Müller, Jr. '75–83, P. Prill '86–89 and Lachmuth (now).

The *Musiekschool* of the Maatschappij (national society), founded in 1845, has been directed by Verhulst 1848–, Bargiel '65–, Gernsheim '74–, Perger '90–, Sikemeyer '95– and Hutschenruijter (the younger) 1917–.

Birthplace of W. Hutschenruijter (1) 1796, David Koning 1820, Frz. Coenen '26, Berth. Tours '50, Sam. and Dan. De Lange '40, '41, Th. Verhey '48, Willem De Haan '49, W. Hutschenruijter (2) '59, L. V. Saar '68, Ant. Van Rooy '70, Dirk Schaeffer '74, Jan Van Gilse '81, Sylvain Noack '81, Corn. Van Vliet '86, etc.

Rouen. Large city in northern France (on the Seine, 75 m. northwest of Paris), with a cathedral, other noted churches, an opera-house, regular symphony-concerts, etc.

Birthplace of F. A. Boieldieu 1775, L. A. Vidal 1820, Chas. Lenepveu '40, Paul Kéfer '75, etc.

History of the cathedral choir-school by Collette and Bourdoz, 1892.

Rudolstadt. Small Thuringian town (20 m. south of Weimar), capital of the principality of Schwarzburg-Rudolstadt.

The *court-music* has often been notable and its orchestra continues to be significant. Among the earlier directors were Erlebach ?1680–1714, (with A. N. Vetter as organist in 1691–1710), G. Gebel, Jr. 1747–53, T. M. Eberwein 1817– and Frdr. Müller '31–54.

Birthplace of H. C. Koch 1749, Ferd. v. Rode 1815 and Karl Kleemann '42.

See monograph by Engelke in *Archiv f. Musikwissenschaft*, i. 4.

St. Alban's. Small cathedral-town (20 m. north of London), site of one of great medieval abbeys.

The *Cathedral* was established in 1877 in the old abbey-church (progressively restored by Lord Grimthorpe). An organist before the suppression of the abbeys was Fayrfax 1498–1520?; the recent incumbents have been J. S. Booth 1858–, Gaffe '80– and Luttmann 1907–. The fine organ was enlarged in 1907 out of an instrument erected under Booth.

St. Asaph. Small cathedral-town in North Wales.

The roll of organists at the *Cathedral* runs back to 1630, among the incumbents being the Gerards (father and son) 1694–1779, Hayden 1794–, Atkins 1834–, Llewellyn Lloyd '89–, H. P. Allen '97–, A. W. Wilson '98–, C. B. Rootham 1901, Belcher '01– and Stocks '17–.

St. Gall. Capital of the canton of St. Gall in Switzerland (near Lake Constance, about 50 m. east of Zurich), the seat of a famous medieval abbey and having varied musical activities.

At the *Cathedral* recent organists have included Jos. Greith, followed by his son Karl Greith 1861–71 and G. E. Stehle '74–1915, the latter greatly enlarging and perfecting the choir.

The conductor at the *Stadttheater* is Karl Mannstädt.

Recent leaders of the *Symphony Concerts* and the *Lehrergesangverein* have been Alb. Meyer and Schoeck 1917–.

On the important antiphonary (found by Sonnleithner in 1827) in the Abbey library, see monographs by Lambillotte, 1851, and Schubiger, 1858, with many books upon the history of the Gregorian style.

St. Louis, Mo. Now the sixth city in the United States, long the close rival of Chicago and also that of New Orleans as the chief metropolis of the Mississippi Valley. *A.*

The *Symphony Orchestra*, founded in 1907, has been conducted by Zach 1907– and Rud. Ganz '21–.

The *Apollo Club*, started in 1893, has been led by Robyn 1893– and Galloway 1910–. The *Pageant Choral Society*, originally formed in 1914 to take part at the 150th anniversary of the founding of the city, has been continued since under the lead of Frederick Fischer. There are many other singing-societies.

The *Beethoven Conservatory* was founded in 1871 and has been directed by Aug. Waldauer

1872– and the brothers M. I. and A. I. Epstein 1902–.

Birthplace of W. H. Pommer 1851, E. R. Kroeger '62, Th. Spiering '71, J. T. Quarles '77, W. W. Stockhoff '87, A. F. Stoessel '94, etc.

St. Paul, Minn. Large city on the upper Mississippi River, with its close neighbor Minneapolis known as the 'Twin Cities of the Northwest'.

The *Symphony Orchestra*, founded in 1908, was led by Rothwell till 1915 and then followed by the *Philharmonic Orchestra*, led by Jos. Sainton. *A.*

Birthplace of Arth. Farwell 1872.

St. Petersburg. See Petrograd.

Salisbury. Small cathedral-city in southern England, the very beautiful cathedral succeeding in the 13th century to that originally at Old Sarum.

Among the organists at the *Cathedral* since the 16th century have been G. Tomkins 1631–, M. Wise '68–87, Walkeley '98–, E. Thompson 1718–, J. Stephens '46–80, Jos. Corfe '92–, A. T. Corfe 1804–, J. E. Richardson '63–, B. L. Selby '81–, South '83– and W. G. Alcock 1916–.

Birthplace of Wm. and Henry Lawes 1582, '95, Thos. Norris 1741, G. J. Webb 1803 (at Rushmore Lodge), Chas. Lucas '08, Alf. and E. T. Gilbert '28, '33, etc.

Salzburg. Small city in western Austria (close to the Bavarian boundary and midway between Innsbruck and Linz), capital of the crownland of the same name and in 800–1800 the seat of the most powerful prince-archbishop in southern Germany, whose musical establishment began to be notable in the 16th century.

Among the musicians attached to the *court* or the *Cathedral* (not completed till 1628) are to be named Hnr. Finck 1513–24, Hofhaimer '28–37 (organist), S. Bernardi 1628–34, Georg Muffat '78–87 (organist), Biber '84–1704, J. E. Eberlin 1729–62, Adlgasser '51–77 (organist), Mich. Haydn '62–1806 (organist from 1777), H. Schläger 1861–, Otto Bach '68–80 and Rippl 1908–17 (organist). It is to be remembered that in 1743–87 Leop. Mozart was in service here, first as violinist, later as court-composer and from 1762 as assistant-director.

The institution known as the *Mozarteum* exercises varied functions, including the giving of orchestral concerts and the conduct of a *Musikschule*. Its directors have included Schläger 1861–, Otto Bach '68–, J. F. Hummel '80–, J. Reiter 1908–, Graener '10–, Hirschfeld '13–, E. Schmitz '14, and Paumgartner '17–, besides Ledwinke as concert-director in 1907–14 and Szenker later. Its secretary in 1870–99 was Engl and its librarian since 1918 Frischenschlager. Since 1880 it has published a *Jahresbericht* devoted to studies concerning Mozart. For several years important festivals of modern chamber-music have been held here.

Opera-performances at the *Stadttheater* have sometimes had noted leaders, such as Muck and Hugo Wolf about 1880.

Birthplace of W. A. Mozart 1756, Jos. Woelfl '72, Sigismund Neukomm '78, Ignaz Assmayer '90, etc.

Histories by Peregrinus, 1889, Adrian, 1908, Frz. Martin, 1913, etc., besides an anonymous collection of biographies (1845) and various works on the Mozarts and Mich. Haydn.

San Francisco, Cal. Famous city and port on the Pacific Coast of the United States, owing its rise into prominence to the discovery of gold in California in 1848 and soon becoming the metropolis of the Far West. In spite of its distance from other centers it has long had an energetic musical interest, attested by its welcome to visiting artists and opera-troupes and now by the maintenance of varied permanent enterprises.

The *Symphony Orchestra* was formed in 1909 by the Musical Association and has been led by Hadley 1909– and Hertz '15–.

The *Loring Club* (men's voices), started in 1876, has been led for many years by Sabin.

The *Bohemian Club* (a private association that maintains annual gatherings in the redwood forests of Sonoma County) has since 1902 given open-air dramas or operas by various local composers. They also installed in 1920 at their gathering-place a large open-air organ (resembling that maintained at San Diego since 1915). See Garnett's history of the 'Grove-Plays,' 1918. *A.*

Birthplace of Hy. Heyman 1855 (at Oakland), W. A. Fisher '61, Leop. Lichtenberg '61, Denis O'Sullivan '68, Rita Fornia-Labey '78 and Maude Fay '83.

Schwerin. Capital of the grand-duchy of Mecklenburg-Schwerin (40 m. southeast of Lübeck), the court-music from about 1850 including opera, orchestra and a choir designed to rival the Domchor in Berlin.

The *court-directors* have included Jul. Schäffer 1855–60, the founder of the *Schlosschor*, followed by O. Kade '60–94; also G. A. Schmitt 1857–, Gille '91–, Meissner '97–, P. Prill 1901– and Kahler '06–, in charge more particularly of the *Hoforchester* and music at the *Hoftheater*. The *court-intendants* have included Flotow 1856–63, K. Ledebur (Jr.) '83– and Schmieden 1914–.

Birthplace of Thos. Mancinus 1550, W. H. Berwald 1864, Ldw. Neubeck '82, etc.

Histories by Chrysander, 1854, Kade, 1893–99, Ledebur, 1898, and Klemens Meyer, 1913–19.

Seville. Large city in southern Spain, the seat of a famous cathedral, musically important since the 16th century.

Among the early choirmasters at the *Cathedral* were Guerrero 1555–, Cotes 1600– and A. Lobo '04–10.

Birthplace of Crist. Morales 1512, Franc. Guer-

rero '27, Man. del Popolo Garcia 1775, Jer. Jiminez 1854 and Joaquin Turina '82.

Sheffield. Large manufacturing city in the north of England (35 m. east of Manchester), the headquarters in the making of cutlery, made musically notable in recent years by triennial festivals that are famous for their remarkable chorus-singing.

The chorusmaster for the *Festivals* from their beginning has been Henry Coward; the conductors have varied. *G* (Festivals).

Birthplace of W. S. Bennett 1816.

Sondershausen. Small Thuringian town (35 m. northwest of Weimar), the capital of the principality of Schwarzburg-Sondershausen (established in 1697), the court-music (orchestra and opera) becoming decidedly notable during the 19th century.

The *court-directors* since 1800 have included Hermstedt 1800–, G. Hermann '44–, Ed. Stein '53–, F. Marpurg '64–, Volckland '68–69, Erdmannsdörfer '71–, K. Schröder '81–86, '90–1907, Ad. Schultze '86–90, T. Ochs 1907– and Corbach '11–. In addition, among the opera-conductors have been Gerlach in 1885–86, Grabossky for 3 years about 1895 and Theil and Frz. Ludwig in 1909–12.

The *Hochschule für Musik* (originally *Fürstliches Konservatorium*), founded in 1881, has been directed by Schröder 1881–86, '90–1907, Ad. Schultze '86–90, Ochs 1907– and Corbach '11–.

Birthplace of H. N. and E. L. Gerber 1702, '46, Gottfried Hermann 1808, Hugo Riemann '49 (at Grossmehlra), Traugott Ochs '54 (at Altenfeld), etc.

Histories by Lutze, 1901–19.

Southwark. The borough of London lying to the south of the Thames, opposite 'the City', having both Anglican and Roman Catholic Cathedrals.

At the former (established at St. Saviour's in 1905) the organists have been Richardson in 1897–1909, followed by E. T. Cook, both maintaining services of special significance. At the latter H. G. Nixon was organist in 1839–49.

Southwell. Cathedral-town in central England (20 m. southwest of Lincoln), the see being established in 1884.

At the *Cathedral*, which was until 1884 a noted collegiate church, organists are on record from the 18th century, including Ayrton 1755–, Thos. Spofforth '64–, Heathcote 1818–35 and Irons '57–72, with Marriott '79–, Liddle '88– and H. W. Tupper 1918–.

Springfield, Mass. City in central Massachusetts on the Connecticut River, since 1889 the seat of more or less regular festivals.

The conductors have included Chadwick 1889–99, C. S. Cornell 1901–02 and, after a reorganization, J. J. Bishop 1903–. *A.*

Stettin. Important city in northeastern Germany (near the mouth of the Oder, about 95 m. northeast of Berlin), the capital of the province of Pomerania, having much operatic and concert-life.

The post of *city-director* (including the music at the Jacobikirche, the leadership of the Musik- and Lehrergesangvereine and instruction at the Gymnasium) has been filled by Karl Loewe 1821–, Ad. Lorenz '66– and Wiemann 1910–. There is also a municipal men's chorus.

At the *Vereinigte Theater* the director recently has been Illing and the conductors Jalowetz, Büsing, Alter and Webern.

The *Konservatorium* was started in 1868 by Kunze, who has been director till recently. In 1891–93 his associate was Knetsch, who then set up a separate school, after 1899 known as the *Riemann-Konservatorium* and continuing till 1906. There are many other schools. It may be noted that among the cantors at the old *Fürstliches Pädagogium* were Dulichius in 1587–1631 and A. Fromm in 1649–51.

Birthplace of Emil Behnke 1836, E. P. Flügel '44, Ed. Behm '62, Emil Prill '67 and Ldw. Landshoff '74.

History by Rud. Schwartz, 1898.

Stockholm. Capital and largest city of Sweden, the main center of its intellectual and artistic culture, its prominence in the northern countries dating from the 17th century (time of Gustavus Adolphus). Under the patronage of the court operatic and orchestral music were early established on a sure footing, giving rise during the 19th century to manifold concert-undertakings. It is interesting to note that the Royal Academy was founded in 1739 and the Conservatory in 1771, in both cases antedating all other institutions of the kind in northern Europe. During the 19th century it maintained its place as one of the important musical capitals in the fields of the opera, orchestral, choral and church-music and of musical education and scholarship.

In the *court-music* the Düben family were prominent throughout the 17th century, Andreas Düben coming from Leipzig in 1621 as court-organist (later also at the German church) and being made court-director in 1640, followed in 1663 by his son and in 1690–1726 by his grandson. To them succeeded Roman 1729–45 (called 'the father of Swedish music'), the younger Zellbell c. '50, Uttini '76–, J. M. Kraus '88–92 (with Vogler in general charge for ten years or more from '86), Häffner '97–1808, Dupuy 1812–, J. F. Berwald '23–, Foroni '49–, Ignaz Lachner '58–, Berens '61–80, Nordqvist '85–1908 (supplemented by Hallén in '92–97 and by Henneberg in '94–1907), with Järnefelt since 1907 at the Opera and since 1911 court-director. Many other conductors might be named, especially at the Opera, such as J. G. Naumann in 1776–77 and '82–84, Norman in 1861–85, Willmann in '81–88 (intendant or director), Wiklund, etc.

The *Philharmonic Society*, founded in 1859, has

been led by Norman 1859–, Hallén '84–, Aulin 1902– and Schneevoigt 1914–. There are many other societies.

At the historic *Storkyrka* the organists have included the Zellbells (father and son) 1717–, Wikmanson '81–, E. G. Rosen 1800–60?, Nordqvist 1875–1908, etc. Music has also been significant at the Klarakyrka and the Oskarskyrka.

Among the directors of the *Conservatory* (first set on foot in 1771) have been Frz. Berwald ?1825–68, Rubenson '72–, Svedborn 1901–, Bolander '05–, and Beckman 1910–. Among other music-schools may be named that of Sigrid Carlheim-Gyllenskköld, started in 1889.

Membership in the Royal Academy is conferred as an honor for prominent musicians as by the French Académie.

Birthplace of J. H. Roman 1694, J. F. and F. A. Berwald 1787, '96, Ed. Passy '89, J. A. Josephson 1818, Jenny Lind '20, Ivar Hallström '26, Alb. Rubenson '26, Louise Michaeli '30, Ldw. Norman '31, A. J. Söderman '32, Jos. Dente '38, Leon. Labatt '38, Emil Sjögren '53, Aug. Hyllested '58, Ellen Gulbransen '63, Tor Aulin '66, John Forsell '68, Olive Fremstad '70?, Will Stenhammar '71, Hugo Alfvén '72, Julia Claussen '79, etc.

Histories by Morlind, 1901–21, Svanberg, 1907–18, Personne, 1913–19, Vretblad, 1914–19, Hennig, 1916, Nordensvan, 1917, and Englander, 1922, besides various summaries of Swedish music under National Music in Appendix A.

Strasburg. Capital and largest city of Alsace and Lorraine (near the Rhine, 55 m. southwest of Karlsruhe), having a famous cathedral, a university, an important opera-house, a city-orchestra, many concert-giving societies and a strong conservatory.

At the *Cathedral* the two Schmids (father and son) were organists from 1564 and '92 respectively (both having been previously at the Thomaskirche). Among the choirmasters have been Brossard 1689–94, Garnier 1760–, F. X. Richter '79–, Pleyel '89–91, F. S. Spindler 1808–19, Frz. Stockhausen '68– and Pfitzner 1908–14 (with the brothers Mathias as organists from 1898 and 1908 respectively).

At the *Operntheater* (erected to replace the old Stadttheater that was destroyed in the bombardment of 1870), the directors have included Neitzel in 1879–81, Krückel in 1892–99 and now A. Otto, while the conductors have been Gutheil 1895–97, Lorentz '95–99, Lohse '97–1904, Knoch 1901–07, Gorter '03–10, Heger '07–08, Pfitzner '08–14, Wolfurt '11–12, Klemperer '12–14 and Bastide 1919–. Most of these as city-directors have had charge of orchestral and choral concerts as well.

The *Conservatory*, founded in 1855 and reorganized in 1873, has been directed by F. Stockhausen 1871–, Pfitzner 1908–14 and Ropartz 1919–. At the *University* Jacobsthal was docent in musical science from 1872, becoming adjunct-professor in 1875 and full professor in '97–1905. [It is interesting that when the University was first constituted in 1621 (out of the previous Akademie) Walliser was classical and musical preceptor, probably continuing till his death (1648).]

Birthplace of Hans Kotter 1485?, Othmar Luscinius '87, Bernhd. Schmid (1, 2) 1520, '48, C. T. Walliser '68, Joh. Lippius '85, F. X. Murschhauser 1663, N. J. Hüllmandel 1751, Séb. Érard '52, J. G. Kastner 1810, F. L. Ritter '34, E. G. Dannreuther '44, Jules Loeb '57, M. J. Erb '60, Hugo Becker '64, Aug. Scharrer '66, F. X. Mathias '71 (at Dinsheim), Alf. Lorentz '72, Robt. Heger '86, P. O. Möckel '90, etc.

Histories by K. M. Berg, 1840, with its pendent by Oberdoerffer, 1914, Hubert, 1900, Büchsenschütz, 1900 (both on church-music), an anonymous history of the Conservatory, 1906, and various books on Alsace under National Music in Appendix A.

Stuttgart. Capital of Würtemberg (40 m. southeast of Karlsruhe) and throughout the 19th century the leading cultural headquarters of southwestern Germany. The city has had most of its development in comparatively modern times, but the musical importance of the court runs back to the 16th century. It has been noted for its orchestra, its opera, its church-music and its conservatory—all under royal patronage and often developed with brilliance.

In the long line of *court-musicians* may be named Hnr. Finck 1510–, Siess '19–?, Lechner '95–1606, J. A. Steigleder 1627–34 (the best known of a family of organists first noted about 1530), Bockshorn '57–65, Pachelbel '90–92 (organist), Petz 1706–, Brescianello '17–, Holzbauer '51–, Jommelli '53–69, Boroni '71–77, Poli '82–, Zumsteeg '93–1802, Knecht 1807–09, Kon. Kreutzer '12–, Hummel '16–, Lindpaintner '19– (with Abeille as organist in '15–38 and Ign. Lachner as assistant in '31–36), Kücken '56– (substitute from '51), Eckert '60–67, Doppler '65–98, Abert '67–88, Seifriz '70–85, Zumpe '91–95, J. A. Mayer '92–1902, Obrist '95–1900, Reichenberger '98–1903, K. Schindler 1902–03, J. Hellmesberger '04–05, Band '05–?, Schillings '08–18, Klenau '08–14, F. Busch '18–22, Rosenstock '22–, Glenck, Gans, etc. (overlapping terms due to differing duties). The most striking periods were under Jommelli, Lindpaintner and Schillings. At the *Stiftskirche* recent organists and directors have been Faiszt 1865– and Hnr. Lang '94–.

Leaders of the *Verein für Klassische Kirchenmusik* have included Faiszt 1847–, Zumpe '93–, Sam. de Lange '95– and Band 1908–?. The *Neue Singverein*, founded by Stark about 1860, was led by him and then by W. Krüger till '83, followed since '92 by Seyffardt. The *Liederkranz* and other societies have been also notable.

The *Conservatory* was founded in 1857 by Lebert, Faiszt, Speidel, Stark and others and soon acquired a high reputation, especially for piano- and theory-instruction. Its directors have been Faiszt 1859–, Sam. de

Lange '94– and Max Pauer 1908–. Since 1921 it has been entitled the Hochschule für Musik.

Birthplace of D. G. Treu 1695, Nic. Lupot 1758, Conrad Kocher '86 (at Ditzingen), Jul. Benedict 1804, Vassili Kühner '40, Jul. and Ad. Ruthardt '41, '49, Anna Mehlig '36, Frz. Kaim '56, Herm. Abert '71, Paul Ottenheimer '73, Ed. Möricke '77, Alf. Sittard '78, Herm. Keller '85, etc.

Histories by Schubart, 1791–93, Palm, 1881, Wehl, 1888, Sittard, 1890–91, Elben, 1894 (Liederkranz), Bossert, 1898–1916 (in *Württemberger Vierteljahrsschr.*), Holzer, 1902–05, Abert, 1905, R. Krauss, 1908, Bopp, 1910, etc.

Toronto. The second largest city in Canada, capital of the province of Ontario, in recent years noted for its varied musical activities.

The *Mendelssohn Choir*, founded in 1894, early attained conspicuous renown under Vogt, who in 1917 was succeeded by Fricker. The Choir has more than once made tours in the United States. *A.*

The *Conservatory*, founded in 1887 by Edward Fisher and directed by him till 1913, followed by Vogt, is one of the largest and most influential institutions in America. In 1888 Torrington established the *College of Music*, with which in 1918 was joined the Canadian Academy of Music (started in 1911). *A.*

The *University* has been notable among American institutions for its system of granting musical degrees on examination.

The *Canadian Guild of Organists* has its center here, as also the leading forms of musical business.

Birthplace of H. A. Clarke 1839.

Toulouse. Large city in southern France, having a cathedral, more or less regular opera-seasons, a conservatory, etc. Historically it is noted as the center of the region in which the Troubadours flourished in the 12-13th centuries.

At the *Cathedral* Leybach was organist in 1844–91.

The *École de Musique*, started in 1840 and affiliated with the Paris Conservatory, the first director being L. A. Piccinni, followed by Mériel (till 1897), Crocé-Spinelli and Kunc.

Birthplace of Nic. Dalayrac 1753 (at Muret), Prosper Sainton 1813, L. P. Deffès '19, Castelmary '34, J. A. V. Capoul '39, G. B. Salvayre '47, Pierre Gailhard '48, Chas. Planchet '62, P. A. Vidal '63, P. H. Büsser '72, Jean Poueigh '76, etc.

Treves. Famous city in the Rhine Province (on the Moselle, about 75 m. above Coblentz), the seat of a medieval archbishopric of great importance and now a headquarters of Catholic ecclesiastical scholarship.

At the *Cathedral* Hermesdorff was organist in ?1860–85 and Pauli in '92–1904.

The *Kirchenmusikschule* has been directed since 1904 by Erlemann.

The *Musikvereins-Orchester* has lately been led by Hammacher and Sieglar.

Birthplace of P. J. Riotte 1776, Jos. Mainzer 1801, V. F. Desvignes '05, Hnr. Oberhoffer '24, Mich. Hermesdorff '38, P. J. Wagner '65 (at Kürenz), etc.

Trieste. Important city at the head of the Adriatic (about 150 m. east of Venice), formerly the chief seaport of Austria, having a cathedral, opera in Italian and Slovak, music-schools, etc.

At the *Cathedral* Gius. Farinelli was choirmaster in 1819–36, followed by L. Ricci (till '59). At *S. Maria Maggiore* Fr. Sinico was choirmaster in 1843–65.

Besides opera at two of the theaters, there is a *Filarmonica* (orchestra), led by A. Cousin.

The *Conservatorio Giuseppe Tartini*, founded in 1903, has been directed by Fil. Manara, and another *Conservatorio* by G. Gialdini.

Birthplace of Franc. Sinico 1810, Alf. Jaëll '22, Alb. Randegger (1) '33, Gius. Sinico '36, Paolo Gallico '68, Carlo Perinello '77. Alb. Randegger (2) '80, Victor de Sabata '92, etc.

Histories of the opera by Danziger, 1876, Bottura, 1885, Caprin, 1901, and Boccardi, 1913.

Tübingen. Small university-town in Württemberg (20 m. southwest of Stuttgart).

The music-directors at the *University* have included Silcher 1817–, Scherzer '60–, E. Kauffmann '77–, Volbach 1907– and Karl Hasse '19–. Under these the Akademische Musikverein has been notable.

Birthplace of H. A. Köstlin 1846.

Turin. The fourth city in Italy, capital of ancient region of Piedmont (100 m. southwest of Milan), belonging alternately to France and Italy until 1814, having a cathedral, a university, important opera-seasons, a conservatory, etc.

Among the *court-directors* have been Somis ?1700– Q. Gasparini '63–70 and Polledro 1824–44.

At the *Cathedral* Ottani was choirmaster in 1779–1827, and also conductor at the *Opera* till about 1790. In 1868–83 Pedrotti was conductor at the *Teatro Regio*, besides Marinuzzi lately.

At the *Istituto Musicale* (now the Liceo Musicale Giuseppe Verdi), founded in 1865, the chief directors have been Pedrotti 1869–83 and Bolzoni '87–1919.

Birthplace of Fel. de' Giardini 1716, Gaet. Pugnani '31, F. A. Radicati '78, G. B. Polledro '81 (at Piovà), Gius. Concone 1810, G. I. Franchi-Verney '48, Sofia Scalchi '50, Franc. Tamagno '51, Alb. Franchetti '60, Delfino Thermignon '61, L. A. Villanis '63, Gioc. Fino '67, Teresina Tua '67, Leone Sinigaglia '68, Vanni Marcoux '79, Alf. Casella '83, etc.

Histories of the opera by Alfieri, 1761, Van der Straeten, 1880, Roberti, 1880, Milone, 1887, Sacerdote, 1892, Breggi, 1906, Gallina, 1914, Depanis, 1915, and Torri, 1919 (in *Rivista Musicale*).

Ulm. Noted city in eastern Würtemberg, close to the border of Bavaria (50 m. southeast

of Stuttgart), with a famous cathedral, operatic and concert-life, a conservatory, etc. In the 15-16th centuries it was one of the principal headquarters of the Meistersinger.

Among the older organists at the *Cathedral* were Tobias Eberlin, followed by Scherer in 1671–1712 and J. C. Walther in 1751–70.

Among recent conductors at the *Stadttheater* have been Heger in 1908–09 and later G. Nauber.

The *Orchesterverein* is led by G. Hertz.

The *Konservatorium* was founded by Bäuerle in 1921, in addition to the older *Central-Musikschule*.

Birthplace of S. A. Scherer 1631, J. F. Kleinknecht 1722, J. C. Kienlen '84, J. G. Mettenleiter 1812 and Wilh. Speidel '26.

Upsala. Small city in eastern Sweden (50 m. north of Stockholm), the seat of a noted university, a cathedral, orchestral and choral societies, etc.

Among the organists at the *Cathedral* have been Häffner 1808–20, Nordblom '35–48, Josephson '64–80, Palm '98– and Hedenblad 1904–09.

The *Philharmonic Society* has been led by Josephson 1847– and Hedenblad '81–1909.

At the *University* the music-directors have been Häffner 1820–, Nordblom '33–, Josephson '49–, Hedenblom '81– and Alfvén 1910–. The students' chorus has a fine reputation.

Birthplace of J. E. Nordblom 1778, Ruben Liljefors 1871, etc.

Utrecht. The fourth city of Holland (25 m. southeast of Amsterdam), with a fine cathedral, a university and much concert-life.

At the *Cathedral* Obrecht was choirmaster in 1456–83. The recent incumbent was Wagenaar 1888–1918.

The *Stedelyk-Orkest* was made famous by Hutschenruijter in 1894–1917.

Recent *city-directors* and heads of the *Musiekschool* have been Wagenaar 1904– and Gilse '17–22.

Birthplace of Jacob Obrecht 1430?, Jan. Van Boom 1807, Bern. Boekelman '38, G. H. Witte '43, Hub. de Blanck '56, Joh. Wagenaar '62, J. W. Mengelberg '71, and H. F. Wirth '85.

History by Riemsdijk, 1881.

Valencia. Large city on the eastern coast of Spain, having a cathedral, a university, regular opera-seasons, a conservatory, etc.

In the 16-17th centuries the *Cathedral* was noted for its superior *a cappella* music, especially under J. G. Perez 1581–, Cotes '96–1600 and Comes 1638–43. These traditions have been revived by Cabo in 1816–32 and by Guzman in '77–89.

The *Conservatorio* was lately conducted (till 1911) by Giner.

Birthplace of Ant. Eximeno 1729, Vic. Martin '54 and Salv. Giner 1832.

Histories by Blasco, 1896, and Ruiz de Lihory, 1903.

Venice. Famous city in northern Italy, on the Adriatic, from the 13th century till far on into the 18th one of the richest commercial centers of Europe and politically dominant not only in Italy, but extensively throughout the eastern Mediterranean. In music-history it is most noted for the extraordinary development of church-music at St. Mark's during the 16th century and for the perfecting and public establishment of the early opera in the 17th. From about 1500, also, it was a principal headquarters for the new industry of music-publishing. And after 1600 the schools attached to its large hospitals or hospices played a part only second to those at Naples in the maintenance and stimulus of systematic musical education. In modern times its eminence in ecclesiastical and operatic music has been often brilliantly sustained.

Out of the long line of distinguished musicians connected with the *Cathedral of S. Marco* may be named the choirmasters Fossis 1491–, Willaert 1527–, De Rore '63–, Zarlino '65–, B. Donati '90–, Croce 1603–, Martinengo '09, Monteverdi '13–, Rovetta '43–, Cavalli '68–, Monferrato '76–, Legrenzi '85–, Volpe '90–, Partenio '92–, Biffi 1701–, Lotti '36–, Ant. Pollarolo '40–, Saratelli '47–, Galuppi '62–, Bertoni '84–, Furlanetto '97–, Perotti 1817–, Buzzola '55–, Coccon '73–1903 (many of these serving also for varied terms as assistants before becoming chief), besides the recent trainers in the schola cantorum, such as Tebaldini in 1889–94, Perosi in '97–98 and Thermignon since 1900. The roll of principal organists includes Zucchetto 1318–, Franc. da Pesaro '37–, Dattolo '69–, Silvestro '75–, Tagliapietra '79–, Ant. de' Servi '97–, Zuane 1406–, Bernardino '19–, Stefan Murer ('Bernhard der Deutsche') '45–, De Vielmis '59–, G. de Marin 1504–, Memmo '07–, Crocicchieri '16–, Annibale Padovano '62–, Merulo '66–, G. Gabrieli '86–, Savii 1612–, Grillo '19–, Fillago '23–, Mass. Neri '44–, Cavalli '65–, P. A. Ziani '69–, Rovettino '78–, Spada '90–, Lotti 1704–, Coletti '36–, Bertoni '52–, Grazioli '85–1820, Coccon 1856–73, Girardi, Ravanello '95–98. In 1490 a second organ was installed, necessitating the office of a second organist, the list of appointees including Fr. d'Ana 1490–, Arciero 1519–, Segni '30–, Baldassare da Imola '33–, De Buus '41–, Parabosco '51–, Merulo '57–, A. Gabrieli '66–, Bell' Haver '86–, Guami '88–, Da Castella '95–, Berti 1624–, Cavalli '39–, Rovettino '65–, Spada '78–, C. F. Pollarolo '90–, Lotti '92–, Vinacesi 1704–, Tavelli '20–, Pescetti '62–, Bertoni '66–, Grazioli '82–, Fr. Bianchi '85–92, etc.

The first *opera-house* was the Teatro Cassiano (1637), was followed during the 17th century by no less than ten others. The principal modern house is La Fenice, built in 1791 and restored after a fire in 1836, which is one of the largest and most noted in Italy.

The original *music-schools* of the city were gradually developed in connection with the leading charitable institutions known as Ospedali (analogous to the Naples orphanages, but originally on a broader scale). The four that became noted in the 18th century as music-schools were the O. della Pietà, the O. dei Mendicanti, the O. degli Incurabili and the Ospedaletto, only the first of which continued beyond the decline of the Republic in the late 18th century. With the Pietà Gasparini, Vivaldi and Porpora were connected as teachers, with the Mendicanti Legrenzi and Bertoni, with the Incurabili Lotti, Pallavicino, Cocchi and Galuppi, and with the Ospedaletto Traetta, Sacchini and Sarti. The modern institution is the *Liceo Benedetto Marcello*, adopted by the municipality in 1877 and directed by Grazzini 1882–, Tirindelli '93–, Bossi '95–, Wolf-Ferrari 1902– and M. Agostini '09–. *G.*

Birthplace of the Scotto family from c. 1450, Andr. Gabrieli 1510?, Vinc. Bell' Haver '30, Bald. Donati '30?, J. A. de Baïf '32, Giov. Feretti '40?, Giov. Gabrieli '57, Ant. Gianettini 1649, M. A. Ziani '53, Gius. Boniventi '60?, Andr. Adami '63, Ant. Lotti '67?, Apost. Zeno '68, C. A. Badia '72, Tom. Albinoni '74, Ant. Caldara '78, G. A. Ricieri '79, Ant. Pollarolo '80, Ant. Vivaldi '80?, Bened. Marcello '86, Giov. Porta '90?, Faustina Hasse 1700, Carlo Goldoni '07, Franc. Algarotti '12, Maddalena Sirmen '35?, Dom. Dragonetti '63, Catterino Cavos '76, Franc. Caffi '80, Melch. Balbi '96, Nic. Coccon 1826, Gius. Campanari '58, Oreste Ravanello '71, Giorgio Polacco '75, Ugo Ara '76, Franco da Venezia '76, Erm. Wolf-Ferrari '76, G. F. Malipiero '82, etc.

Histories of the operatic development by Arrigoni, 1840, Galvani, 1878–79, Clotaldo, 1884, Emil Vogel, 1887 (in *Vierteljahrschr.*), Wiel, 1888–97, Solerti, 1902 (in *Rivista Musicale*), Molmenti, 1906, Van den Borren, 1914; of the Fenice in particular by Casoni, 1838, Torelli, 1869, Liovosan, 1878, and Faustini, 1902; of the Teatro Malibran by Orlandini, 1913; of music at S. Marco by Caffi, 1854–55 (with monographs in 1836–62), and Von Winterfeld, 1834.

Verona. Important small city in northern Italy (midway between Milan and Venice, at the foot of the chief highway to the north through the Trentino), from 1405 a dependency of Venice. In the 16th century its cathedral had musical importance.

Among the choirmasters at the *Cathedral* in the 16-17th centuries were Ruffo 1554–63, Spontone c. '85, Baccusi '94–1609, G. F. Anerio 1610–11 and S. Bernardi '15–27.

The operatic headquarters is the *Teatro Filarmonico*.

Birthplace of Bart. Tromboncino 1475?, Mich. Pisenti '80?, Vinc. Ruffo 1525?, M. A. Ingegneri '45?, Paolo Bellasio '55?, G. M. Asola '60?, Lud. Bellanda '70?, Ant. Bertali 1605, Gius. Torelli '60?, E. F. dall' Abaco '75, Gius. Gazzaniga 1743, Gaet. Rossi '80, Carlo Pedrotti 1817, Franco Faccio '40, Emilio Pizzi '62, Italo Montemezzi '75, Giov. Zenotello '79, Maria Labia '85, etc.

Histories by Sala, 1879, and Gagliardi, 1907.

Versailles. Small town in the environs of Paris, made famous by becoming from the 17th century the residence of the royal family and often the seat of government (its great palace and park largely the creation of Louis XIV). As such, it was the scene for the activity of the Chapelle Royal and for manifold musical and dramatic functions connected with court-life.

Birthplace of Rod. and Aug. Kreutzer 1766, '78, L. E. and Hyac. Jadin '68, '69, F. R. and E. F. Gebauer '73, 77, N. J. Platel '77, G. A. Hüe 1858, etc.

Histories by Fromageot, 1905–06.

Viborg. Small city and sea-port in eastern Finland (midway between Helsingfors and Petrograd).

Its symphony-concerts have attained some note under Järnefelt 1898–1903 and Melartin 1908–11.

Birthplace of Armas Järnefelt 1869, G. L. Schneevoigt '72 and Ernst Mielck '77.

Vienna. Famous metropolis on the Danube, the chief seat of government for the former Holy Roman Empire and the capital of the subsequent Austrian Empire. In music-history it has always been conspicuous, at first because of its position between Italy and the north and because of the interest of the Hapsburg sovereigns, but also because of a singularly intense and sustained enthusiasm of its people for all kinds of musical expression sacred and secular, operatic, orchestral and choral, and ranging from the most severe to the gayest and most diverting. In the 16-17th centuries it was notably quick to share in all progressive movements in both Italy and Germany. In the late 18th century it became the leading headquarters for the perfecting of the instrumental style later called 'classical' or 'Viennese'. And in the 19th it has held a foremost place in the opera, in every type of concert-music, in musical education and in scholarship. As in the case with all other great cities, it is only possible here to refer to a few salient items in its rich artistic history. *G* (several articles).

The *Imperial Chapel*, the most famous of its class, was first regularly organized in 1498 and has usually been strongly supported by successive emperors, not simply as a feature in the inner court-life, but as a means for public enjoyment and education. It has usually been significant for its choir, its orchestra and its organists, besides assuming the care of the opera. In 1921 all its activities were taken over by the government of the new republic. Among those who have held the post of *court-director* have been Arnold v. Bruck 1534–54, Vaet '64–, Fil. de Monte '68–76 [in 1576–1612 the court was transferred to Prague (q. v.)], Gius. Valentini 1637–, Bertali '49– (Cesti as

2d in '66–69), Sances '69–, J. H. Schmelzer '79–80, A. Draghi '82–1700, M. A. Ziani 1712–, Fux '15–41 (Caldara as 2d in '16–36 and Predieri from '39), Predieri '46–51, with G. Reutter (Jr.) '46–, Gassmann '72–, Bonno '74'–, Salieri '88–, Eybler 1824– (Weigl as 2d in '25–46), Assmayer '46–, Randhartinger '62–, Herbeck '66– (G. Preyer as 2d in '66–76), Hellmesberger (Sr.) '77–, H. Richter '93–, Bibl '97–, Hellmesberger (Jr.) 1900–03 and latterly Karl Luze. Among the *court-organists* have been Valentini 1619–, Arrigoni '37, W. Ebner '37–65, with Froberger in '37, '41–45, '53–57, M. Ebner '55–80, Poglietti '61–83, Kerll '77–84, F. T. Richter '83–, Reutter (Sr.) 1700–, Reutter (Jr.) '30–46, Payer '21–33, Muffat '51–63 (2d from '17), Albrechtsberger '72–93, Henneberg 1818–, Worzičck '23–, Sechter '25– (with Assmayer till '38 and Preyer in '46–53), Bibl '63–97, Bruckner '67–96 (with Rotter till '95), Dittrich 1901–06 and Tölzer and Dite more recently. The title of *court-composer* was conferred in 1696 on C. A. Badia, in 1698 on Fux, in 1713 on F. B. Conti, in '20 on Porsile, in '31 on Reutter (Jr.), in '39 on G. C. Wagensell, in '74 on Gluck and Salieri, in '87 on Mozart, in '92 on Koželuch, in '93 on A. Teyber, etc.

At *St. Stephen's*, the famous cathedral, the choirmasters or organists have included W. Ebner 1634–65, Kerll '77–84, Fux 1705–, Reutter (Sr.) '15– (organist from 1686), Reutter (Jr.) '38–46, Albrechtsberger '92–, Preindl 1809–, Gänsbacher '23–, Drechsler '44–, G. Preyer '53–, Bibl '59– and Boschetti '96–1921. At the striking *Votivkirche* (opened in 1879) Kretschmann was choirmaster in 1889–1902, followed by Glickh.

The present *Operntheater*, which is one of the finest in Europe, was built in 1869, succeeding to the prestige of various structures erected for the Hofoper since the 17th century. In the long line of directors and conductors may be named Gluck 1754–64, Salieri '74–92, P. Wranitzky '85–1808 (orchestra-conductor), Jos. Weigl '92–1825, G. Hellmesberger (Sr.) 1829–53 (director), Proch '40–70, O. Nicolai '41–47, Eckert '53–60 (director), H. Esser '57–69, O. Dessoff '60–75, Doppler '62–65, Herbeck '69–75 (director), H. Richter '75–1900, J. N. Fuchs '80–93, W. Jahn '81–97 (director), J. Hellmesberger (Jr.) '86–1904, Mahler '97–1907 (director), F. Löwe '98–1900, F. Schalk 1900–18, Bruno Walter 1901–12, Zemlinsky '08–09, Weingartner '08–11 (director), Gregor '11–18 (do.), Schalk '18– and R. Strauss '19– (do.), with the conductors Reichenberger '05–, Reichwein '13– and Alwin '20–, etc. At the *Volksoper* the conductors have included Frz. Roth 1889–, Zemlinsky 1906–08, Heger '11–, Tittel '12–15, Mader '17– and Weingartner '19–20.

The older houses where opera has flourished include the *Leopoldstädter Theater*, where Wenzel Müller was conductor and composer in 1786–1835; the *Theater an der Wien* (started in 1801), with which are associated the names of Payer 1810–, Riotte '18– and Netzer '46–49, besides the two Ad. Müllers (father and son) 1828–1901 and Léhar 1902–; the *Kärthnerthor-Theater*, where have been Riotte 1806–18, Kon. Kreutzer '22–40 (alternating with F. Lachner in '27–29 and '32–37), Reuling '30–54 and Esser '47–57; and the *Josephstädter Theater*, where from 1829 worked Reuling, Payer, Kreutzer, Proch and Stegmayer '48–59. In addition might be named the *Karl-Theater* (1847) and the *Komisches Oper*.

The oldest orchestra is that of the *Tonkünstler-Societät* (since 1862 known as the *Haydn-Verein*), which was formed in 1771, the earliest organization of its kind after the institution of the Concerts Spirituels in Paris. Its first conductors were Gassmann 1771– and Salieri '74–1818, and recently have included Nedbal 1906– and Konrath '13–, with Paumgartner, Wallner and Furtwängler and others.

In 1808 Van Swieten formed a *Musikalische Gesellschaft*, which in 1812–13 was replaced by the famous *Gesellschaft der Musikfreunde*, organized by Sonnleithner and others under the patronage of Archduke Rudolf to sustain both choral and orchestral concerts, establish a music-school (see below) and act as a scholarly center by gathering a library and museum. Its progress as the most active musical agency in the city led to the erection of special buildings in 1830 and '70. The leaders of the *Gessellschaft-Konzerte* have included Mosel 1813–, Hauschka '16–40 and other members at various times, J. Hellmesberger (Sr.) '50–59 and '77–78, Herbeck '59–69 and '75–77, A. Rubinstein '71–, Brahms '72–75, Kremser '78–, H. Richter '80–82 and '84–90, Gericke '82–84, and '90–, Von Perger '95–, F. Löwe 1900–. F. Schalk '04– and Reichwein '21–. Its *Orchester-Verein*, started in 1860, was led by Rottenberg in 1888–91 and then by H. Grädener. The librarian and archivist from 1866 was K. F. Pohl, followed in 1897 by Mandyczewski. Its collections of books and other literary material and of instruments are extremely valuable.

The *Wiener Philharmoniker* was started in 1842 as an orchestral adjunct to the Hofoper (at first under the name *Philharmonische Akademie*,) but became independent in 1860. Its conductors have been O. Nicolai 1842–, H. Esser '47–, Dessoff '60–, H. Richter '75–, Mahler '97–1901, Mottl and Muck 1903–06, Weingartner '08–, with aid at times from others. Leaders of the *Konzertverein*, started in 1900 by Stix, have included F. Döwe in 1904–08, followed by Spörr.

The noted *Singakademie* was founded in 1858 by Aug. Schmidt and Stegmayer in rivalry to the choral side of the Musikfreunde enterprise. Its conductors have been Stegmayer 1858–, Brahms '63–, Dessoff '64–, Weinwurm '65–, Heuberger '78–, Mandyczewski '80, Ad. Schmidt '82–, Weinzierl '84–, H. Grädener,

'92–, F. Löwe '96–, Lafite 1900–, Puchat '96–, Wickenhauser '07– and Bruno Walter '11–13 (with Ochs and Stavenhagen as guest-conductors). Since 1913 it has united for annual concert-series in the new Konzerthaus with the Konzertverein, the chief conductor being Löwe.

Among other choral organizations may be named the *Männergesangverein* (led by Kremser in 1869–99 and by Keldorfer in 1900–21), the *Schubertbund*, founded in 1863 (now led by Keldorfer), and the *Philharmonischer Chor*, founded by Schreker in 1911 (since '20 led by R. S. Hoffmann).

The *Konservatorium*, organized in 1817 by the Gesellschaft der Musikfreunde and since 1909 adopted by the government as the *Akademie für Musik und darstellende Kunst*, is one of the oldest and most celebrated of European institutions, especially since its reorganization in 1851. It was at first conducted by a committee whose chairmen included Kiesewetter 1817–, Hauschka '25–, Lannoy '33–, Chimani '35–, Klemm '37–, and G. Preyer '43–47, and then, after an interval of suspension, by the directors J. Hellmesberger (Sr.) '51–, J. R. Fuchs '93–, Von Perger '99–, Bopp 1908–, F. Löwe '19– and Jos. Marx '22–. The *Horák Musikschule* (for piano, organ and singing), founded about 1875 by Eduard and Adolf Horák and directed by them till '92, has since been conducted by Brixel (till 1914) and Spigl. There are innumerable other schools.

At the *University* the music-directors have included Jansa 1834–49, and Weinwurm '80–1911?, besides Hanslick as docent from '56 and professor in '70–98, Adler as professor from '98 and also Lach from 1920.

Birthplace of J. L. Loewe 1628, Georg Reutter (1,2) '56, 1708, Jos. Bonno 1710, Ignaz Holzbauer '11, G. C. Wagenseil '15, Leop. Hoffmann '30?, J. G. Albrechtsberger '36 (at Klosterneuberg), Karl v. Dittersdorf '39, I. J. Pleyel '57 (at Ruppertsthal), Jos. Eybler '64 (at Schwechet), Ant. Eberl '66, I. F. Mosel '72, Ignaz Schuppanzigh '76, I. X. Seyfried '76, Frz. Clement '80, Jos. Mayseder '89, Karl Czerny '91, Frz. Grillparzer '91, Frz. Schubert '97 (at Lichtenthal), Georg Hellmesberger 1800, Jos. Lanner '01, Joh. Strauss (1) '04, Henri Herz '06, Hnr. Kreissle v. Hellborn '12, A. H. Ehrlich '22, Joh. Strauss (2) '25, Ernst Pauer '26, Jos. Hellmesberger (1) '28, Joh. v. Herbeck '31, Ed. Rappoldi '31, Rud. Bibl '32, Karoline Pruckner '32, Frz. Jauner '32, Ant. Door '33, Marie Wilt '33, Hnr. de Ahna '35, Ed. Strauss '35, Karl Navrátil (1) '36, Ang. Neumann '38, Ad. Müller '39, Minna Peschka-Leutner '39, Pauline Lucca '41, Marianne Brandt '42, Marie Krauss '42, Karl Millöcker '42, Th. Helm '43, Emerich Kastner '47, Anna Sachse-Hofmeister '50 (at Gumpoldskirchen), Jos. Staudigl '50, Joh. Schrammel '50, Ad. Wallnöfer '51, Rich. v. Perger '54, Hugo Reinhold '54, Jos. Hellmesberger (2) '55, Felix Mottl '56, Edm. and Hnr. Schuëcker '60, '67, Otto Keller '61, E. N. Rezniček '61, Ferd. Hellmesberger '63, Adele Margulies '63, Luise Reuss-Belce '63, Benno Schönberger '63, Emil Jaques-Dalcroze '65, Emma Juch '65, Ferd. Löwe '65, Ernst Kunwald '68, Alf. Lorenz '68, Thila Plaichinger '68, Karl Prohazka '69, Alf. Kastner '70, Felix v. Kraus '70, Luigi v. Kunits '60, Anna v. Mildenburg '72, Alex. v. Zemlinsky '72, Walther Rabl '73, Bern. Tittel '73, Rob. Lach '74, Jul. Prüwer '74, Arn. Schönberg '74, Rich. Stöhr '74, Victor Junk '75, Fritz Kreisler '75, Oscar and Fritz Malata '76, '82, Ad. Rebner '76, Artur Bodansky '77, Johanna Müller-Hermann '78, Gottfr. Galston '79, Melanie Kurt '80, F. J. Moser '80, Ant. v. Webern '83, Otto Rippl '84, Ernst Kurth '86, Ernst Toch '87, Wilh. Grosz '94, Ernst Křenek 1900, etc.

The literature is very extensive and varied, including works by Sonnleithner, 1794–96, Reichardt, 1810, Mosel, 1818–40, Köchel, 1868, Hanslick, 1869–1900, Post, 1871, Frimmel, 1883–1922, Kalbeck, 1885–1914, Rosner, 1897, Weilen, 1899–1901, Lothar and J. Stern, 1900, Heuberger, 1901–06, Mantuani, 1904, Wallaschek, 1907–08, Gutmann, 1908, Aug. v. Böhm, 1909, Perger, 1910, and with Hirschfeld and Mandyczewski, 1912, A. Weiss, 1913, Rebiček, 1913, Helm, 1916 (in *Merker*), Enzinger, 1918–19, Smijers, 1919, Wellesz, 1919 (both in *Stud. f. Musikwissensch.*), Przistaupinski, 1919, Specht, 1919, Kobald, 1920–21, Snerich, 1921, Orel, 1921, etc.

Vilna. City of moderate size in western Russia, now the capital of the Lithuanian Republic. Historically it has shared much in the fortunes of Poland.

Birthplace of Viktor Kashinsky 1812, César Cui '35, Leop. Godowsky '70, Max. Steinberg '88, Jascha Heifetz 1901, etc.

Warsaw. Since 1609 the capital of Poland and (with Cracow) the center of its cultural life, during the 19th century the third city in Russia and now the seat of government for the Polish Republic. Besides the music connected with its old court-life it has been notable for its opera, its orchestral and other concerts and its music-schools.

Among the older *court-directors* in service of the king of Poland (sometimes resident in Italy or Germany) were Leopolita 1560–89, Marenzio c. '90, Pacelli 1603–, Scacchi '23–48, Albertini 1784–1812, etc.

At the *Grand Opéra* the leading conductors or directors have included Elsner 1799–, Kurpinski 1825–, Nidecki '41–52, Moniuszko '58–72, Rebiček '82–91, Mlynarski '99–1903, Noskowski 1906–09 (assistant), Rezniček '07–08, Opienski '08– and Mlynarski again '18–.

Conductors of the *Philharmonic Orchestra* since 1900 have included Mlynarski, K. Prohazka, Noskowski, Rezniček, Fitelberg and Melcer (since 1908). There are also symphony-concerts by the orchestra of the Opéra.

At the concerts of the *Musical Society* conductors have included Zarzycki 1870–, Jos. Wieniawski '75–76, Noskowski '81–92 and Domaniewski 1906–.

The *Musical Institute*, originally founded by Elsner in 1821 and directed by him till its closing in '30, was revived in 1861, the directors since then including A. de Kontski 1861–, Zarzycki '79–95, Domaniewski 1902–, Mlynarski '04–09, Barcewicz '11–14, Mlynarski again '18– and Melcer '22–. The Russian Musical Society has also maintained a music-school.

Birthplace of Jos. Kożlowski 1757, Fr. Chopin 1810 (at Zelazowa Wola), Mor. Karasowski '23, Apoll. de Kontski '25, Gust. Roguski '39, Isidor Lotto '40, Karl Tausig '41, Sigism. Noskowski '46, Jean and Éd. de Reszké '50, '55, Natalie Janowka '56, Tim. and Jos. Adamowski '58, '62, Alex. Lambert '62, Jos. v. Slivinski '65, Ferd. Hoesick '67, Wanda Landowska '77, Heniot Lévy '79, Nic. Mjasskowsky '81, Lud. Rózycki '83, Raoul Koczalski '85, etc.

History by Boguslawski, 1899, and see works on Poland under National Music in Appendix A.

Washington, D. C. Since 1800 the capital of the United States, but not conspicuous as a center of literary and artistic culture until recently. It is now one of the larger cities of the country (in 1920 the fourteenth) and rapidly becoming famous for its wealth of material and activity in many intellectual fields. Its governmental collections are particularly rich and its various departments and bureaus have drawn together a large body of investigators and experts. Although this growth has not as yet had much relation to music, except in one or two instances, there has been a notable increase in concert-life and more than one project for a national conservatory has been discussed.

The *Library of Congress*, in its Music Division, has become one of the largest and finest collections in the world, the items in its catalogue amounting to almost a million, including over 10,000 scores of concerted instrumental or vocal works, over 20,000 opera-librettos, over 35,000 books, etc. The development of this Division was mainly due to the enterprise and scholarship of O. G. Sonneck, who was in charge in 1902–17, followed by W. R. Whittlesey and Carl Engel (since 1921). *A.*

The *National Museum* and the *Bureau of Ethnology* have considerable collections of instruments. In connection with the *Georgetown University* and other educational institutions there has been more or less attention to ecclesiastical and other branches of practical music.

The noted *Marine Band* is the military band connected with the United States Marine Corps. Its history goes back to the formation of the Corps in 1798, but its artistic importance dates from about 1865. It is now the chief organization of its kind in governmental service. The more recent leaders have been Henry Fries 1871–, Louis Schneider '73–, Sousa '80–, Fanciulli '92– and Santelmann '98–. *A.*

Birthplace of J. P. Sousa 1854, Hy. Clough-Leighter '74 and Edwin Hughes '84.

Weimar. Small Thuringian city (60 m. southwest of Leipzig), the capital of the grand-duchy of Saxe-Weimar-Eisenach and since about 1770 a remarkable headquarters for literary and artistic culture. Besides its court-activities, with emphasis upon all kinds of instrumental and vocal music, including opera on a large scale, in 1848–59 it was made musically memorable by the activities of Liszt and his circle.

Among the older *court-musicians* were Rener in 1507–17, J. H. Schein in 1615–16, Drese c. 1650, J. S. Bach in 1708–17 and J. G. Walther in 1720–48. Since 1800 the list of directors has included A. E. Müller 1810–, Aug. Riemann '18–, J. N. K. Götze '26–, Liszt '48–, Lassen '58–, Stavenhagen '95–, Gutheil '97–1900, Raabe 1907–20 and Leonhardt '20–22, besides various functions allotted to A. F. Häser in 1817–44, J. N. Hummel in '19–37 (titular director, but often absent), Chelard in '40–52, Stör in '57–63?, Müller-Hartung in '65–89, Rich. Strauss in '89–94, d'Albert in '95, Rezniček in '96 and Latzko recently. Among the court-organists have been Töpfer 1830– and Gottschalg '70–81 (or later), with Thiem since 1914. In 1910–16 Herm. Keller was *city-organist*. Recently the leader of the *Stadtkapelle* has been Meissner, and in 1904–09 Rorich conducted the *Philharmonischer Verein*.

The grand-ducal *Orchester- und Musikschule*, founded in 1872, has been directed by Müller-Hartung 1872–, Degner 1903–, Von Bausznern '08– and Hinze-Reinhold '16–.

In 1887 the Princess Wittgenstein left a bequest which in time became available for the founding of a *Liszt-Museum*, of which the first custodian was Carl Gille, followed by Müller-Hartung 1899,– Obrist 1900– and Raabe '10–20.

The *Reger-Archiv* (previously at Jena) was moved here in 1922, with Frdr. Martin as librarian.

Birthplace of Joh. Sebastiani 1622, J. F. Fasch '88, Friedemann, Emanuel and Bernhard Bach 1710, '14, '15, J. L. Krebs '13 (at Buttelstedt), T. M. and Karl Eberwein '75, '86, J. N. K. Götze '91, J. C. Lobe '97, Frdr. Kühmstedt 1809 (at Oldisleben), A. W. Gottschalg '27 (at Mechelroda), Karl Götze '36, Max Meyer '50 (at Olbersleben), K. E. Goepfart '59, Karl Scheidemantel '59, etc.

Histories by Mirus, 1887–1902 (Liszt-Museum), Burkhardt, 1891 (theater and opera under Goethe's direction in 1791–1817), Bojanowski, 1903 (in Bach's time), Raabe, 1905–09, La Mara, 1906. Bartels, 1908, Hofer, 1914, Aber, 1921, and the *Festschrift* at the Jubilee of the Musikschule in 1922. See also lives of Bach and of Liszt.

Weissenfels. Small Thuringian town (20 m. southwest of Leipzig), in 1657–1746 the residence of the music-loving dukes of Saxe-Weissenfels (interchanging with Halle).

Among the *court-directors* during this time were

J. P. Krieger 1680– and Kobelius 1725–31. It was in 1692 that Handel was brought here on a visit by his father.

History by A. Werner, 1911 (to about 1800).

Wells. Small cathedral-town in the west of England (20 m. south of Bristol).

The roll of organists at the *Cathedral* begins before 1500 and includes John Oker 1620–40, '60–63, the Broderips 1713–26 and '41–74, the Perkinses 1781–1860, Lavington 1860–, P. C. Buck '95– and T. H. Davis '99–. The latter is conductor of choral and orchestral societies.

Wiesbaden. Noted health-resort near the Rhine (close to Mayence, but on the right bank), the principal city of the former duchy of Hesse-Nassau, in recent times having a varied musical life, including opera, orchestral and choral concerts and many music-schools.

Among the *court-directors* (opera or orchestra) have been Chrn. Rummel 1815–41, Schindelmeisser '51–53, J. B. Hagen '56–64, '67–70, W. Jahn '64–81, Frz. Mannstädt '87–, Rebiček '93–, Neve 1903–, Franckenstein 1907–08, Mannstädt 1897– etc. The *Städtische Kurkapelle* has been led by Kéler-Béla 1863–, L. Lüstner '74–1905 and Schuricht 1912–.

Among the choral societies are the *Cäcilienverein*, founded in 1848, led by L. Wolff 1880–, F. Marpurg '83–84 and Kogel 1908–, and the *Lehrerverein*, led by Spangenberg since 1888.

The older *Konservatorium*, founded in 1870, has been directed by Freudenberg 1870–, Taubmann '86–, A. Fuchs '90–, Ed. Reuss '99–1901 and latterly A. Michaelis. From this branched off another about 1890, directed by H. Spangenberg. There are many other schools.

Birthplace of Ernst Perabo 1845, Jul. Buths '51, Louis Maas '52, Ferd. Meister '71, Edgar Wollgandt '80, Frdr. Martin '88, etc.

A *Festschrift* was issued at the Jubilee of the Cäcilienverein in 1898.

Winchester. Historic city in the south of England (10 m. north of Southampton), at one period the center of the early English government, long noted for its fine cathedral and for its important College.

The organists at the *Cathedral* begin to be recorded about 1600; they include Chr. Gibbons 1638–61, Randall '66–, Reading '75–, D. Rosingrave '82–, V. Richardson '92–, J. Bishop 1729– Jas. Kent '37–, Fussell '74–, Chard 1802–, S. S. Wesley '49–, G. B. Arnold '65– and Wm. Prendergast 1902–. Most of these (as far as Wesley) have also been organists at the *College*, but the recent incumbents there have been Wm. Hutt 1865– and E. T. Sweeting 1901–.

Birthplace of Jas. Kent 1700, G. W. Chard '65, H. G. Nixon '96, G. M. Garrett 1834, H. E. Wooldridge '45 and C. L. Williams '53.

Windsor. Small town on the Thames (20 m. west of London), famous as the seat of the historic Windsor Castle, the chief of the royal residences, and of St. George's Chapel where is maintained a Chapel Royal (parallel to that at Whitehall or St. James's in London).

The organists at *St. George's* have included Merbecke ?1541–, Rich. Farrant '64–80, Giles '85–, Wm. Child 1632–97, Ed. Webb 1756–, Aylward '88–, Sexton 1801–24, G. J. Elvey '35–, Parratt '82– and E. H. Fellowes 1922–.

At *Eton College* (in the village across the Thames from Windsor) the music has since the 17th century been in charge of organists or other musicians from St. George's. But since 1867 the choir at Eton has been independent, the choirmasters or precentors being Hayne 1867–, Maclean '72–, Barnby '75–, C. H. Lloyd '92– and Basil Johnson 1914–.

Worcester. Noted cathedral-city in the west of England (midway between Gloucester and Birmingham), one of the meeting-places of the Three Choirs' Festivals.

At the *Cathedral* records of organists occur as far back as the 15th century; among the longer or otherwise notable terms are those of Thos. Tomkins 1596–1644?, Wm. Hayes 1731–34, E. Isaac '47–, Pitt '93–, Jer. Clarke 1806–, Kenge '07–, C. E. J. Clarke '13–, Wm. Done '44–, Hugh Blair '95–, and I. A. Atkins '97–.

The conductors of the triennial *Festivals* have usually been the organists then in service at the Cathedral (from Hayes onward). Works here first given include Sullivan's *Prodigal Son*, '69, C. H. Lloyd's *Hero and Leander*, '84, Cowen's *Ruth*, '87, J. F. Bridge's *Repentance of Nineveh*, '90, Elgar's *Light of Life*, '96, Walford Davies' *Temple*, 1902, etc.

Birthplace of Nath. Giles 1550?, John Hullah 1812, Wm. Done '15, A. J. Caldicott '42, Edward Elgar '57 (at Broadheath), etc.

Worcester, Mass. The third city in New England (45 m. west of Boston), the seat since about 1865 of annual festivals that have had national importance.

The conductors of the *Festivals* have been Zerrahn 1866–, Chadwick '98–, Wallace Goodrich 1902–, Mees '08– and N. P. Coffin '19–23, with many assistants, including Victor Herbert in '89–91, Kneisel in '92–1908 and Gustav Strube in 1909–15. A large number of works by American composers have here been first given, besides a long list of other choral works of importance. *G, A.*

Würzburg. Historic city of northwestern Bavaria (midway between Nuremberg and Frankfort), formerly the capital of a powerful bishopric and principality (in 1806–15 a grand-duchy), having a cathedral, a university, opera-seasons, orchestral and choral activity and a conservatory of long history.

In 1802 Frdr. Witt became *court-director* under the prince-bishop, from '06 to the new grand-duke and in 1815–37 to the municipality.

At the *Cathedral* K. F. Weinberger was choirmaster in 1886–1908.

Conductors at the *Stadttheater* have varied frequently, as of the *Städt. Orchester*.

The *Musikschule* was started in 1804 as an Akademisches Musikinstitut (based on a Collegium Musicum begun in 1797) and in 1875 was made a royal conservatory; its directors have been Fröhlich 1804–, Bratsch '59–, Th. Kirchner '73–, Kliebert '76–, Meyer-Olbersleben 1907– and H. Zilcher '20–. There is also a *Zentral-Singschule*, directed since about 1900 by Heuler.

Birthplace of F. T. Richter 1649, G. J. Vogler 1749, J. F. X. Sterkel '50, Emma Seiler 1821, Lilli and Marie Lehmann '48, '51, Ad. Sandberger '64, J. G. Meurer '71, etc.

Histories by Dennerlein, 1853 (opera), Kliebert, 1904 (at the centenary of the Musikschule), and O. Kaul (in preparation).

York. Famous city in northern England (midway between Lincoln and Durham), the seat of an archbishopric and at several junctures a seat of government for the country, having a remarkable cathedral and considerable concert-life.

At the *Cathedral* or *Minster* organists are on record since the middle of the 16th century, among them Nares 1734–, John Camidge '56–Matthew Camidge 1803–, John Camidge (2d) '42–, E. G. Monk '59–, John Naylor '83–, Noble '98– and E. C. Bairstow 1913–. The large organ was erected about 1840, under the second John Camidge (then deputy for his father); see description by Monk (1863).

Festivals have been held here in 1791–1803 (annually), 1823, '25, '28, and '35. *G.*

The *Musical Society*, founded about 1880 by R. S. Burton and led by him till '92, was continued under Naylor and Noble. Since 1913 Bairstow has been active in this as in many other organizations.

Birthplace of the three Camidges 1735, '64 and '90, Jos. Barnby 1838, Wm. Creser '44 and Alan Gray '55.

Zerbst. Small city in Anhalt (20 m. southeast of Magdeburg), till 1797 the capital of the principality of Anhalt-Zerbst and later a residence of the dukes of Anhalt, having considerable music centering in the court.

Among the *court-musicians* are to be named Fasch 1722– and J. G. Röllig '58–90 as directors under the old régime, and Preitz, from 1885 cantor at the Hofkirche and in 1897–1916 court-director. In 1894–1916 the latter was also conductor of the *Oratorienverein*.

Birthplace of Karl Fasch 1736 and Frz. Preitz 1856.

Histories by Waschke, 1906 (in *Zerbst. Jahrbuch*), and W. Werner, 1920 (in *Zeitschr.f.Musikwissensch.*).

Zittau. Small commercial city in eastern Saxony (close to the Bohemian line, 50 m. east of Dresden), formerly prominent as one of the league of towns in Oberlausitz (almost completely destroyed in 1757).

Among the musicians drawn here in early days were Demantius as *town-cantor* in 1597–1604, Hammerschmidt as organist at the *Johanniskirche* in 1639–75 and Joh. Krieger as organist and choirmaster at the *Peter-Paulskirche* in 1681–1735.

Birthplace of Melch. Franck 1573?, Frdr. and Joh. Schneider 1786, '89 (at Altwaltersdorf and Altgersdorf), Hnr. Marschner '95, E. F. Richter 1808 (at Grossschönau), Th. Hentschel '30 (at Schirgiswalde), K. A. Tottmann '37, G. A. Thomas '42 (at Reichenau), Max Fiedler '59, etc.

See article by P. Fischer in the *Vierteljahrschr.* 1889.

Zurich. The largest city in Switzerland and capital of the canton of Zurich, historically notable as the place of origin for the Swiss Reformation in the early 16th century and in the 19th notable for its intellectual and educational activities, having a university, regular opera-seasons, a conservatory and much concert-life. For about ten years from 1849 it was Wagner's residence during his exile from Germany.

Recent directors at the *Stadttheater* have been L. Kempter 1875– and Denzler 1915–.

The concert-headquarters is the *Tonhalle*, where the subscription-concerts have been led by Frdr. Hegar 1865– and Andreä 1906–. Among the many choral organizations are the *Männerchor*, led by Attenhofer 1866– and Andreä 1904–21, the *Harmonie* (also men's voices), led by Gust. Weber 1872–87 and Fassbaender 1911–20, the *Stadt-Sängerverein*, led by Hegar 1865– and Andreä 1902–, and the *Lehrergesangverein*, led by Schoeck ?1910– and Denzler '18–.

The *Konservatorium*, founded in 1876 as the Städtische Musikschule, has been directed by Frdr. Hegar 1876– (from 1897 with Attenhofer as colleague) and Andreä 1914–. The Ausbildungsklassen have been led by Robt. Freund 1875– and Möckel 1912–.

Among the music-directors at the *University* have been W. Baumgartner in 1859–67 and Andreä since 1913, while lectures have been given since 1908 by D. Radecke and since 1910 by Ed. Bernoulli (the latter from 1921 having the title of professor).

Here in 1812 was formed the *Allgemeine Musik-Gesellschaft*, which ultimately replaced the earlier Schweizerische Musik-Gesellschaft of Lucerne as the leading organization of its kind in Switzerland. It has published annual *Neujahrsstücke* (history by Steiner in the issues for 1912–13).

Birthplace of Ldw. Senfl 1492?, Jacob Zeugheer 1805, Rud. Ganz '74, R. F. Davico '92, etc.

Histories by Stierlin, 1855–58, H. Weber, 1874–75, Niggli, 1886–92, A. Steiner, 1901–13, H. Klauser, 1914, Fehr, 1916–22, and Farner, 1918 (Harmonie).

APPENDIX C

OPERAS AND ORATORIOS SINCE 1900

The following list of works is primarily a classified index to references under composers in Part II, designed to help in locating works by date and place and to illustrate vividly how extensive and cosmopolitan production in one of the larger forms has become. Similar lists might perhaps be attempted of works in other forms, but the making of them would be more difficult. In the present list operettas and cantatas are meant to be excluded, but in many cases the distinction is not clear. Sacred works are designated by an asterisk. The year and the place given refer always to the first production.

The total number here listed is nearly 1000, produced at over 150 different places. It is to be noted, however, that 500 were first given at but 17 places and nearly two-thirds at but 27 places. The following summary may be of interest:

Paris, 101; Milan, 51; London, 39; Rome, 37; Prague, 34; Vienna, 31; Dresden, 28; Berlin, 27; Turin, 20; New York, 20; Monte Carlo, 19; Munich, 18; Hamburg, 17; Karlsruhe, Pest and Moscow, each 16; Brussels, 15; Stuttgart, 14; Frankfort, 13; Cologne, Leipzig, Petrograd and Barcelona, each 12; Strasburg, Kassel, Warsaw, Venice and Buenos Aires, each 10; etc.

1900

d'Albert; *Kain* (Berlin)
" *Improvisator* (Berlin)
Blockx: *Tijl Uylenspiegel* (Brussels)
Bretón: *Raquel* (Madrid)
Chapi: *Circe* (Madrid)
Charpentier: *Louise* (Paris)
Chausson: *Roi Arthus* (Karlsruhe)
Coquard: *Jahel* (Lyons)
Dall' Olio: *Atal-Kar* (Turin)
Dibbern: *Odja* (Amsterdam)
Elgar: * *Dream of Gerontius* (Birmingham)
Erb, M. J.: *Abendglocken* (Strasburg)
Erlanger, C.: *Juif Polonaise* (Paris)
Fauré: *Prométhée* (Béziers)
Fedeli: *Varsovia* (Rome)
Ferretto: *Zingari* (Modena)
Ferroni: *Carbonaro* (Milan)
Fibich: *Fall of Ancona* (Prague)
Fiebach: *Officier der Königin* (Dresden)
Fielitz: *Stille Dorf* (Hamburg)
Galeotti: *Anton* (Milan)
Grelinger: *Nicolas Nickleby*
Hartmann, P.: * *Petrus* (Rome)
Hummel, F.: *Beichte* (Berlin)
Ippolitov-Ivanov: *Asya* (Moscow)
Kempter: *Sansculottes* (Zurich)
Korestchenko: *Ice Palace* (Moscow)
Lange-Müller: *Viking Blood* (Copenhagen)
Leoncavallo: *Zaza* (Milan)
Lozzi: *Vergini* (Rome)
Lucatello: *Vittima* (Venice)
Massenet: * *Terre Promise* (Paris)
Mendelssohn, A.: *Bärenhäuter* (Berlin)
Meyer-Stolzenau: *Nachtwächter* (Magdeburg)
Noskowski: *Livia Quintilla* (Warsaw)
Panizza: *Medio Evo Latino* (Genoa)
Perosi: * *Entrada di Cristo* (Milan)
" * *Strage degli Innocenti* (Milan)
Puccini: *Tosca* (Rome)
Rabaud: * *Job* (Paris)
Rachmaninov: *Geiziger Ritter* (Moscow)
Ravera: *Pierrette Somnambule* (Paris)
Rimsky-Korsakov: *Märchen vom Zaren Saltan* (Moscow)
Sahlender: *Mummelsee* (Heidelberg)
Schjelderup: *Norwegische Hochzeit* (Prague)
Simon, A.: *Fischer* (Moscow)
Soffredini: *Coppa d'Oro* (Milan)
Stanford: *Much Ado About Nothing* (London)
Suk, V.: *Lesnoi Car* (Kiev, Kharkov)
Sullivan: *Rose of Persia* (London)
Thomé: *Chaperon Rouge* (Paris)
Trneček: *Andrea Crini* (Prague)
Vives: *Euda d'Uriach* (Barcelona)
Warren, R. H.: *Phyllis* (New York)
Wolf-Ferrari: *Cenerentola* (Venice)
Zelenski: *Janek* (Lemberg)
Zemlinski: *Es war einmal* (Vienna)
Zimmermann, B.: *Wintermärchen* (Erfurt)

1901

Albini: *Maricon* (Agram)
Bausznern: *Dürer in Venedig* (Weimar)
Blockx: *Bruid der Zee* (Antwerp)
Bruneau: *Ouragan* (Paris)
Buongiorno: *Mädchenherz* (Kassel)
Chadwick: *Judith* (Worcester, Mass.)
Coronaro, Antonio: *Falco di Calabria* (Vicenza)
Cui: *Feast in Time of Plague* (Moscow)
Dluski: *Urwasi* (Lemberg)
Dorn, O.: *Närodal* (Kassel)
Dvořák: *Water-Witch, or Russalka* (Prague)
Erb, M. J.: *Eifersüchtig* (Leipzig)
" *Riese Schletto* (Strasburg)
" *Zaubermantel* (Strasburg)
Flondor: *Mosul Ciocarlan* (Czernowitz)
Förster, A.: *Goremjski Slavik* (Laibach?)
Georges: *Charlotte Corday* (Paris)
German: *Emerald Isle* (London)
Giner: *Soñador* (Valencia)
Grammann: *Auf neutralen Boden* (Hamburg)
Hüe: *Roi de Paris* (Paris)
Klughardt: * *Judith*
Kovařovic: *On the Old Bleaching-Ground* (Prague)
Lacombe, L.: *Korrigane* (Paris)
Leoni, F.: *Ib and Little Christiana* (London)
Leroux: *Astarté* (Brussels)
Major: *Lisbeth* (Pest)
" *Erysika* (Pest)
Mascagni: *Maschere* (Rome, etc.)
Massenet: *Grisélidis* (Paris)
Mohaupt: *Der Graf von Gleichen* (Reichenberg)
Neumann, F.: *Brautwerbung* (Linz)
Neuville: *Aveugle*
Nouguès: *Roy du Papagey* (Bordeaux)
Oberleithner: *Ghitana* (Cologne)
Orefice: *Chopin* (Milan)
Paderewski: *Manru* (Dresden)
Perosi: * *Mosè* (Milan)
Pfitzner: *Rose vom Liebesgarten* (Elberfeld)
Pierné: *Fille de Tabarin* (Paris)
Saint-Saëns: *Barbares* (Paris)
Schaefer, A.: *Zigeuner* (Petrograd)
Smyth: *Wald* (Dresden)
Strauss, R.: *Feuersnot* (Dresden)
Sullivan: *Esmeralda* (London)
Thuille: *Gugeline* (Bremen)
Valle-Riestra: *Ollanta* (Lima)
Wagner, S.: *Herzog Wildfang* (Munich)
Weis: *Polnischer Jude* (Prague)
Zaytz: *Primorka* (Agram)
Zenger: *Eros und Psyche* (Munich)

1902

Alfano: * *Risurrezione* (Rome, Berlin)
Bausznern: *Herbort und Hilda* (Mannheim)
Behm: *Marienkind*
Berutti: *Khrisé* (Buenos Aires)

Blech: *Das war Ich* (Dresden)
Bunning: *Princess Osra* (London)
Cilèa: *Adriana Lecouvreur* (Milan)
Coquard: *Troupe Jolicœur* (Paris)
Davies, H. W.: * *The Temple* (London)
Donaudy: *Theodor Körner* (Hamburg)
Enna, A.: *Ung Elskov* (Copenhagen)
Fall: *Frau Denise* (Berlin)
Forster, J.: *Der Tod Mon* (Vienna)
Franchetti: *Germania* (Milan)
German: *Merrie England* (London)
Gilson: *Gens de Mer, or Seevolk* (Brussels)
Godard: *Guelphes* (Rouen)
Goldmark, K.: *Götz von Berlichingen* (Pest)
Hahn, R.: *Carmélite* (Paris)
Hallén: *Valborgsmässan* (Stockholm)
Hartmann, P.: * *Franziskus* (Rome)
Hillemacher (frères): *Orsola* (Paris)
Humperdinck: *Dornröschen* (Frankfort)
Kaiser, A.: *Billet de Joséphine* (Paris)
Kazatchenko: *Pan Sotnik* (Petrograd)
Kirchner, H.: *Stephania* (Hermannstadt)
Kistler: *Arm Elslein* (Schwerin)
Klauwell, O.: *Heimliche Richter* (Elberfeld)
Koczalski: *Rymond* (Elberfeld)
Koessler: *Münzenfranz* (Strasburg)
Kovařovic: *Fraquita* (Prague)
Lazzari, R.: *Contessa d'Egmont* (Trent)
Massenet: *Jongleur de Notre Dame* (Monte Carlo)
Moór: *Pompadour* (Cologne)
" *Andreas Hofer* (Cologne)
Mraček: *Gläserner Pantoffel* (Brünn)
Nápravnik: *Francesca da Rimini* (Petrograd)
Neuville: *Willis*
Orefice: *Cecilia* (Vicenza)
Pedrell: *Pyrenäen* (Barcelona)
Ravera: *Sotie de Bridoye* (Paris)
Rendano: *Consuelo* (Turin)
Rezniček: *Till Eulenspiegel* (Berlin)
Rimsky-Korsakov: *Servilia* (Petrograd)
" " *Koshtchei* (Moscow)
Silver: *Belle au Bois Dormant* (Marseilles)
" * *Tobie* (Marseilles)
Soffredini: *Graziella* (Pavia)
Stelzner: *Rübezahl* (Dresden)
Tarantini, G.: *Principessa di Valdieri*
Thomas, V.: *Eos and Gwevril* (London)
Van der Meulen: *Liva* (Ghent)
Zimmermann, B.: *Maja* (Elberfeld)
Zingel: *Margot* (Frankfort-on-Oder)

1903

Abrányi, E.: *King of the Mist* (Pest)
d'Albert: *Tiefland* (Prague)
Auteri-Manzocchi: *Severo Torelli* (Bologna)
Berutti: *Aphrodite* (Buenos Aires)
Blech: *Alpenkönig und Menschenfeind* (Dresden)
Blockx: *Capel* (Antwerp)
Bossi: * *Pardiso Perduto*
Bretón: *Farinelli* (Madrid)
Browne: *Corsicana* (New York)
Buongiorno: *Michel Angelo und Rolla* (Kassel)
Chaumet: *Petite Maison* (Paris)
Coleridge-Taylor: * *The Atonement* (Hereford)
Coronaro, Gaetano: *Curioso Accidente* (Turin)
Cui: *Mam'zelle Fifi* (Petrograd)
Davidov, A.: *Versunkene Glocke* (Petrograd)
Davis: *Zaporognes* (Antwerp)
Dost: *Ullranda* (Plauen)
Dupuis, A.: *Jean Michel* (Brussels)
Elgar: * *The Apostles* (Birmingham)
Fiebach: *Robert und Bertram* (Danzig)
Gallignani: *Quare?* (Milan)
Gast: *Walpurgisnacht* (in the Harz)
Geisler: *Prinzessin Ilse* (Posen)
German: *Princess of Kensington* (London)
Giannetti: *Don Marzio* (Venice)
Gilson: *Prinsès Zonnenschijn* (Antwerp)
Giordano: *Siberia* (Milan)
Granados: *Folleto* (Barcelona, in part)
Grelinger: *Arbre de Noël* (Amsterdam)
Gretchaninov: *Dobrinya Nikititch* (Moscow)
d'Harcourt: *Tasse* (Monte Carlo)
Hubay, J.: *Moosröschen* (Pest)
Hüe: *Titania* (Paris)
d'Indy: *Étranger* (Brussels, Paris)
Jarno: *Zerbrochener Krug* (Hamburg)
Kaiser, F. E.: *An der Grenze* (Cologne)
Kaskel: *Dusli und der Babeli* (Munich)
Klose, F.: *Fischer und seine Frau* (Karlsruhe)
Kramm: *Leonore* (Düsseldorf)
Kulenkampff: *Annamarie*
Lambert, L.: *Flamenca* (Paris)
" *Marseillaise* (Paris)
Lazzari, S.: *Ensorcelé* (Paris)
Leroux: *Reine Fiamette* (Paris)
Manèn: *Giovanna di Napoli* (Barcelona)
" *Acté* (Barcelona)
Marinuzzi: *Barberina* (Palermo)
Maurice: *Weisse Flagge* (Kassel)
McAlpin: *Cross and Crescent* (London)
Nielsen: *Saul und David* (Copenhagen)
Palicot: *Vendetta* (Paris, in salon)
Potjes: *Ariane* (Ghent)
Pottgiesser: *Heimkehr* (Cologne)
Rauchenecker: *Zlatorog* (Elberfeld)
Rebikov: *Yolka* (Moscow)
Reichwein: *Vasantasena* (Breslau)
Rossi, C.: *Nadeya* (Prague)
Samara: *Storia d'Amore* (Milan)
Scholz, B. E.: *Anno 1757* (Berlin)
Schytte: *Mameluk* (Vienna)
Smareglia: *Oceana* (Milan)
Somborn: *Philenor* (Strasburg)
Stelzner: *Swatowits Ende* (Kassel)
Stewart, H. J.: *Montezuma*
Suda: *Leščinsky Kovař* (Pilsen)

1904

Bausznern: *Bundschuh* (Frankfort)
Bayer: *Polizeichef* (Vienna)
Burkhardt: *König Drosselbart* (Cologne)
De Lara: *Réveil de Bouddha* (Ghent)
Dupont, G.: *Cabrera* (Milan)
Dvořák: *Armida* (Prague)
Erb, M. J.: *Vogesentanne* (Strasburg)
Erlanger, C.: *Fils de l'Étoile* (Paris)
Erlanger, L.: *Ritter Olaf* (Prague)
Ferrari-Trecate: *Piccolo Montenaro* (Pesaro)
Filiasi: *Manuel Menendez* (Milan)
Friedheim: *Tanzerin* (Cologne)
Gaili, A.: *David* (Milan)
Gianetti: * *Il Cristo alla Festa di Purim* (Rio di Janeiro)
Hartmann, P.: * *Das letzte Abendmahl* (Rome)
Höfer: *Sarema* (Ratisbon)
Kirchner, H.: *Viola* (Hermannstadt)
Kistler: *Vogt auf Mühlstein* (Düsseldorf)
Knorr, I.: *Dunja* (Coblentz)
Lehmann, Liza: *Sergeant Brue* (London)
Leoncavallo: *Roland von Berlin* (Berlin)
Lorenzi-Fabris: *Rè s'Annoia* (Trieste)
Lozzi: *Mirandola* (Turin)
Mandič: *Peter Svačič* (Laibach)
McCoy: *Hamadryads*
Melcer: *Marja* (Warsaw)
Neitzel: *Barbarina* (Wiesbaden)
Nouguès: *Thamyris* (Bordeaux)
Ostrčil: *Wlasta's End* (Prague)
Palicot: *Rose de Provence* (Paris)
Parma: *Amazons of Zarin* (Agram)
Pedrell: *Celestina* (Madrid)
Perger: *Stählerne Schloss* (Vienna)
Perosi: * *Stabat Mater* (Rome)
Pons: *Épreuve* (Nice)
Puccini: *Madama Butterfly* (Milan)
Rabaud: *Fille de Roland* (Paris)
Rimsky-Korsakov: *Woiewode* (Petrograd)
Röhr: *Vater Unser* (Munich)
Romani, R.: *Rosana* (Leghorn)
Rousseau, S. A.: *Milia* (Paris)
Saint-Saëns: *Hélène* (Monte Carlo)
Schuchardt: *Bergmannsbraut* (Gotha)
Sommer: *Rübezahl* (Brunswick)
Spangenberg: *Korsische Hochzeit* (Wiesbaden)
Statkowski: *Philenis* (Warsaw)
Tarantini, L.: *Manuel Garcia* (Naples)
Taubmann: * *Sängerweihe* (Elberfeld)
Trémisot: *Pyrame et Thisbé* (Monaco)
Venezia: *Domino Azzurro* (Milan)
Vogrich: *Buddha* (Weimar)
Volborth: *Zaubersaite* (Karlsruhe)
Wagenaar: *Doge van Venedie* (Utrecht)

Wagner, S.: *Kobold* (Hamburg)
Waldstein, W. V.: *Tonietta* (Linz)
Weis: *Dorfmusikanten* (Prague?)
Woikowski-Biedau: *Helga* (Wiesbaden)

1905

Albeniz, I.: *Érémitage Fleurie*
d'Albert: *Flauto Solo* (Prague)
Alfano: *Principe Zilah* (Genoa)
Blech: *Aschenbrödel* (Prague)
Boschetti: *Brüder* (Linz)
Bruneau: *Enfant Roi* (Paris)
Chelius: *Vernarrte Prinzess* (Wiesbaden)
Coerne: *Zenobia* (Bremen)
Coppola, R.: *Fidanzata di Corinto* (Turin)
Coronaro, Arrigo: *Turridu* (Turin)
Draeseke: *Fischer und Kalif* (Prague)
Dupont, A. (2): *Morgane* (Antwerp)
Dupuis, A.: *Martylle* (Brussels)
Fall: *Irrlicht* (Mannheim)
Förster, J. B.: *Jessica* (Prague)
Gastaldon: *Stellina* (Florence)
Georges: *Miarka* (Paris)
Gnecchi: *Cassandra* (Bologna)
Hartmann, P.: * *Tod des Herrn* (Rome)
Hirschmann: *Petite Bohème, or Musette* (Paris)
Humperdinck: *Heirat wider Willen* (Berlin)
Jaques-Dalcroze: *Onkel Dazumal* (Cologne)
Kaiser, A.: *Schwarze Nina* (Elberfeld)
Kistler: *Baldurs Tod* (Düsseldorf)
Krafft-Lortzing: *Goldschuh* (Essen)
LeBorne, F.: *Girondins* (Lyons)
Leoni, F.: *Oracolo* (London)
Leroux: *Vénus et Adonis* (Nîmes)
Levadé: *Hérétiques* (Béziers)
Machado, A.: *Venere* (Lisbon)
Malherbe: *Amour au Camp* (LeMans)
Marty: *Daria* (Paris)
Mascagni: *Amica* (Monte Carlo)
Massenet: *Chérubin* (Monte Carlo)
Messager: *Dragons de l'Impératrice* (Paris)
Montefiori: *Cecilia* (Ravenna)
Montemezzi: *Giovanni Gallurese* (Turin)
Mugnone: *Vita Brettona* (Naples)
Nogueras: *Ines de Castro* (Barcelona)
Nouguès: *Mort de Tintagiles* (Paris)
Ohnesorg: *Gauklerin* (Riga)
Orefice: *Mosè* (Genoa)
Pacchierotti: *Albatro* (Milan)
Respighi: *Rè Enzo* (Bologna)
Samara: *Mlle. de Belle Isle* (Genoa)
Soltys: *Republik von Babin* (Lemberg)
Stojanovitz: *Tiger* (Pest)
Strauss, R.: *Salome* (Dresden)
Suda: *Bar Kochba* (Pilsen)
Szabados (with Szendy): *Maria* (Pest)
Thomas, V.: *Gwenevere* (London)
Van der Meulen: *Dolmen* (Ghent)
" " " *Vlesgaard* (Ghent)
Wagner, S.: *Bruder Lustig* (Hamburg)
Webber: *Fiorella* (London)
Widor: *Pêcheurs de St. Jean* (Paris)
Wintzer: *Marienkind* (Halle)
Wöss: *Lenzlüge* (Elberfeld)
Zimmermann, B.: *Sakuntala* (Erfurt)

1906

Converse: *Pipe of Desire* (Boston)
De Lara: *Sanga* (Nice)
Doret: *Armaillis* (Paris)
Dorn, O.: *Schöne Müllerin* (Kassel)
Edwards, H. J.: * *The Risen Lord* (Exeter)
Elgar: * *The Kingdom* (Birmingham)
Erlanger, C.: *Aphrodite* (Paris)
d'Erlanger: *Tess* (Naples)
Ferrari, Gabriella: *Tartare* (Paris)
Ferretto: *Idillio Tragico* (Venice)
Février: *Roi Aveugle* (Paris)
Fino: *Il Battista* (Turin)
Fourdrain: *Écho* (Paris)
Franchetti: *Figlia di Jorio* (Milan)
Gorter: *Süsse Gift* (Cologne)
Hansmann: *Nazarener* (Brunswick)
" *Unter der Reichsfahne* (Hohentwiel)
Hubay, J.: *Lavothas Liebe* (Pest)
Istel: *Fahrende Schüler* (Karlsruhe)
Lehmann, Liza: *Vicar of Wakefield* (London)
Leoncavallo: *Jeunesse de Figaro* (in America)
Leroux: *Théodora* (Monte Carlo)
" *William Ratcliff* (Nice)
Major: *Széchi Maria* (Klausenburg)
Massenet: *Ariane* (Paris)
McLean: *Liebesgeiger* (Mayence)
Meyer-Stolzenau: *Klein-Däumling* (Hanover)
Nešvera: *Mountain-Monk* (Brünn)
Nogueras: *Valieri* (Barcelona)
Nowowiejski: * *Auffindung des Kreuzes*
Pahissa: *Presó de Lleida* (Barcelona)
Pons: *Laura* (Pau)
Rachmaninov: *Francesca da Rimini* (Moscow)
Rasse: *Deïdamie* (Brussels)
Rékay: *Nagy-Idai Cigányok* (Pest)
Saint-Saëns: *Ancêtre* (Monte Carlo)
Scheve: * *Tod und Auferstehung Christi*
Schillings: *Moloch* (Dresden)
Silver: *Clos* (Paris)
Smyth: *Standrecht* (Leipzig)
Statkowski: *Maria* (Warsaw)
Tommasini: *Medea* (Trieste)
Woikowski-Biedau: *Langer Kerl* (Berlin)
Wolf-Ferrari: *Vier Grobiane* (Munich)
Zajiček: *Junger Helmbrecht* (Gratz)

1907

Abrányi E.: *Monna Vanna* (Pest)
d'Albert: *Tragaldabas* (Hamburg)
Bittner: *Rote Gret* (Vienna)
Bruneau: *Naïs Micoulin* (Monte Carlo)
" *Faute de l'Abbé Mouret* (Paris)
Cilèa: *Gloria* (Milan)
Cottrau: *Lega Lombarda* (Rome)
De Lara: *Solea* (Cologne)
Delius: *Romeo und Julia auf dem Dorfe* (Berlin)
Del Valle de Paz: *Oriana* (Florence)
Dukas: *Ariane et Barbe-Bleu* (Paris)
Edwards, J.: *Patriot* (Boston)
Fourdrain: *Légende du Point d'Argentan* (Paris)
German: *Tom Jones* (London)
Giordano: *Marcella* (Milan)
Gleason: *Otho Visconti* (Chicago)
Goepfart: *Müller von Sans Souci* (Weimar)
Grelinger: *Hoffnung auf Segen* (The Hague)
Grünfeld: *Schönen von Fogaras* (Dresden)
Heydrich: *Frieden* (Mayence)
Hillemacher (frères): *Circé* (Paris)
Kienzl: *Knecht Rupprechts Werkstatt* (Gratz)
Knorr, I.: *Hochzeit* (Prague)
LeBorne, F.: *Catalane* (Paris)
Leroux: *Chemineau* (Paris)
Lorentz: *Mönch von Sendomir* (Karlsruhe)
Lorenz, K. A.: * *Das Licht*
Lucatello: *Giuliare* (Castelfranco)
Mancinelli: *Paolo e Francesca* (Bologna)
Massenet: *Thérèse* (Monte Carlo)
Melartin: *Aino* (Helsingfors)
Messager: *Fortunio* (Paris)
Monleone: *Cavalleria Rusticana* (Amsterdam)
Müller v. d. Ocker: *Nixe* (Magdeburg)
Nielsen, A. C.: *Maskeraden* (Copenhagen)
Noskowski: *Wyrok* (Warsaw)
Orefice: *Pane d'Altrui* (Venice)
Othegraven: *Schlafende Prinzessin* (Cologne)
Palicot: *Balafre* (Lyons)
Perosi: * *Transitus Animæ* (Rome)
Prokop: *Forest Dream* (Prague)
Ratez: *Dragon Vert* (Lille)
Reichwein: *Liebenden von Kandahar* (Breslau)
Rimsky-Korsakov: *Stadt Kitesch* (Petrograd)
Scholz, B. E.: *Mirandolina* (Darmstadt)
Seppilli: *Nave Rossa* (Milan)
Setaccioli: *Adrienna Lecouvreur* (Rome)
Smareglia: *Notte di S. Silvestro* (Pola)
Sommer: *Riquet mit dem Schopf* (Brunswick)
Wetz: *Ewiges Feuer* (Düsseldorf)
Wydzga: *Pan Tadeusz* (Lemberg)
Zaytz: * *First Sin* (Agram)
Zelenski: *Stara Basn* (Lemberg)
Zumpe: *Sawitri* (Schwerin)

1908

Beer-Walbrunn: *Don Quixote* (Munich)
Berutti: *Horrida Nox* (Buenos Aires)

Blech: *Versiegelt* (Hamburg)
Blockx: *Baldie* (Antwerp)
Cui: *Matteo Falcone* (Moscow)
Egger: *Frau Holda* (Vienna)
Ferretto: *Violinata* (Vicenza)
" *Fantasma* (Vicenza)
Fino: * *Noëmi e Ruth* (Bergamo)
Freudenberg: *Jahrmarktsfest* (Bremen)
Goldmark, K.: *Wintermärchen* (Vienna)
Gorter: *Paria* (Strasburg)
Humperdinck: *Königskinder* (New York)
Jaques-Dalcroze: *Jumeaux de Bergame* (Brussels)
Knöchel: * *Sindflut*
Knorr, I.: *Durchs Fenster* (Karlsruhe)
Konta: *Kaltes Herz* (Prague)
Lambert, L.: *Penticosa* (Paris)
Laparra: *Habanera* (Paris)
Malát: *Veselé Námluvy* (Prague)
Marenco: *Federico Struensee* (Milan)
Mariotte: *Salomé* (Lyons)
Maurice, P.: *Misé Brun* (Stuttgart)
Moór: *Hochzeitsglocken* (Kassel)
Oberleithner: *Abbé Mouret* (Magdeburg)
Olsen: *Leila* (Christiania)
Ostrčil: *Kunala's Eyes* (Prague)
Pacchierotti: *Eidelberga Mia* (Genoa)
Panizza: *Aurora* (Buenos Aires)
Pedrollo: * *Terra Promessa* (Cremona)
Rabaud: *Premier Glaive* (Béziers)
Reiter: *Totentanz* (Dessau)
Samara: *Rhea* (Florence)
Schilling-Ziemssen: *Sonnwendglut* (Kolmar)
Schjelderup: *Frühlingsnacht* (Dresden)
Thermignon: * *S. Marco* (Venice)
Thomas, V.: *Enid* (London)
Vidal, P. A.: *Ramses* (Paris)
Vogl, A.: *Maja* (Stuttgart)
Wagner, S.: *Sternengebot* (Hamburg)
Weweler: *Grober Märker* (Detmold)
Zandonai: *Grillo del Focolare* (Turin)
Zingel: *Liebeszauber* (Stralsund)

1909

d'Albert: *Izeyl* (Hamburg)
Alfano: *Principe Zilah* (Genoa)
Bittner: *Markt der Liebe* (Vienna)
Brandts-Buys: *Veilchenfest* (Berlin)
Braunfels: *Prinzessin Brambilla* (Stuttgart)
Bronsart: *Sühne* (Dessau)
Chapi: *Margarita in Tornera* (Madrid)
Erlanger, C.: *Bacchus Triomphant* (Bordeaux)
Ferrari, Gabriella: *Cobzar* (Monte Carlo)
Février: *Monna Vanna* (Paris)
Fourdrain: *Glaneuse* (Lyons)
Franckenstein: *Fortunatus* (Pest)
Georges: *Myrrha* (Paris)
German: *Moon-Fairies* (London)
Hadley: *Safie* (Mayence)
Hildebrand, C.: *Verheissung* (Rostock)
Hirschmann: *Hernani* (Paris)
Holbrooke: *Pierrot and Pierrette* (London)
Kastalsky: * *Furnace of Nabucho* (Moscow)
Koczalski: *Sühne* (Mulhouse)
Künnecke: *Robins Ende* (Mannheim)
Machado, A.: *Borghesina* (Lisbon)
Manén: *Fackeltanz* (Frankfort)
Massenet: *Bacchus* (Paris)
McLean: *Maître Seiler* (London)
Mendelssohn, A.: *Minneburg* (Mannheim)
Montemezzi: *Hellera* (Turin)
Mraczek: *Traum* (Berlin)
Naylor, E. W.: *Angelus* (London)
Noskowski: *Battle at the Boundary-Wall* (Warsaw)
Nouguès: *Quo Vadis?* (Nice)
" *Chiquito* (Paris)
Parma: *Temple of Apollo* (Agram)
Pons: *Mourette* (Marseilles)
Reuss, A.: *Herzog Phillipps Brautfahrt* (Gratz)
Romani, R.: *Zulma* (Leghorn)
Rozycki: *Boleslaus der Kühne* (Lemberg)
Sabin: *St. Patrick of Tara*
Salvayre: *Solange* (Paris)
Schytte, L. T.: *Student von Salamanka* (Vienna)
Séverac: *Cœur du Moulin* (Paris)
Soltys: *Maria* (Lemberg)
Strauss, R.: *Salome* (Dresden)
Strauss: *Elektra* (Dresden)
Tinel: *Katharina* (Brussels)
Waltershausen: *Else Klapperzehen* (Dresden)
Wendland: *Kluges Fellcisen* (Magdeburg)
Wolf-Ferrari: *Susannens Geheimnis* (Munich)
Wolff, M.: *Heisses Eisen* (Frankfort)
Zichy: *Rakoczi* (Pest)
Zingel: *Persepolis* (Rostock)

1910

Berutti: *Eroi* (Buenos Aires)
Bienstock: *Zuleima* (Karlsruhe)
Bittner: *Musikant* (Vienna)
Bloch, E.: *Macbeth* (Paris)
Brêville: *Eros Vainqueur* (Brussels)
Clarus: *Wunschpeter* (Brunswick)
Coronaro, Gellio: *Bertoldo* (Milan)
Cowen: * *The Veil* (Cardiff)
Dost: *Versunkenes Dorf* (Plauen)
Dupont, G.: *Glu* (Cannes)
Dupuis, A.: *Fidelaine* (Liège)
Fino: *Festa del Grano* (Turin)
Floridia: *Paoletta* (Cincinnati)
Galeotti: *Dorise* (Brussels)
Gialdini: *Bufera* (Pola)
Gianetti: *Lezione d'Amore* (Bueno Aires?)
Giordano: *Mese Mariano* (Palermo)
Hûe: *Miracle* (Paris)
Kaiser, A.: *Stella Maris* (Düsseldorf
Kaskel: *Gefangener der Zarin* (Dresden)
" *Nachtigall* (Stuttgart)
Kazanly: *Miranda* (Petrograd)
Leoncavallo: *Maia* (Rome)
" *Malbruk* (Rome)
Lozzi: *Bianca Cappello* (Warsaw)
Massenet: *Don Quichotte* (Monte Carlo)
McCoy: *Cave-Man*
Mikorey: *König von Samarkand* (Dessau)
Monleone: *Alba Eroica* (Genoa)
Neumann, F.: *Liebelei* (Frankfort)
Nevin, A. F.: *Poia* (Berlin)
Nouguès: *Auberge Rouge* (Nice)
Onofri: *Biancafiore* (Venice)
Oosterzee: *Gelöbnis* (Weimar)
Pahissa: *Canigó* (Barcelona)
Palmgren: *Daniel Hjort* (Åbo)
Perosi: * *In Patris Memoriam* (Rome)
Pierné: *On ne Badine pas avec l'Amour* (Paris)
Prokop: *Question* (Prague)
Puccini: *Fanciulla del West* (New York)
Rauchenecker: *Florentiner* (Strasburg)
Respighi: *Semirâma* (Bologna)
Rimsky-Korsakov: *Coq d'Or* (Moscow)
Santoliquido: *Favola di Helga* (Milan)
Tarantini, L.: *Marion de Lorme* (Trani)
Tonning: *Leif Erikson* (Seattle)
Volbach: *Kunst zu lieben* (Düsseldorf)
Wagner, S.: *Banadietrich* (Karlsruhe)
Wöss: *Flaviennes Abenteuer* (Breslau)
Zanella: *Aura* (Pesaro)
Zelenski: *Balandina* (Lemberg)
Zemlinsky: *Kleider machen Leute* (Vienna)
Zich: *Malérsky Nápád* (Prague)
Zöllner, H.: *Frithjof* (Antwerp)
Zumpe: *Gespenst von Horodin* (Hamburg)

1911

Arregni: *Yolande* (Madrid)
Bartók: *Ritter Blaubarts Berg*
Bittner: *Bergsee* (Vienna)
Clarus: *Hans Däumling* (Brunswick)
Converse, F. S.: *Sacrifice* (Boston)
Cui: *Captain's Daughter* (Petrograd)
Erlanger, C.: *Aube Rouge* (Rouen)
Filiasi: *Fuor di Neve* (Milan)
Franckenstein: *Rahab* (Hamburg)
Gianetti: * *Nazareno* (Buenos Aires)
Hansen: *Frauenlist* (Sondershausen)
Herbert: *Natoma* (New York)
Herman, R. L.: *Sundâri* (Kassel)
Hirschmann: *Petits Étoiles* (Paris)
Ippolitov-Ivanov: *Verrat* (Moscow)
Kienzl: *Kuhreigen* (Vienna)
Laparra: *Jota* (Paris)
Magnard: *Bérénice* (Paris)

Mascagni: *Isabeau* (Buenos Aires)
Nouguès: *Vendetta* (Marseilles)
Pons: *Voile de Bonheur* (Paris)
Ravel: *Heure Espagnole* (Paris)
Rékay: *Frater Georg* (Pest)
Saint-Saëns: *Déjanire* (Monaco,Paris)
Strauss, R.: *Rosenkavalier* (Dresden)
Tarantini, G.: *Maritana* (Bari)
Terrasse: *Transatlantiques* (Paris)
Thermignon: * *Annunciazione* (Venice)
Wendland: *Vergessenes Ich* (Berlin)
Wolf-Ferrari: *Schmuck der Madonna* (Munich)
Zandonai: *Conchita* (Milan)
Zaytz: *Vater Unser*
Zepler: *Monsieur Bonaparte* (Leipzig)

1912

Abrányi: *Paolo and Francesca* (Pest)
d'Albert: *Verschenkte Frau* (Vienna)
" *Liebesketten* (Vienna)
Bourgault-Ducoudray: *Myrdhin* (Nantes)
Burkhardt: *Moselgretchen* (Schwerin)
Busoni: *Brautwahl* (Hamburg)
Camussi: *Du Barry* (Milan)
Caro: *Hero und Leander* (Breslau)
Clarus: *Zwerg Nase* (Brunswick)
Damrosch, W.: *Dove of Peace* (Philadelphia)
De Lara: *Naïla* (Paris)
" *Trois Masques* (Marseilles)
Dohnányi: *Tante Simona* (Dresden)
Draeseke: * *Christus* (Berlin)
Dubois, L.: *Edénie* (Antwerp)
Dupont, G.: *Farce du Cuvier* (Brussels)
Eeden: *Rhena* (Brussels)
Enna, A.: *Nattergalen* (Copenhagen)
Erb, M. J.: *Prinzessin Flunkerli* (Strasburg)
Erlanger, C.: *Sorcière* (Paris)
d'Erlanger: *Noël* (Paris)
Fourdrain: *Vercingétorix* (Nice)
Gretchaninov: *Sœur Béatrice* (Moscow)
Holbrooke: *Children of Don* (London)
Huber, H.: *Simplicius* (Basel)
Könnemann: *Madonna mit dem Mantel* (Ostrau)
Künnecke: *Circe* (Munich)
Lazzari: *Lépreuse* (Paris)
Leoncavallo: *Reginetta delle Rose* (Rome, Naples)
" " *Zingari* (London)
Leroux: *Carillonneur* (Paris)
Marsick, A.: *Vendetta Corsa* (Rome)
Massenet: *Roma* (Paris)
Mayer, J. A.: *Magdalenenbrunnen* (Augsburg)
Meyer-Helmund: *Heines Traumbilder* (Berlin)
" " *Taglioni* (Berlin)
Müller v. d. Ocker: *Lurley* (Magdeburg)
Nouguès: *Aigle* (Rouen)
Oberleithner: *Aphrodite* (Vienna)
Onofri: *Assiuolo* (Rome)
Orefice: *Radda* (Milan)
Parelli: *Dispettosi Amanti* (Philadelphia)
Parker, H. W.: *Mona* (New York)
Perosi: * *Dies Iste* (Rome)
Potjes: *Lorenzo Murano* (Antwerp)
Radoux, C.: *Oudelette* (Brussels)
Reiter, J.: *Ich aber preise die Liebe* (Dessau)
Ropartz: *Pays* (Nancy)
Sachs, M. E.: * *Kains Schuld und Sühne* (Munich)
Schreker: *Ferner Klang* (Frankfort)
Seppilli: *Cingallegra* (Milan)
Sommer: *Waldschratt* (Brunswick)
Strauss, R.: *Ariadne auf Nazos* (Stuttgart)
Urich: *Cicada* (London)
Waghalter: *Teufelsweg* (Berlin)
Waltershausen: *Oberst Chabert* (Frankfort)
Wendland: *Schneider von Malta* (Leipzig)
Zandonai: *Melenis* (Milan)
Zichy: *Rodosto* (Pest)
Zöllner, H.: *Zigeuner* (Stuttgart)

1913

Alfano: *Ombra di Don Giovanni*
Bittner: *Abenteurer* (Vienna)
Brandts-Buys: *Glockenspiel* (Dresden)
Braunfels: *Ulenspiegel* (Stuttgart)
Bretón: *Taboré* (Madrid)
Carini: *Baronessa*
Charpentier: *Julien* (Paris)
Cottrau: *Cordelia* (Padua)
Damrosch, W.: *Cyrano de Bergerac* (New York)
Draeseke: *Merlin* (Gotha)
Dupont, G. (2): *Alcéa*
Dupuis, A.: *Chateau de Bretèche* (Nice)
Enna, A.: *Gloria Arsena* (Copenhagen)
Falla: *Vida Breve* (Nice)
Fauré: *Pénélope* (Paris)
Ferrari, E.: *Avaro* (Milan)
Fourdrain: *Madame Roland* (Rouen)
" *Contes de Perrault* (Paris)
Gailhard, A.: *Sortilège* (Paris)
Gasco: *Leggenda delle Sette Torri* (Rome)
Gastaldon: *Reuccio di Caprilana* (Turin)
Gräner: *Narrengericht* (Vienna)
Grelinger: *Goldhansel* (Mulhouse)
Herbert: *Madeleine* (New York)
Hirschmann: *Petite Nanon* (Ghent)
Hösel: *Wieland der Schmied* (Charlottenburg)
Huber, H.: * *Weissagung und Erfüllung*
Kaiser, A.: *Theodor Körner* (Kassel)
Klenau: *Sulamith* (Munich)
Künnecke: *Cœur-As* (Dresden)
Lorentz: *Beiden Autmaten* (Karlsruhe)
Lozzi: *Elixir di Vita* (Bologna)
Major: *Mila* (Presburg)
Mariotte: *Vieux Roi* (Lyons)
Mascagni: *Parisina* (Milan)
Massenet: *Panurge* (Paris)
Maurice, P.: *Lanval* (Weimar)
Mojsisovics: *Tantchen Rosmarin* (Brünn)
Monleone: *Arabesca* (Rome)
Montanari: *Birichino di Parigi* (Milan)
Montemezzi: *Amore dei Tre Rè* (Milan)
Müller v. d. Ocker: *Jung Joseph* (Magdeburg)
Nešvera: * *Job* (Prague)
Ollone: *Retour* (Angers)
Pacchierotti: *Santo* (Turin)
Pahissa: *Gala Placidia* (Barcelona)
Pons: *Française* (Lyons)
Pratella: *Lilia* (Lugo)
Reuchsel: *Moisson Sanglante* (Brussels)
Saint-Saëns: * *Terre Promise* (Gloucester)
Schattmann: *Teufels Pergament* (Weimar)
Schreker: *Spielwerk und Prinzessin* (Vienna)
Silver: *Myriane* (Nice)
Tommasini: *Uguale Fortuna* (Rome)
Tovey: *Bride of Dionysus* [published]
Trémisot: *Aureole* (Trieste)
Weigmann: *Klarinettenmacher* (Hamburg)
Woikowski-Biedau: *Nothemd* (Dessau)
Wolf-Ferrari: *Liebhaber als Arzt* (Dresden)
Wolff, M.: *Heiliger* (Hamburg)

1914

Andreã, Ratcliff, (Duisburg)
Beer-Walbrunn: *Ungeheuer* (Karlsruhe)
Behm: *Gelöbnis*
Bucceri: *Märken* (Bergamo)
Buceardo: *Sogno d'Alma* (Bueno Aires)
Drake: *Blind Girl of Castel-Cuillé* (Chicago)
Franchetti: *Notte di Leggenda* (Florence)
Gluth: *Horand und Hilde* (Munich)
Gräner: *Don Juans letztes Abenteuer* (Leipzig)
Hervey: *Ilona* (London)
Heydrich: *Zufall* (Halle)
Holbrooke: *Dylan* (London)
Istel: *Des Tribunals Gebot* (Mayence)
Keussler: *Gefängnisse* (Prague)
Korten: *Blondin von Namur* (Bremen)
LeBorne, F.: *Cléopâtre* (Rouen)
Leroux: *Fille de Figaro* (Paris)
Mackenzie: *Cricket on the Hearth* (London)
Malipiero: *Canossa* (Rome)
Massenet: *Cléopâtre* (Monte Carlo)
Messager: *Béatrice* (Monte Carlo)
Mraczek: *Insel Abelö* (Breslau)
Nouguès: *Éclaircie* (Paris)
Pedrollo: *Juana* (Vicenza)
Ponchielli: *Mori di Venezia* (Monte Carlo)
Samara: *Guerra in tempo di Guerra* (Athens)
Schmidt, Franz: *Notre Dame* (Vienna)
Scholze: *Hanna* (Eger)
Siegel, R.: *Herr Dandolo* (Essen)
Sinding: *Heiliger Berg* (Dessau)

Smareglia: *Abisso* (Milan)
Soffredini: *Leone* (Cesena)
Spörr: *Abt von Fiecht* (Nuremberg)
Stravinsky: *Rossignol* (Paris)
Urich: *Tsing-Tau* (London)
Waghalter: *Jugend* (Berlin)
Weingartner: *Kain und Abel* (Darmstadt)
Weis: *Sturm auf die Muhle* (Vienna)
Weweler: * *Sintflut* (Detmold)
Zajiček: *Ferdinand und Louise* (Stuttgart)
Zandonai: *Francesca da Rimini* (Turin)

1915

Bath: *Young England* (London)
Carse: *Fritiof* (London)
Fino: *Parej del '59* (Turin)
Giordano: *Madame Sans-Gêne* (New York)
Jenkins, D.: * *Moses*
Lehmann, Liza: *Everyman* (London)
Mackenzie: * *Tempation*
Mariotti: *Tragedia Fiorentina* (Rome)
Nielsen, L.: *Isabella* (Copenhagen)
Novák: *Zvikovsky Rárášek* (Prague)
Parker, H. W.: *Fairyland* (Los Angeles)
" * *Morven and the Grail*
Rodrigo: *Becqueriana* (Madrid)
Romani: *Fedra* (Rome)
Schillings: *Mona Lisa* (Stuttgart)
Sigwart: *Lieder des Euripides* (Stuttgart)
Waltershausen: *Richardis* (Karlsruhe)

1916

d'Albert: *Toten Augen* (Dresden)
Benatzky: *Schmiedin von Kent* (Dresden)
Bienstock: *Sandro der Narr* (Stuttgart)
Brandts-Buys, J.: *Drei Schneider von Schönau* (Dresden)
Buchhalter: *Lover's Knot* (Chicago)
Coates, A.: *Sardanapalus* (Petrograd)
Dupuis, A.: *Passion* (Monte Carlo)
Fino: *Campana a Gloria* (Turin)
Granados: *Gojescas* (New York)
Holst: *Savitri* (London)
Huber, H.: *Schöne Bellinda* (Bern)
Kaskel: *Schmiedin von Kent* (Dresden)
Kienzel: *Testament* (Vienna)
Korngold: *Violanta* (Munich)
" *Ring des Polykrates* (Munich)
Leoncavallo: *Prestami tua Moglie* (Montecatini)
Leroux: *Cadeaux de Noël* (Paris)
Monleone: *Suona la Ritirata* (Milan)
Neitzel: *Richter von Kaschau* (Darmstadt)
Novák: *Karlstein* (Prague)
Perosi: * *Giorni di Tribulazione* (Milan)
Prokoviev: *Player* (Petrograd)
Rottenberg: *Geschwister* (Frankfort)
Schoeck: *Erwin u. Ermire* (Zurich)
Stanford: *Critic* (London)
Taubmann: *Porzia* (Frankfort)
Vollerthun: *Veeda* (Kassel)
Wagenaar: *Cid* (Utrecht)
Weingartner: *Dame Kobold* (Darmstadt)

1917

Bucceri: *Ondine* (Naples)
DeKoven: *Canterbury Pilgrims* (New York)
Erlanger: *Barbier de Deauville*
Hadley: *Azora* (Chicago)
Hummel, F.: *Gefilde der Seligen* (Altenburg)
d'Indy: * *Mystère de St. Cristophe* (Paris)
Ippolitov-Ivanov: *Ole from Nordland* (Moscow)
Kaun: *Sappho* (Gera)
Keussler: * *Jesus von Nazareth* (Prague)
Liuzzi: *Augellin bel Verde* (Rome)
Mascagni: *Lodoletta* (Rome)
Oberleithner: *Eiserner Heiland* (Vienna)
Pfitzner: *Palestrina* (Munich)
Puccini: *Rondine* (Monte Carlo)
Randegger, A. I.: *Maria di Breval*
Reiter, J.: *Tell* (Vienna)
Rezniček: *Eros u. Psyche* (Breslau)
Röhr: *Frauenlist* (Leipzig)
Rózycki: *Eros and Psyche* (Warsaw)
Sabata: *Macigno* (Milan)
Sekles: *Schahrazade* (Mannheim)
Smyth: *Boatswain's Mate* (London)
Spangenburg: *Sah ein Knab' ein Röslein steh'n* (Wiesbaden)

1918

Busoni: *Arlecchino* (Zurich)
Cadman: *Shanewis* (New York)
Förster, J. B.: *Ueberwinder* (Prague)
Gianetti: *Cuore e Bautte* (Rome)
Gräner: *Theophano* (Munich)
Hadley: *Garden of Allah* (New York)
" *Bianca* (New York)
Höfer: *Dornröschen* (Nuremburg)
Huber, H.: *Frutta di Mare* (Basel)
Ivanov-Boretzki: *Witch* (Warsaw)
Klenau: *Kjartan und Gudrun* (Mannheim)
Klose: *Sonne-Geist* (Basel)
Koch, F. E.: *Hügelmühle* (Berlin)
Lazzari: *Sautéviot* (Chicago)
Leroux: *1814* (Monte Carlo)
Marinuzzi: *Jacquerie* (Buenos Aires)
Montemezzi: *Nave* (Milan)
Nevin, A. F.: *Daughter of the Forest* (Chicago)
Puccini: *Tabarro* (New York)
" *Suor Angelica* (New York)
" *Gianni Schicchi* (New York)
Schreker: *Gezeichneten* (Frankfort)
Wagner, S.: *Schwartzschwanenreich* (Karlsruhe)

1919

Boerresen: *Königliche Gast* (Copenhagen)
Breil: *Legend* (New York)
Cords: *Sonnwendnacht* (Nuremburg)
Delius: *Fennimore und Gerda* (Frankfort)
Dost: *Feuerprobe* (Plauen)
Février: *Ghismonda* (Chicago)
Förster, J. B.: *Unbesiegten* (Prague)
Hahn, R.: *Nausicaa* (Monte Carlo)
Hildebrand: *Firlefanz* (Freiburg)
Hugo: *Temple-Dancer* (New York)
Istel: *Verbotene Liebe* (Gera)
Koennecke: *Magdalena* (Charlottenburg)
Levadé: *Rotisserie de la Reine Pedouque* (Paris)
Mackenzie: *St. John's Eve* (London)
Neumann, F.: *Herbststurm* (Berlin)
Novák: *Burgkobold* (Prague)
Oberleithner: *Cœcilia* (Hamburg)
Othegraven: * *Marienleben* (Cologne)
Pahissa: *Morisca* (Barcelona)
Pierné: *Cydalise* (Paris)
Pratella: *Sina di Vargoun* (Bologna)
Rangström: *Kronbraut* (Stuttgart)
Santaliquido: *Ignota* and *Ferhuda* (Tunis)
Schjelderup: *Brautraub* (Christiania)
Schoeck: *Ranudo de Colibrados* (Zurich)
Strauss, R.: *Frau ohne Schatten* (Vienna)
Trémisot: *Épave* (Lyons)
Waghalter: *Jugend* (Berlin)
Waltershausen: *Rauensteiner Hochzeit* (Karlsruhe)
Weissleder: *Freimannskind* (Leipzig)
Wallek-Walewski: *Dola* (Cracow)
Zandonai: *Via della Finestra* (Milan)

1920

Alaleone: *Mirra* (Rome)
Anders, E.: *Tod und Leben* (Hanover)
Bastide: *Médée* (Strasburg)
Bath: *Bubbole* (Milan)
Bausznern: *Satyros*
Braunfels: *Vögel* (Munich)
Bruneau: *Roi Candaule* (Paris)
Camessi: *Fuschi di S. Giovanni* (Milan)
Chelius: *Magda-Maria* (Dessau)
DeKoven: *Rip van Winkle* (Chicago)
Davico: *Dogaressa* (Monte Carlo)
Gianetti: *Pinocchio e Pierrot* (Rome)
Gräner: *Schirm und Gertraude* (Dresden)
Hadley: *Cleopatra's Night* (New York)
Hubay, J.: *Anna Karenina* (Dresden)
Istel: *Endlich allein* (Schwerin)
" *Wenn Frauen träumen* (Berlin)
Kaun: *Fremde* (Dresden)
Korngold: *Tote Stadt* (Hamburg)

Launis: *Kullervo* (Helsingfors)
Lhotka: *More* (Agram)
Noelte: *François Villon* (Karlsruhe)
Oberleithner: *Heidentor* (Vienna)
Pedrollo: *Veglia* (Milan)
Pratella: *Aviatore* (Lugo)
Schreker: *Schatzgräber* (Frankfort)
Schuster: *Jungbrunnen* (Leipzig)
Stöhr: *Verlorener Sohn* (Vienna)
Szendrei: *Türkisenblauer Garten* (Leipzig)
Weingartner: *Meister Andrea* (Vienna)
" *Terakoya* (Vienna)

1921

d'Albert: *Scirocco* (Darmstadt)
Alfano: *Leggenda di Sacuntala* (Bologna)
Beilschmidt: *Schlauer Amor* (Leipzig)
Bittner: *Kohlheimerin* (Vienna)
Boerresen: *Kaddara* (Copenhagen)
Bruneau: *Jardin du Paradies* (Paris)
Chlubna: *Catulls Rache* (Brünn)
Delmas, M.: *Camille* (Paris)
Donaudy: *Ramuntcho* (Milan)
Dupont, G.: *Antar* (Paris)
Erlanger, C.: *Forfaiture* (Paris)
Ettinger: *Judith* (Nuremburg)
Franchetti (with Giordano): *Giove a Pompei* (Rome)
Gallico: * *Apocalypse*
Gallignani: *In Alto* (Trieste)
Guerrini: *Nemici* (Bologna)
Hindemith: *Mörder* and *Nusch-Nuschi* (Stuttgart)
Hüe: *Dans l'Ombre de la Cathedral* (Paris)
José Antonio: * *Tres Milagros de S. Cecilia* (Paris)
Marteau: *Meister Schwalbe* (Plauen)
Mascagni: *Piccolo Marat* (Rome)
Monleone: *Mistero* (Venice)
Mraczek: *Ikdar* (Dresden)
Phillips, M. F.: *Rebel Maid* (London)
Prokoviev: *Prince of Orange* (Chicago)
Rudnick: * *Johannes der Täufer*
Vittadini: *Anima Allegra* (Rome)
Wellesz: *Prinzessin Girnara* (Hanover, Frankfort)
Wendland: *Peter Sukoff* (Basel)
Wolff, Max: *Frau Berthes Vespergang* (Nuremburg)
Wurm, Marie: *Mitschuldigen* (Leipzig)

1922

Abrányi: *Ave Maria* (Pest)
Bachelet: *Quand la Cloche Sonnera* (Paris)
Bittner: *Bergsee* (Leipzig)
Blanik: *Ewiges Leben* (Kiel)
Busser: *Noces Corinthiennes* (Paris)
Campbell, Colin: *Thaïs and Talmaie* (London)
Chiodi: *Figlia di Kordak* (Brescia)
Costa, Mario: *Scugnizza* (Turin)
Donaudy: *Fiamminga* (Naples)
Ehrenberg: *Anneliese* (Düsseldorf)
Ferrari-Trecate: *Pierozzo* (Alessandria)
Franchetti: *Glauco* (Naples)
Gianetti: *Lea* (Milan)
Gläser, P.: *Kirchlein im See* (Altenburg)
Gobler: *Prinz Nachtwächter* (Altenburg)
Hindemith: *Sancta Susanna* (Frankfort)
Janáček: *Káta Kabanová* (Brünn)
Konta: *Jugunda* (Prague)
Kustener: *Casanova* (Karlsruhe)
Lattuada: *Tempesta* (Milan)
Lorentz: *Liebesmacht* (Karlsruhe)
Lualdi: *Figlia del Rè* (Turin)
Manuel: *Isabella et Pantalon* (Paris)
Mauke: *Thamar* (Stuttgart)
Molitor: * *Marias Heimgang* (Sigmaringen)
Mucci: *Susetta* (Ancona)
Neumann, F.: *Beatrice Caraccio* (Brünn)
d'Ollone: *Uns et Autres* (Paris)
Pahissa: *Marienela* (Barcelona)
Renda: *Mandragola* (Turin)
Rózycki: *Beatrice Cenci*
Schoeck: *Venus* (Zurich)
Szymanowski: *Hagith* (Warsaw)
Waghalter: *Später Gast* (Berlin)
Zandonai: *Giuletta e Romeo* (Rome)
Zich: *Vina* (Prague)

1923

d'Albert: *Marieken von Nymwegen* (Munich)
Bianchini: *Principe e Nuredha* (Venice)
Büsser: *Noces Corinthiennes* (Paris)
Bohm: *Glockengiesser von Breslau* (Nuremberg)
Cras: *Polyphème* (Paris)
de Falla: *Retable de Maeso Pedro* (Seville)
Holst: *Perfect Fool* (London)
Michetti: *Grazia* (Rome)
Mule: *Monacella alla Fontana* (Trieste)
Pizzetti: *Debora e Jaele* (Milan)
Respighi: *Belfagor* (Milan)
Riccitelli: *Compagnacci* (Rome)
Rousseau, S. A.: *Marcel* (Paris)
Schmidt, Frank: *Fredigundis* (Berlin)
Straup: *Torichte Jungfrau* (Berlin)

STATISTICAL SUMMARY

PART I contains nearly 1450 articles regarding topics and terms (exclusive of cross-references), including about 200 of a general character, 350 on forms and structure, 400 on instruments and their parts, about 125 on church-music as a specialty, etc. Certain comprehensive articles, like those on Dances, Notation, Terms of Performance and the like, increase the total of terms defined to more than 2000. The bibliography in APPENDIX A affords a key to an incalculable list of books, probably several thousand.

PART II contains articles regarding almost 7500 persons who have been active since the year 1700, mostly composers, conductors, organizers, teachers, theorists and critics, but with a large selection from the countless host of players and singers as well. These may be roughly classified by region or country of birth as follows:

EUROPE: *Southern Division*—Italy, especially Piedmont, Lombardy, Venetia and Emilia in the north, Tuscany and the Papal States in the center, Naples and Sicily in the south	810
Southwestern Division—France, 800, Belgium, 215, Spain and Portugal, 125	1140
Southeastern Division—Bohemia, 270, Austria (with Moravia, Styria, Tyrol), 420, Hungary, Croatia, etc., 165	855
Eastern Division—Galicia and Poland, 145, Russia, 265	410
North-Central Division—Silesia and Posen, 160, Pomerania and Prussia, 380, Brunswick, Hanover, Mecklenburg, the Free Cities, etc., 260	800
South-Central Division—Saxony, Thuringia, etc., 640, Bavaria, 245	885
West-Central Division—Switzerland, 100, Würtemberg, Baden and Alsace, 230, Hesse, 150, the Rhine Province and Westphalia, 205	685
Northern Division—Finland, 25, Sweden and Norway, 135, Denmark, 110, Holland, 130	400
Western Division—England, 720, Wales, 20, Scotland, 45, Ireland, 55, with some colonies	855
AMERICA—Canada, 20,* The United States, 535,* Central and South America, 20	575
Unknown	45
TOTAL	about 7460

Of these about two-thirds were born since the year 1820 (including about 1350 as late as since 1870) and of them more than one-third (almost 3000) are supposed to be now living.

In addition, APPENDIX B gives lists and brief characterizations of about 1000 persons who worked prior to the year 1700. This makes the total of biographies nearly 8500.

PART III contains longer or shorter articles about some 235 places, often with mention of several musical enterprises under each, besides an indication of the birthplaces of hundreds of musicians, old and new, and a hint as to scores of books about local history. APPENDIX C adds the titles and the dates of first presentation of towards 1000 operas and oratorios produced since the year 1900.

* These figures cover only those *born* in the United States or Canada; they would amount to at least 1000 if those who have become Americans by adoption or residence were included here (rather than under the countries of their birth).

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